THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Liturgy TO *Martinů*

GROVE
湖南文艺出版社

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Volume Fifteen

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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
℟	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea* [*muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, *DBL2*, *DBL3* *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabaczKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muziki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH *Jahrbuch für Liturgik und Hymnologie* P
JbMP *Jahrbuch der Musikbibliothek Peters* P
JbO *Jahrbuch für Opernforschung* P
JbSIM *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS *Journal of the English Folk Dance and Song Society* P
JFSS *Journal of the Folk-Song Society* P
JIFMC *Journal of the International Folk Music Council* P
JJ *Jazz Journal* P
JJI *Jazz Journal International* P
JJS *Journal of Jazz Studies* P
JLSA *Journal of the Lute Society of America* P
JM *Journal of Musicology* P
JMR *Journal of Musicological Research* P
JMT *Journal of Music Theory* P
JoãoIL [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR *Jazz Review* P
JRBM *Journal of Renaissance and Baroque Music* P
JRMA *Journal of the Royal Musical Association* P
JRME *Journal of Research in Music Education* P
JT *Jazz Times* P
JVdGSA *Journal of the Viola da Gamba Society of America* P
JVNM see *Bouwsteenen: JVNM*

KdG *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb *Kirchenmusikalisches Jahrbuch* P
KM *Kwartalnik muzyczny* P
KöchelKHM L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/R)
KretzschmarG H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/R)
KrummelEMP D.W. Krummel: *English Music Printing* (London, 1975)

LaborD *Diccionario de la música Labor* D
La BordeE J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM H.C. de Lafontaine: *The King's Musick* (London, 1909/R)
La Laurencie EF L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/R)
LAMR *Latin American Music Review* P
LaMusicaD *La musica: dizionario* D
LaMusicaE *La musica: enciclopedia storica* D
LangwillI7 see *Waterhouse-LangwillI*
LedeburTLB C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/R)
Le HurayMR P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM *Lucrări de muzicologie* P
Lockwood MRF L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS The London Pianoforte School 1766–1860 E
LS *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ *Lute Society Journal* P
LU *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA *Musical Antiquary* P
MAB Musica antiqua bohemica E
MAk *Muzïkal'naya akademiya* P
MAM Musik alter Meister E
MAMS Monumenta artis musicae Sloveniae E
MAn *Music Analysis* P
MAP Musica antiqua polonica E
MAS Musical Antiquarian Society [Publications] E
Mattheson GEP J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/R)
MB Musica britannica E
MC Musica da camera E
McCarthyJR A. McCarthy: *Jazz on Record* (London, 1968)
MCL H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/R)
MD *Musica disciplina* P
ME *Muzïkal'naya entsiklopediya* D
MEM Mestres de l'Escolanía de Montserrat E
MersenneHU M. Mersenne: *Harmonie universelle* D
MeyerECM E.H. Meyer: *English Chamber Music* (London, 1946/R, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF Music in Facsimile (New York, 1983–91)
Mf *Die Musikforschung* P
MG *Musik und Gesellschaft* P
MGG1, 2 *Die Musik in Geschichte und Gegenwart* D
MGH Monumenta Germaniae historica
MH Música hispana E
MischiatiI O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML *Music & Letters* P
MLE Music for London Entertainment 1660–1800 E
MLMI Monumenta lyrica medii aevi italica E
MM *Modern Music* P
MMA *Miscellanea musicologica* [Australia] P
MMB Monumenta musicae byzantinae E
MMBel Monumenta musicae belgicae E
MMC *Miscellanea musicologica* [Czechoslovakia] P
MME Monumentos de la música española E
MMFTR Monuments de la musique française au temps de la Renaissance E
MMg *Monatshefte für Musikgeschichte* P
MMI Monumenti di musica italiana E
MMMA Monumenta monodica medii aevi E
MMN Monumenta musica neerlandica E
MMP Monumenta musicae in Polonia E
MMR *Monthly Musical Record* P
MMRF Les maîtres musiciens de la Renaissance française E
MMS Monumenta musicae svecicae E
MNAN Music of the New American Nation E
MO *Musical Opinion* P
MooserA R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ *Musical Quarterly* P
MR *Music Review* P
MRM Monuments of Renaissance Music E
MRS Musiche rinascimentali siciliane E
MS *Muzïkal'nïy sovremennik* P
MSD Musicological Studies and Documents E
MT *Musical Times* P
MusAm *Musical America* P
MVH Musica viva historica E
MVSSP Musiche vocali e strumentali sacre e profane E
Mw Das Musikwerk E
MZ *Muzikološki zbornik* P

NA *Note d'archivio per la storia musicale* P
NBeJb *Neues Beethoven-Jahrbuch* P
NBL *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB *Neue deutsche Biographie* (Berlin, 1953–)

NeighbourTysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, c1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzïkal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E
SeegerL — H. Seeger: *Musiklexikon* D
SEM — Series of Early Music [University of California] E
SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH — *Slovenská hudba* P
SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM — see *SMH*
SMA — *Studies in Music* [Australia] P
SMC — *Studies in Music from the University of Western Ontario* [Canada] P
SMd — Schweizerische Musikdenkmäler E
SMH — *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML — *Schweizer Musikerlexikon* D
SMM — Summa musicae medii aevi E
SMN — *Studia musicologica norvegica* P
SMP — *Słownik muzyków polskich* D
SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw — *Studien zur Musikwissenschaft* P
SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB — Süddeutsche Orgelmeister des Barock E
SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM — *Sovetskaya muzïka* P
SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU — *Sborník prací filosofické* [*filozofické*] *fakulty brněnské university* [*univerzity*] P
SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO — F. Stieger: *Opernlexikon* D
STMf — *Svensk tidskrift för musikforskning* P
StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E
TCMS — Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM — Thesauri musici E
TSM — *Tesoro sacro musical* P
TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD — J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw — *Vierteljahrsschrift für Musikwissenschaft* P
VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP — Wydawnictwo dawnej muzyki polskiej E
WE — The Wellesley Edition E
WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC — *Yearbook of the International Folk Music Council* P
YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM — *Zeitschrift für Musik* P
ŹHMP — Źródła do historii muzyki polskiej E
ZI — *Zeitschrift für Instrumentenbau* P
ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL — *Zenei lexikon* D
ZMw — *Zeitschrift für Musikwissenschaft* P
ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special

Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françaises
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

Siglum	Library
BEU	Beuron, Bibliothek der Benediktiner-Erzabtei
BFb	Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG	Beuerberg, Stiftskirche
BGD	Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH	Bayreuth, Stadtbücherei
BIB	Bibra, Pfarrarchiv
BIT	Bitterfeld, Kreis-Museum
BKÖs	Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs	Bremen, Staats- und Universitätsbibliothek
BNba	Bonn, Beethoven-Haus, Beethoven-Archiv
BNms	——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa	——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu	——, Universitäts- und Landesbibliothek
BO	Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi	Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS	Brunswick, Stadtarchiv und Stadtbibliothek
BUCH	Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl	Coburg, Landesbibliothek, Musiksammlung
Cs	——, Staatsarchiv
Cv	——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm	Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR	Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ	Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu	——, Technische Universität, Universitätsbibliothek
Dhm	Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl	——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla	——, Sächsisches Hauptstaatsarchiv
Dmb	——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds	——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB	Dettelbach, Franziskanerkloster, Bibliothek
DEl	Dessau, Anhaltische Landesbücherei
DEsa	——, Stadtarchiv
DGs	Duisburg, Stadtbibliothek, Musikbibliothek
DI	Dillingen an der Donau, Kreis- und Studienbibliothek
DL	Delitzsch, Museum, Bibliothek
DM	Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO	Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS	Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim	——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa	Darmstadt, Hessisches Staatsarchiv
DT	Detmold, Lippische Landesbibliothek, Musikabteilung
DTF	Dietfurt, Franziskanerkloster [in *Ma*]
DÜha	——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk	Düsseldorf, Goethe-Museum, Bibliothek
DÜl	——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc	Donauwörth, Cassianeum
Ed	Eichstätt, Dom [in *Eu*]
Es	——, Staats- und Seminarbibliothek [in *Eu*]
Eu	——, Katholische Universität, Universitätsbibliothek
Ew	——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB	Ebrach, Katholisches Pfarramt, Bibliothek
EC	Eckartsberga, Pfarrarchiv
EF	Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa	Eisenach, Stadtarchiv, Bibliothek
EIb	——, Bachmuseum
EN	Engelberg, Franziskanerkloster, Bibliothek
ERu	Erlangen, Universitätsbibliothek
ERP	Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW	Ellwangen (Jagst), Stiftskirche
F	Frankfurt, Stadt- und Universitätsbibliothek
Ff	——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl	——, Musikverlag Robert Lienau
Fsa	——, Stadtarchiv
FBa	Freiberg (Lower Saxony), Stadtarchiv
FBo	——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa	Flensburg, Stadtarchiv
FLs	Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu	Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva	——, Deutsches Volksliedarchiv
FRIts	Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS	Freising, Erzbistum München und Freising, Dombibliothek
FUl	Fulda, Hessische Landesbibliothek
FÜS	Füssen, Katholisches Stadtpfarramt St Mang
FW	Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga	Göttingen, Staatliches Archivlager
Gb	——, Johann-Sebastian-Bach-Institut
Gms	——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs	——, Niedersächsische Staats- und Universitätsbibliothek
GBR	Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD	Goch-Gaesdonck, Collegium Augustinianum
GI	Giessen, Justus-Liebig-Universität, Bibliothek
GLAU	Glauchau, St Georgen, Musikarchiv
GM	Grimma, Göschenhaus-Seume-Gedenkstätte
GMl	——, Landesschule [in *Dl*]
GOa	Gotha, Augustinerkirche, Notenbibliothek
GOl	——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs	Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL	Goldbach (nr Gotha), Pfarrbibliothek
GRu	Greifswald, Universitätsbibliothek
GRH	Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ	Güstrow, Museum der Stadt
GZsa	Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha	Hamburg, Staatsarchiv
Hkm	——, Kunstgewerbemuseum, Bibliothek
Hmb	——, Öffentlichen Bücherhallen, Musikbücherei
Hs	——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf	Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh	——, Händel-Haus
HAmi	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk	——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR	Hartha (Kurort), Kantoreiarchiv
HB	Heilbronn, Stadtarchiv
HEms	Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu	——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER	Herrnhut, Evangelische Brüder-Unität, Archiv
HGm	Havelberg, Prignitz-Museum, Bibliothek
HL	Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WII Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K	Kalocsa, Érseki Könyvtár
KE	Keszthely, Helikon Kastélymúzeum, Könyvtár
P	Pécs, Székesegyházi Kottatár
PH	Pannonhalma, Főapátság, Könyvtár
Se	Sopron, Evangélikus Egyházközség Könyvtára
SFm	Székesfehérvár, István Király Múzeum
VEs	Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb	Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf	Kloštar Ivanić, Franjevački Samostan
OMf	Omiš, Franjevački Samostan
R	Rab, Župna Crkva
Sk	Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm	Samobor, Samoborski Muzej
Vu	Varaždin, Uršulinski Samostan
Zaa	Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh	——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha	——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk	——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs	——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu	——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk	Zadar, Znanstvena Knjižnica

I: ITALY

Ac	Assisi, Biblioteca Comunale [in *Af*]
Ad	——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af	——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm	Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN	Ancona, Biblioteca Comunale Luciano Benincasa
AO	Aosta, Seminario Maggiore
AOc	——, Cattedrale, Biblioteca Capitolare
AP	Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa	——, Archivio di Stato
AT	Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf	Bologna, Accademia Filarmonica, Archivio
Bam	——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas	——, Archivio di Stato, Biblioteca
Bc	——, Civico Museo Bibliografico Musicale
Bca	——, Biblioteca Comunale dell'Archiginnasio
Bl	——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof	——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm	——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf	——, Convento di S Francesco, Biblioteca
Bsm	——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp	——, Basilica di S Petronio, Archivio Musicale
Bu	——, Biblioteca Universitaria, sezione Musicale
BAca	Bari, Biblioteca Capitolare
BAcp	——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn	——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR	Barletta, Biblioteca Comunale Sabino Loffredo
BDG	Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE	Belluno, Biblioteche Lolliniana e Gregoriana
BGc	Bergamo, Biblioteca Civica Angelo Mai
BGi	——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI	Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc	Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd	——, Archivio e Biblioteca Capitolari
BRq	——, Biblioteca Civica Queriniana
BRs	——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg	——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV	Benevento, Biblioteca Capitolare
BZa	Bolzano, Archivio di Stato, Biblioteca
BZf	——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg	——, Count Toggenburg, private collection
CAcon	Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc	Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc	——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS	Cascia, Monastero di S Rita, Archivio
CATa	Catania, Archivio di Stato
CATc	——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm	——, Museo Civico Belliniano, Biblioteca
CATus	——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC	Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc	——, Biblioteca Comunale Giosuè Carducci
CCsg	——, Biblioteca Stori Guerri e Archivi Storico
CDO	Codogno, Biblioteca Civica Luigi Ricca
CEc	Cesena, Biblioteca Comunale Malatestiana
CF	Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm	——, Museo Archeologico Nazionale, Biblioteca
CFVd	Castelfranco Veneto, Duomo, Archivio
CHc	Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf	——, Archivio dei Padri Filippini [in *CHc*]
CHTd	Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac	Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc	——, Biblioteca Civica Giovanni Canna
CMs	——, Seminario Vescovile, Biblioteca
COc	Como, Biblioteca Comunale
COd	——, Duomo, Archivio Musicale
CORc	Correggio, Biblioteca Comunale
CRas	Cremona, Archivio di Stato
CRd	——, Biblioteca Capitolare [in *CRsd*]
CRg	——, Biblioteca Statale
CRsd	——, Archivio Storico Diocesano
CRE	Crema, Biblioteca Comunale
CT	Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO	Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E	Enna, Biblioteca e Discoteca Comunale
Fa	Florence, Ss Annunziata, Archivio
Fas	——, Archivio di Stato, Biblioteca
Fbecherini	——, Becherini private collection
Fc	——, Conservatorio Statale di Musica Luigi Cherubini
Fd	——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri	——, Mario Fabbri, private collection
Fl	——, Biblioteca Medicea Laurenziana
Fm	——, Biblioteca Marucelliana
Fn	——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki	——, Olschki private collection
Fr	——, Biblioteca Riccardiana
Fs	——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa	——, Biblioteca Domenicana di S Maria Novella
Fsl	——, Parrocchia di S Lorenzo, Biblioteca
Fsm	——, Convento di S Marco, Biblioteca
FA	Fabriano, Biblioteca Comunale
FAd	——, Duomo (S Venanzio), Biblioteca Capitolare
FAN	Fano, Biblioteca Comunale Federiciana
FBR	Fossombrone, Biblioteca Civica Passionei
FEc	Ferrara, Biblioteca Comunale Ariostea
FEd	——, Duomo, Archivio Capitolare
FELc	Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Famiglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)

MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościoła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO	Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ	Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk	——, Klasztor Ss Benedyktynek
Lw	Lublin, Wojewódzka Biblioteka Publiczna im. H. Łopacińskiego
LA	Łańcut, Biblioteka-Muzeum Zamku
LEtpn	Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu	Łódź, Biblioteka Uniwersytecka
MO	Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB	Obra, Klasztor OO. Cystersów
Pa	Poznań, Archiwum Archidiecezjalna
Pm	——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr	——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu	——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE	Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R	Raków, Kościół Parafialny, Archiwum
SA	Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ	Szalowa, Archiwum Parafialne
Tm	Toruń, Książnica Miejska im. M. Kopernika
Tu	——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm	Warsaw, Muzeum Narodowe, Biblioteka
Wn	——, Biblioteka Narodowa
Wtm	——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu	——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL	Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk	Wrocław, Biblioteka Kapitulna
WRu	——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno	——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba	Bucharest, Academiei Române, Biblioteca
BRm	Braşov, Biblioteca Judeteana
Cu	Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J	Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa	Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb	——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA	Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg	——, Gosudarstvennaya Biblioteka
KAu	——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl	Moscow, Rossiyskiy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm	——, Gosudarstvennïy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim	——, Gosudarstvennïy Istoricheskiy Muzey
Mk	——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm	——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg	——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt	——, Gosudarstvennïy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan	St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia	——, Gosudarstvennïy Tsentral'nïy Istoricheskiy Arkhiv
SPil	——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit	——, Rossiyskiy Institut Istorii Iskusstv
SPk	——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph	——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc	——, Rossiyskaya Natsional'naya Biblioteka
SPtob	——, Gosudarstvennïy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A	Arvika, Ingesunds Musikhögskola
B	Bålsta, Skoklosters Slott
Gu	Göteborg, Universitetsbiblioteket
Hfryklund	Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ	Härnösand, Länsmuseet-Murberget
HÖ	Höör, Biblioteket
J	Jönköping, Per Brahegymnasiet
K	Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm	——, Länsmuseet
L	Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB	Leufsta Bruk, De Geer private collection [in *Uu*]
LI	Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N	Norrköping, Stadsbiblioteket
Sdt	Stockholm, Drottningholms Teatermuseum
Sfo	——, Frimurare Orden, Biblioteket
Sic	——, Svensk Musik
Sk	——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma	——, Statens Musikbibliothek
Sm	——, Musikmuseet, Arkiv
Smf	——, Stiftelsen Musikkulturens Främjande
Sn	——, Nordiska Museet, Arkivet
Ssr	——, Sveriges Radio Förvaltning, Musikbiblioteket
St	——, Kung. Teatern [in *Skma*]
Sva	——, Svenskt Visarkiv
STr	Strängnäs, Roggebiblioteket
Uu	Uppsala, Universitetsbiblioteket
V	Västerås, Stadsbibliotek, Stiftsavdelningen
VIl	Visby, Landsarkivet
VX	Växjö, Landsbiblioteket

SI: SLOVENIA

Lf	Ljubljana, Frančiškanski Samostan, Knjižnica
Ln	——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna	——, Nadškofijski Arhiv
Lng	——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr	——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls	——, Katedral, Glazbeni Arhiv
Nf	Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk	——, Kolegiatni Kapitelj, Knjižnica
Pk	Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa	Bratislava, Štátny Oblastny Archív
BRhs	——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm	——, Archív Mesta Bratislavy
BRmp	——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm	——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa	——, Slovenský Národný Archív
BRsav	——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu	——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobňy Kabinet
BSk	Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J	Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE	Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le	Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms	Martin, Matica Slovenská
Mnm	——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

L

[continued]

Liturgy and liturgical books. Modern definitions of 'liturgy' tend to be either juridical-ritual or theological. Most of the juridical-ritual definitions of the liturgy framed by Roman Catholic authors emphasize that the liturgy is the public and officially approved worship offered to God by the Church. Juridicial definitions thus separate 'liturgy' from other manifestations of piety, whether private or public, and from 'paraliturgical' accretions (e.g. tropes), which never received formal ecclesiastical approval. Theological definitions of 'liturgy', while recognizing its character as signs perceptible to the senses, seek a more profound understanding of its nature. The liturgy not only praises and worships God in recognition of his transcendence and in thanksgiving for creation and salvation, but it also acts as the channel through which God bestows his grace on humanity.

I. History and definition of liturgy. II. Medieval Western rite. III. Reformation and post-Reformation liturgical books. IV. Byzantine rite.

I. History and definition of liturgy

The word 'liturgy' derives from the Greek *leitourgia*, formed from the combination of the adjective *lēitos* ('state', 'public') and the noun *ergon* ('work'). In ancient Greece a *leitourgia* was the offering of financial support by private citizens for some activity in the public interest. Prosperous citizens could be obliged by law to perform a *leitourgia*, but the term also included spontaneous gestures of civic generosity. Thus one or more citizens might, for example, undertake the training and outfitting of a chorus for the theatre, the support of gymnastic events or the equipping of a ship in time of war. From the 3rd century BCE the term began to embrace other kinds of work that provided a service, often remunerated, or any kind of useful activity. The office of priest, who mediated between the people and one of the gods, was also sometimes called a *leitourgia*, but outside Egypt cultic connotations of the word were not widespread.

The Jewish translators of the Septuagint (prepared in Egypt, *c*250–150 BCE) adopted *leitourgia* (verb: *leitourgein*) as the normal word to describe the service (*'avodah*) of priests and Levites in the Temple; by choosing a word with weak religious connotations any terminology associated with pagan cults was thus avoided. Jewish priests and Levites performed the public 'service' of prayer and sacrifice directed to God on behalf of their people, for whose subordinate role other words (*latreuein*, *douleuein*) were chosen.

This technical use of the term was carried over into the New Testament. The priest Zachary, father of John the Baptist, encountered an angel who predicted the birth of his son, and then departed from the Temple 'when the days of his liturgy were fulfilled' (*Luke* i.23). The *Epistle to the Hebrews*, rejecting the efficacy of Jewish Temple sacrifices, glorified Christ as the true high priest of a superior 'liturgy' (*Hebrews* viii.6, cf viii.2). The author contrasted Christ's single offering of himself with the functions of an ordinary priest, who must perform his 'liturgy' daily (*Hebrews* x.11).

In the New Testament 'liturgy' also continued to be applied in the broader sense to other forms of service. Paul called himself 'a liturgist' of Jesus Christ to the Gentiles' (*Romans* xv.16) and described kindness towards himself as a 'liturgy' (*Philippians* ii.25, 30). He referred to a donation for Christians at Jerusalem as 'the fellowship of this liturgy' (2 *Corinthians* ix.12). Although the New Testament never related *leitourgia* to the nascent Christian cult, the word was taken up by the Greek-speaking Christian East to describe the ministry of the clergy in general, and was applied in particular to the eucharistic liturgy. In its celebration of the Eucharist the Eastern Church uses three principal 'liturgies': the Liturgy of St John Chrysostom, the Liturgy of St Basil the Great, and (on certain days during Lent and at the beginning of Holy Week) the Liturgy of the Presanctified.

The Latin translations of the scriptures did not adopt the Greek term directly but rendered it as *ministerium*, *munus* etc. Medieval authors in the Latin West most often employed terms such as *officium* (adj. *officialis*), *ritus* or *mysterium* when writing about the Church's worship.

Not until the 16th century (and under the influence of humanism) did the term 'liturgy' come into vogue. Pamelius published a treatise entitled *Liturgia latinorum* (1571), and Cardinal Bona's influential *Rerum liturgicarum libri duo* followed in 1671. The growing acceptance of the term in the 17th century is further attested in *De liturgia gallicana* (1685) by the Benedictine historian Jean Mabillon. In the 20th century the reform of Roman Catholic worship and prayer approved by the Second Vatican Council (1962–5) was preceded by what has been called the 'liturgical movement'.

II. Medieval Western rite

1. Structure of the liturgy and its books. 2. Mass books. 3. Office books. 4. Ritual and ceremonial books.

1. STRUCTURE OF THE LITURGY AND ITS BOOKS. The two principal services of the medieval Western liturgy were

the Mass and the Divine Office. The central element of the Mass is a memorial re-enactment of the Last Supper. This re-enactment was preceded by scripture readings and prayers, to which chants were later added. It culminated in the reception of bread and wine, believed to be in some real or mystical sense a sharing in the body and blood of Jesus. In cathedral churches and monasteries Mass was celebrated daily (several times in the case of churches with multiple altars) and with great solemnity on special feasts, but in smaller churches perhaps only on Sundays (*see* MASS, §I).

The Divine Office consisted of a daily series of eight times of prayer devised around the weekly recitation of the Psalter. It also comprised readings from the scriptures, the writings of the Fathers, the legends of the saints on their feast-days, hymns, chants and prayers. The liturgical day began with Matins and ended with Compline. Lauds (earlier known as Matins) was sung at daybreak, followed by the Hours of Prime, Terce, Sext and None, recited at 6 a.m., 9 a.m., noon, and 3 p.m., respectively. During the Middle Ages it became customary to celebrate with special solemnity 'first' Vespers on the evening preceding major feasts. On Sundays, however, afternoon Vespers was the principal observance, and still a major liturgical event in Catholic churches up to the early 20th century (*see* DIVINE OFFICE and related articles).

Both the Mass and the Divine Office contained prayers and chants that were recited or sung daily. Other components changed according to the liturgical day, season or feast. The fixed elements were known as the Ordinary – a term applied more frequently to the Mass than to the Office – while the latter was known as the Proper. The 'Proper of the Time' (Lat. *Temporale*) was organized around the liturgical year, which began on the first Sunday of Advent, four weeks before Christmas, and closed with the last Sunday of Pentecost. The Proper of the Time included what were known as 'feasts of the Lord'. These were mainly commemorations of events in the life of Christ. Some of these, such as Christmas (25 December), Epiphany (6 January) and the Annunciation (25 March) fell on the same date every year. The majority, however, were movable, notably those dependent upon the variable date of Easter. These included the season of Lent (40 days preceding Easter Sunday), the feasts of the Ascension (40 days after) and Pentecost (50 days after Easter). Sundays were numbered in relation to these major feasts: for example, the Second Sunday after Epiphany, the First Sunday after Easter, the Tenth Sunday after Pentecost (or after Trinity according to some customs).

The Proper of the Saints (Lat. *Sanctorale*) commemorated the feast-days of individual martyrs and saints celebrated on fixed dates of the calendar. Important observances, such as the Nativity of John the Baptist (24 June), the feasts of St Peter and St Paul (June 29), or the Assumption of the Virgin (15 August), were celebrated with greater solemnity than the commemorations of saints, about whom little was known. The *Sanctorale* varied to a certain extent from place to place and incorporated formularies for local feasts that were not universally observed. Formularies for saints of lesser rank were drawn from the Common of the Saints (Lat. *Commune sanctorum*), which furnished chants, readings and prayers for the several categories of saints: apostles, evangelists, martyrs, doctors, bishops, confessors, virgins etc. In liturgical books these formularies were grouped together at the end of the *Sanctorale*. Elaborate rules governed which feasts of the *Temporale* and *Sanctorale* took precedence in the event that two coincided on the same day. The medieval, as well as the modern Lutheran and Anglican practices, are more flexible than late 20th-century Catholic rules, which give exclusive precedence to Sundays.

The *Temporale* was based on solar and (to a lesser extent) lunar cycles, while the *Sanctorale* was based on the division of the year into 12 months. The fact that these two astronomical cycles did not coincide from year to year presented problems for the structure of liturgical books. The two cycles could be kept entirely separate – the solution of the 7th-century Gelasian Sacramentary – or blocks of sanctoral feasts could be dispersed among the observances of the *Temporale*. Efforts to date revisions of liturgical books by studying the relationships of the two cycles (Chavasse) remain problematical. Indeed, the history and typology of medieval liturgical books are extremely complex subjects that have been clarified in a number of recent studies (Vogel, Palazzo, Folsom). Moreover, not only are there many different types of liturgical book, but every medieval liturgical manuscript contains a potentially unique combination of elements that must be studied individually. (For examples *see* SOURCES, MS, §II.)

The earliest liturgical manuscripts, designed to permit a single individual (priest, deacon, cantor) to discharge a specific role in the liturgy, contained only the texts proper to that role. Beginning in the 9th century efforts were made to combine and standardize these books, but compilers had not only to integrate their separate contents but also co-ordinate the overlapping *Temporale* and *Sanctorale* cycles. These books, of which the missal and the breviary are the best known examples, combined in a single volume all or most of the elements needed for specific Sundays, feasts or weekdays (*feriae*). Liturgical standardization, a goal of the 8th-century Carolingian reforms, entered a new phase with the growth of large monastic congregations such as those of Cluny and Cîteaux. It reached its apex with the international orders of mendicant friars – Dominicans and Franciscans – who created standard *exemplaria* that governed liturgical observances in all houses of the orders. The printing press enabled leaders of the Reformation movement to publish orders of worship that conformed to their theological perspectives. The Council of Trent (1545–63) likewise made use of the same technology to issue a series of standard liturgical books that determined the shape of the Catholic liturgy for centuries to come.

2. MASS BOOKS.

(i) Sacramentary (from Lat. *sacramentarium*, *liber sacramentorum*). The book used by the officiating bishop or priest at the eucharistic liturgy. It contains the texts of the Proper prayers (collect, secret, post-Communion, Preface and Canon), together with a few other formulae (benedictions etc.) recited by the celebrant. In the earliest centuries of the Christian era bishops improvised their prayers at the Eucharist. Subsequently, these were written down and preserved in small collections known as *libelli missarum*. The earliest surviving Western collection of such texts, the Verona Sacramentary (also known as the Leonine Sacramentary after Pope Leo I, *d* 461; *I-VEcap*

85, early 7th century), is a collection of 5th- and 6th-century *libelli* from Rome. The collection is incomplete in some respects and redundant in others; there are, for example, 28 formularies for the feasts of St Peter and St Paul.

The most important complete sacramentaries of Roman origin are the Gelasian and Gregorian. The Gelasian (or 'Old Gelasian', named after Gelasius I, *d* 496; *I-Rvat* Reg.lat.316, *c*750) is thought to reflect the practice of the Roman *tituli* (parishes) in the mid-7th century (see Chavasse, 1952, 1989). It is divided into three books: (1) the *Temporale* and rites of ordination; (2) the *Sanctorale*; and (3) 16 Sunday Masses and votive Masses for various occasions. The Gelasian text was substantially revised in Francia in the mid-8th century, when it was augmented with material from the Gregorian Sacramentary and local Gallican formulae. This version is known as the 'Frankish' or '8th-century' Gelasian Sacramentary. The Gregorian Sacramentary was originally a papal book designed for the stational liturgy (*see* ROME, §II, 1) and was probably compiled in the early 7th century. Its intermingling of material from the *Temporale* and *Sanctorale* was adopted in the 8th-century Gelasians. The Gregorian sacramentary itself exists in several forms, the earliest of which, known as the 'Paduense' (*I-Pc* D.47), represents (according to Chavasse, 1952) an adaptation of the sacramentary for the presbyteral liturgy of the Basilica di S Pietro, Rome. The purest witness of papal practice is the 'Hadrianum', a copy of the Gregorian Sacramentary sent to Charlemagne (*d* 814) at his request. This text had to be supplemented in order to make it a practical Mass book for the Frankish Church. The resulting Franco-Roman liturgy became the foundation of the 'Roman' rite.

Western Churches that did not follow a local rite (Mozarabic, Ambrosian) were usually dependent in varying degrees on Roman models. Studies of the grouping and interrelationships of sacramentaries may be found in Bourque, Vogel, and Metzger. From the 10th century sacramentaries began to incorporate readings and chant texts (or their incipits) interspersed among the celebrant's prayers. These books eventually evolved into the missal (see below).

(ii) Lectionary (from Lat. *lectionarium*). The book containing the extracts (pericopes) from the New Testament Epistles or the Hebrew scriptures and the Gospels read at Mass in the order of the liturgical year. Before their combination in a single book, the series of Epistle and Gospel readings were transmitted separately. Historical precursors of the full lectionary consisted of lists that provided only the beginning and end of each reading, the complete text of which would be sought in a biblical codex. Such a list is known as a capitulary (from Lat. *capitulare*, *liber capitularius*; for an explanation of terminology, see Klauser, 1935). Marginal indications in some Bibles indicate that they were used in conjunction with such lists, for example, the Gospel Book of St Kilian (*D-WÜu* M.p.th.q.1a), with 200 indications entered between the 7th and 9th centuries. Several regional lectionary traditions (Gaul, Capua) are found in early manuscripts. The earliest Epistle list representing Roman usage is the Würzburg Capitulary (*WÜu* M.p.th f.62, ff.2*v*–10) from about 700, which reflects urban practice of perhaps as much as a century before. The same manuscript (ff.10*v*–16*v*) also contains a Gospel list that documents a later stage of liturgical development (*c*645).

The term 'epistolary' (Lat. *epistolare*) refers to a book containing the full text of the pericopes drawn from the Epistles and Hebrew scriptures read at Mass. An 'evangeliary' (from Lat. *evangelarium*, *evangeliarium*) contains the complete text of the Gospel pericopes. Epistles and Gospels are combined for the first time in a single series in the Lectionary of Murbach (*F-B* 184) dating from the late 8th century. This *capitulare* represents a Frankish adaptation of a Roman lectionary. The solemn reading of the Gospel at Mass was a special prerogative of the deacon, and the book for this reading was sometimes richly illuminated and covered with a binding embellished with gold, silver and precious stones.

See also EPISTLE and GOSPEL.

(iii) Gradual, cantatorium. The gradual (from Lat. *gradale*, *graduale*, *liber gradualis*) contains the antiphonal and responsorial chants of the Mass together with votive Masses that stand outside the *Temporale* and *Sanctorale*; it may also contain chants for processions and other functions closely related to the eucharistic liturgy. The gradual is sometimes combined with a KYRIALE containing chants for the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), a TROPER or a sequentiary (*see* SEQUENCE (i)). The earliest extant graduals, which date from the 8th and 9th centuries (ed. R.-J. Hesbert, *Antiphonale missarum sextuplex*, Brussels, 1935/*R*), transmit only the unnotated texts of the chants. All but one of these graduals are found combined in the same manuscript with a sacramentary or (in one case) an Office antiphoner. Complete neumed exemplars of the gradual are not attested until the 10th century (*CH-SGs* 339; *F-LA* 239). Pieces from suppressed chant repertories such as the Gallican and Beneventan supplemented the Gregorian chants of the gradual, a volume traditionally associated with Pope Gregory the Great (*d* 604). The physical size of the gradual eventually increased, so that it could be read by several singers standing around a lectern.

The term 'cantatorium' was also applied to books containing chants for the Mass, especially in Roman sources. The earliest surviving examples of cantatoria (dating from the 9th and 10th centuries), one of which includes musical notation, contain only soloist's chants, that is, the gradual, tract and alleluia. Later cantatoria vary considerably in their contents, but most are restricted to solo chants.

See also GRADUAL (ii), and CANTATORIUM.

(iv) Missal (from Lat. *missale*, *missalis plenarius*). The book containing all the material necessary for celebrating Mass; it resulted from the integration of the priest's sacramentary, the deacon's evangeliary, the subdeacon's epistolary and the cantor's gradual. Most missals incorporated rubrics as well as private devotional prayers (*apologiae*) and prayers related to ritual actions (censing, ablution) that were recited silently by the priest. Not all medieval missals contained complete cycles of Masses for the liturgical year, an indication perhaps that some priests repeated a relatively small repertory of Masses. Some contained no more than the incipits of the relatively lengthy texts of the Epistle and Gospel readings. The process that led to the development of the 'plenary' missal was well advanced by the end of the 9th century, stimulated at least in part by the increase in private Masses. This development also reflected a shift of liturgical perspective: the priest-celebrant now discharged all of the

liturgical duties that had formerly been fulfilled by clerical participants in the Mass. The function of plenary missals with musical notation has not been satisfactorily explained; certainly the copying of such books would have required planning to allow adequate space for the insertion of staffless neumes, a notation that demanded the skills of a professional singer for its interpretation.

See also MISSAL.

(v) Processional (from Lat. *processionale*, *liber processionalis*). The book containing the texts and music of processional antiphons and hymns, which were sung in some places at special ceremonies and before Mass on feast days. The earliest surviving processionals were copied in the 12th century; before this time processional chants were usually included in the gradual, although they could also form part of a troper, antiphoner or breviary. Most of the extant manuscripts are small in size, making them easily portable.

See also PROCESSIONAL.

(vi) Troper (from Lat. *liber troparius*, *troparium*). The book, or section of a chant book, containing the texts and music of the tropes and usually a selection of other soloist's chants from the Mass. Tropers vary considerably in their content and organization, and might include sequence texts and melodies, offertory verses, alleluias, processional chants or Ordinary chants. The earliest extant tropers date from the 10th century; after the 13th century they are rarely found as independent books.

See also TROPER.

(vii) Tonary (from Lat. *tonarius*, *tonarium*, *tonale*). The book in which the antiphons of Mass and Office chants of the Gregorian repertory are classified according to the eight psalm tones; *see* TONARY

3. OFFICE BOOKS. The earliest extant medieval books for the Divine Office, like those for the Mass, followed the principle that each participant in the liturgy would have his or her own proper book.

(i) Liturgical psalter. The book in which the psalms are divided according to the days of the week to which they were assigned; notated psalters also include the ferial antiphons for the psalms with the psalm-tone *differentiae* appropriate to each. The entire community of monks, nuns or secular canons participated in the singing of the psalms, but since the psalms were generally memorized, it was not necessary for every singer to use a psalter.

See also PSALTER, LITURGICAL.

(ii) Office lectionary. The book containing the readings from the scriptures recited at Matins. At first, each day's scripture reading simply continued from the point reached on the previous day; this practice required no book other than the Bible. As a system of fixed, assigned pericopes evolved, these were gathered into an Office lectionary, perhaps as early as the 9th century. These scriptural extracts were further abbreviated in the 11th century.

(iii) Homiliary (from Lat. *homeliarium*, *homeliarius*, *homelium*, *homiliarium*). The book containing excerpts from the writings of the Church Fathers prescribed to be read at Matins and arranged in liturgical order. These patristic readings either explained the meaning of a feast or liturgical season, or explicated passages of scripture. The two categories were usually distinguished as sermons or homilies, respectively, but the distinction was often blurred. Several homiliary traditions have been identified. The festal homiliary of S Pietro, Rome, can be traced back to the mid-7th century (see Grégoire); it presents an anthology of patristic texts appropriate to a given feast from which liturgical readings could be selected. The Frankish Church did not follow the Roman homiliary traditions; Charlemagne, as part of his liturgical reforms at the end of the 8th century, ordered the preparation of a new homiliary, a comprehensive collection of 244 texts organized according to the number of readings required for each liturgical observance. For certain occasions (the principal feasts of the *Temporale*, feasts of the saints, Sundays of Lent) the Carolingian homiliary provided a sermon for the three readings of the second nocturn. For the third nocturn of every Sunday and feast day there was a homily on the Gospel reading.

(iv) Martyrology (from Lat. *martyrologium*). A list of saints (not all of them martyrs) according to the days on which their feasts are observed. Generally, only the most essential details of the place, manner of death (in the case of a martyr) and approximate date of death (i.e. *natalitia* – birth into heavenly glory) are given. Regional modifications included the names of saints whose cult was local. Marginal entries listed the names of deceased friends and benefactors of the church or convent where the martyrology was in use, so that they could be remembered on the anniversary of their deaths. The martyrology was recited daily at Prime. In the Dominican rite the reading of the martyrology followed Prime as part of the Office of Pretiosa (called thus from its first words: 'precious in the sight of the Lord is the death of his saints').

(v) Legendary (*legendarius*, *passionarium*). A book containing the Lives of the Saints (*vitae*), ordered according to their feast days. Such readings were at first not part of the Divine Office at Rome but were popular in the Gallican and Spanish Churches. The books might not have been intended primarily for liturgical use. A complete *vita* might be far too long for recitation at the night Office; marginal annotations indicated the extent of the reading and divided the text into 'lessons' (1 to 9). The reading of the *vita* could, if desired, be continued in the refectory.

(vi) Hymnary (Lat. *liber hymnorum*). A book of hymns often found in conjunction with a liturgical psalter or an antiphoner. In the liturgical code of his monastic Rule, Benedict of Nursia (*c*480–550) prescribed the singing of a hymn at the Office Hours. This practice was adopted by the Irish and Gallican Churches, but not at Rome or at Lyons, where non-biblical texts were held in suspicion. The earliest hymnaries (known collectively as the 'Old Hymnary') contained mainly hymns for ferias and Sundays but very few Proper hymns for feasts. This repertory was expanded under Frankish auspices in the 8th and 9th centuries, but the largest increase came with the 'New Hymnary' (first found in 9th-century Frankish sources), which contained a repertory that eventually grew to more than 250 hymns in some 11th-century collections. The number of texts far exceeds the number of melodies, since melodies composed for a given metre could be fitted to all texts in that metre. Not all hymnaries are notated, but typically the melody is written out once with the first verse followed by the texts of the following verses.

See also HYMN, §II.

(vii) Antiphoner (antiphonal; from Lat. *antiphonarius*, *antiphonarium*, *antiphonale*). The book that brings together, in liturgical order, the musical items of the

Office sung by the cantor and choir: the antiphons for the psalms and canticles, the great responsories chanted after the readings, hymns, a collection of invitatories and possibly a psalter. Its organization follows the division of the liturgical year into the *Temporale* and *Sanctorale*, and includes a *Commune sanctorum*. Monastic and secular antiphoners differ mainly in the structuring of Matins, Lauds and Vespers. There were also many regional variations, particularly with respect to the choice of responsories. The term 'antiphonarius' is first attested from the mid-8th century and in the early Middle Ages was often applied to a book (without notation) of chant texts for the Mass as well as the Office. By the later Middle Ages and Renaissance the format of the antiphoner had grown in size and was placed on a massive lectern in the middle of the choir. Sometimes matched pairs of antiphoners were used, one on each side of the choir.
See also ANTIPHONER.

(viii) Breviary (from Lat. *breviarium*: 'abridgment'). The book combining all or some of the texts and, occasionally, music for the Divine Office or portions thereof, arranged according to the *Temporale* and *Sanctorale*. Medieval breviaries are not necessarily truncated versions of complete Offices or small, easily portable books. Whatever its size or degree of completeness, a breviary assembled material from various sources in a single volume. The material could be merely juxtaposed or, more usefully, integrated according to the order required for the service, although not every element needed for the celebration of the Office might be included. Salmon (1967) has traced the origins of the breviary to 9th- and 10th-century 'collectaires enrichis'. These combined the collectar (also known as the *orationale* or *manuale*), the prayers said by the officiant (called 'hebdomadarian' since the duty rotated weekly) at Sunday and ferial Offices, with a *capitula*, brief scriptural passages recited at all the Offices except Matins. Bound with the book might be a 'breviarium' or *ordo* describing the Office throughout the year and containing incipits of prayers and chants.
See also BREVIARY.

4. RITUAL AND CEREMONIAL BOOKS.

(i) Ordo (Lat.: 'ritual'). A book containing directions for the performance of one or a number of liturgical Offices. It served as a reference manual for the cantor, master of ceremonies or hebdomadarian who had responsibility for assuring the decorous celebration of the liturgy. Only the incipits of the readings, prayers and chants are usually given; the full form had to be sought in the relevant Mass or Office book. The term is generally applied to a group of documents known as the *Ordines romani*, commonly cited according to the modern edition of Andrieu (Leuven, 1931–56/*R*). Although the manuscript tradition of these *ordines*, numbered 1–50 in Andrieu's edition, begins in the late 8th century, a number of the ceremonies they describe date from the late 7th century. Two principal collections of *ordines* have been identified: the first (A) contains authentic Roman material with few modifications, while the contents of the second (B) has been more thoroughly adapted to Frankish practice. None of the extant manuscripts originated in Rome.

(ii) Ordinal (from Lat. *ordinarius*). Each diocese, cathedral, collegiate church, monastery or confederation of monasteries might have its own liturgical directory, generally known to modern scholars as an 'ordinal'. Unlike the *Ordines romani*, which describe either single ceremonies or only portions of the liturgical year (e.g. Holy Week), an ordinal covers the entire liturgical year. It was by nature a local document without the universal appeal of the Roman *ordines*. Ordinals intergrate the Mass and Office of the day in their proper sequence, but the large-scale structure of the book either combines the *Temporale* and *Sanctorale* in blocks over the course of the year, or divides the two cycles into separate books, a solution favoured from the 13th century onwards. The ordinal also incorporates certain ritual details about the rank of participants in the liturgy, the vestments to be worn, the number of candles etc., depending on the solemnity of the feast. A customary (from Lat. *consuetudo*) resembles an ordinal in some respects, but its primary purpose is the regulation of the internal discipline and customs of a monastery or a community of secular canons. (A handlist of ordinals and customaries for nearly 130 medieval institutions is given in *Le graduel romain*, ii: *Les sources*, Solesmes, 1962, 189–96.)

(iii) Ceremonial (from Lat. *ceremoniale*). A book prescribing in precise detail the actions of all participants in a liturgical observance. In general, chants or prayers specific to the liturgy are not mentioned. The two most important representatives of the genre are the Papal Ceremonial, which regulates the observance of the papal court, the election and coronation of the pope and the imperial coronation, and the Ceremonial of Bishops, which describes the conduct of Offices proper to the episcopal rank or those carried out in the presence of the diocesan bishop. Before the publication of the *Caeremoniale episcoporum* in 1600, many of these items could be found in the pontifical.

(iv) Pontifical (from Lat. *Ordo pontificalis*). The book containing the rites proper to a bishop. In the early Middle Ages books containing these rites did not follow any standard pattern; they included material for occasional services such as clerical ordination, confirmation, the expulsion of penitents on Ash Wednesday, their reconciliation on Maundy Thursday, the dedication of churches, the blessing of sacred vessels, and the anointing of monarchs. The pontifical contains the texts of all the prayers recited by the bishop, describes the course of the ceremonies, and provides the incipits of chants or, on occasion, complete texts with notation. Scholars distinguish four successive types of medieval pontifical: (1) the Romano-Germanic Pontifical of the 10th century, compiled (*c*950–62) at the abbey of St Alban in Mainz and subsequently introduced at Rome; (2) the Roman Pontifical of the 12th century; (3) the various 13th-century recensions of the Pontifical of the Roman Curia; and (4) the pontifical compiled (*c*1293–5) by Guillaume Durand, bishop of Mende. Durand added material to earlier pontificals, but eliminated all rites not proper to the episcopal office. Agostino Patrizi de Piccolomini and Johannes Burkhard revised Durand's work for the first printed edition of the *Pontificale romanum* (Rome, 1595).

(v) Benedictional (from Lat. *benedictionale*, *liber benedictionum*). The book containing the blessings pronounced by the bishop at Mass after the *Pater noster* and before the *Pax Domini semper vobiscum*; these blessings were not included in the sacramentary. Benedictionals may also contain some material for episcopal liturgical

functions outside the Mass. A number of lavish Anglo-Saxon exemplars are among the surviving manuscripts.

(vi) Ritual (from Lat. *rituale*, *manuale*, *agenda*, *sacramentale*). The liturgical book containing all the services other than the Mass and Office celebrated by a priest. Essentially, the ritual is the priest's equivalent of the pontifical and includes formulae for baptism, marriage, last rites, burial and various benedictions. Some of the earliest surviving rituals, which date from the 10th and 11th centuries, are combined with collectars or sacramentaries. From the 11th century onwards rituals became increasingly independent of the other liturgical books.

For further discussion of Western liturgical books *see* PLAINCHANT, §§2–3.

III. Reformation and post-Reformation liturgical books

None of the Churches that grew out of the Reformation maintained the medieval Latin liturgy intact. Emphasis shifted in the direction of the 'preaching service' that had evolved within the pre-Reformation Mass liturgy. In south Germany and Switzerland in particular the preaching of the Word and admonitions addressed to the congregation were central elements of every *Gottesdienst*. The demand that the liturgy should be intelligible to the worshippers led to the introduction of the vernacular. As the amount of ritual solemnity was curtailed, the variable chants of the Mass fell into disuse. With the abolition of monasticism within the Reformed Churches, the Divine Office ceased to be observed by Protestants, although Anglican Matins and Evensong were notable exceptions.

Martin Luther published a proposed reform of the liturgy in 1523 (*Formula missae et communis*), maintaining that he did not wish to abolish the Mass but rather to purify it of elements that contradicted the scriptures (*see* LUTHER, MARTIN). This reform entailed the abolition of the Canon with its focus on sacrifice. Luther's subsequent work, *Deutsche Messe und Ordnung Gottes Diensts* (1526), provided a simpler vernacular order of worship with congregational hymns in German. Luther adapted the traditional Latin oration and lection tones to the chanting in German of the Epistle, Gospel and pastor's chants at the altar. Other *Kirchenordnungen* were introduced in those parts of Germany that embraced the Reformation.

One of these local German uses inspired *Then swenska messan* (1531) of the Swedish reformer Olav Petri. No music was provided in this publication, although the vernacular liturgy was celebrated with great solemnity in Stockholm. The reformed liturgy of King Johann III (*Liturgia svecanae ecclesiae catholicae & orthodoxae conformis*, 1576, in Latin and Swedish), although limited in its influence, was remarkable for its determination to recover the richness of the traditional Latin liturgy while remaining true to reformed principles of worship.

Ulrich Zwingli's first vernacular order of Communion, *Aktion oder Brauch des Nachtmals*, was published in 1525 (*see* ZWINGLI, ULRICH). This order was intended to be a remembrance of the Last Supper and was celebrated only four times a year; the bread and wine were distributed to the congregation not at the altar rail but in the nave. On ordinary Sundays the service emphasized scripture readings and the sermon. The reformed Communion order for Basel, probably prepared by Johannes Oekolampad, dates from 1526. It was not derived from the Mass, but combined the preaching service with the order for distributing Communion outside the Mass. Common to both these Swiss orders was the presence of admonitions to the congregation that they receive Communion worthily. The earliest surviving version of Jean Calvin's order of reformed liturgy in Geneva, based on that of Strasbourg, carries the date 1542 (*see* CALVIN, JEAN). As its title, *La forme des prieres et chantz ecclesiastiques*, suggests, it was a book designed for the congregation, who sang the psalms and canticles in metrical versions. Calvin did not intend his liturgy to be imposed everywhere, but it was made obligatory for the reformed congregations of France by the Synod of Montauban in 1594.

In England the reform of the liturgical rites began after the death of Henry VIII in 1547, but the creation of a definitive English liturgy was not completed until the 1662 Book of Common Prayer. The moving spirit behind the first English liturgical reforms was Thomas Cranmer (*d* 1556), Archbishop of Canterbury, the chief author and editor of the *Booke of the Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Churche after the Use of the Churche of England*. In 1549 a parliamentary 'Act of Uniformity' prescribed the use of this service book throughout the realm. Three years later, another version of the Prayer Book rearranged parts of the liturgy and moved English worship closer to the spirit of continental reformers such as Zwingli. The 1662 Book of Common Prayer restored a 'consecration' of the bread and wine, as the Scottish prayer book had done in 1637.

Cranmer restructured parts of the medieval Divine Office into the prayer services of Matins (Mattins) and Evensong. In 1550 John Marbeck issued *The Booke of Common Praier Noted*, with simple syllabic settings of the services, but revisions introduced by the 1552 Prayer Book made Marbeck's syllabic settings obsolete almost immediately. From the time of Elizabeth I (1558–1603), a metrical psalter with melodies was often bound together with the Book of Common Prayer. The 1662 Prayer Book (with psalter) has never ceased to be the authorized worship book of the Church of England, although it was largely displaced in 1980 by *The Alternative Service Book*. The latter has itself been superseded by *Common Worship* (2000), which incorporates most of the material from the 1662 Prayer Book.

By the time the Council of Trent convened in 1545 to attempt to reverse the effect of the Reformation, reformed worship was entrenched throughout northern Europe. The liturgical decrees of the Council rejected the liturgical views of the reformers and ordered the preparation of standarized liturgical books (all in Latin) to be imposed on all the clergy and faithful. Chief among these were the *Missale romanum* (1570), the *Breviarium romanum* (1568, revised in 1914) and the *Pontificale romanum* (1595). These and the other liturgical books of the Roman Catholic Church remained virtually unchanged until the Second Vatican Council (1962–5). A revision of the *Graduale romanum* was also commissioned. The results, however, proved unfortunate since the editors applied humanistic concepts of accentuation and eliminated many melismas from the traditional melodies. This 'Medicaean' Gradual (so-called from the Roman printing office that issued it, 1614–15) distorted the traditional melodies, which were finally restored early in the 20th century on the basis of the research undertaken by the monks of the

abbey of St Pierre de Solesmes. The Vatican edition of the restored *Graduale romanum* was issued in 1907 and later republished by the monks of Solesmes with the addition of their 'rhythmic signs'. The modern LIBER USUALIS is not a reproduction of any medieval liturgical book but a compilation of chants for Sundays and feasts throughout the year, together with chants for portions of the Divine Office.

The most familiar liturgical book in modern churches is undoubtedly the hymnal. Although Anglican service books have mostly remained separate from the hymnal, many denominations have adopted a combined 'hymnal and service book'. Contents and arrangement differ but, in addition to the main corpus of hymns, there will usually be found various items of service music, an abridged psalter, rites for morning and evening prayer, and the text of occasional services (baptism, a burial Office). These books are normally official denominational publications, as, for example, the German *Evangelisches Kirchengesangbuch*, which exists in regional versions, and the Catholic *Gotteslob*, which serves Catholics in all the German-speaking countries of Europe.

For further discussion of liturgical books, including those used in the present-day services of the major denominations, *see* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC; BAPTIST CHURCH MUSIC; LUTHERAN CHURCH MUSIC; METHODIST CHURCH MUSIC; PENTECOSTAL AND RENEWAL CHURCH MUSIC; REFORMED AND PRESBYTERIAN CHURCH MUSIC; ROMAN CATHOLIC CHURCH MUSIC; and UNITARIAN CHURCH MUSIC.

IV. Byzantine rite

1. Structure of the liturgy. 2. The liturgical year. 3. Liturgical books.

1. STRUCTURE OF THE LITURGY. The Byzantine rite is in most respects organized like that of the Western Church. There are regular services corresponding to the Mass (*see* DIVINE LITURGY (BYZANTINE)), celebrated daily in monasteries but normally only on Sundays elsewhere, and to the Divine Office, whose principal divisions are ORTHROS ('daybreak service', equivalent to Matins and Lauds) and HESPERINOS (Vespers). Although the Byzantine Offices are very long and prolix, their daily recitation is in theory (though not in practice) obligatory for the clergy. In addition the Office includes various lesser daily services: Apodeipnon (Compline); Mesonyktikon (the 'midnight' service); the four Little Hours of Hōra prōtē (Prime), Hōra tritē (Terce), Hōra hektē (Sext) and Hōra ennatē (None); and Typika, the short Office that falls between the sixth and ninth hours. The contents of these Hours are found in the hōrologion (see below). Both the Divine Liturgy and the Office contain fixed and variable elements corresponding to the Ordinary and Proper of the Western rite.

2. THE LITURGICAL YEAR. For each year in the Eastern Church there is a calendar of movable feasts with the Lent-Easter-Pentecost cycle at its centre, and a calendar of fixed commemorations of saints, the latter, since the 9th century at the latest, beginning with the Byzantine Indiction and the feasts of St Symeon Stylites on 1 September. As in the West, Christmas falls on 25 December, Epiphany on 6 January, St George's Day on 23 April, the Assumption on 15 August, etc. The Orthodox Liturgy has a further layer of organization not found in the West: an eight-week cycle, the weeks corresponding to the eight modes – the *oktōēchos* – of Byzantine chant. The OKTŌĒCHOS (with its expansion, the paraklētikē) is a collection of hymns and liturgical formulae sufficient for a full week's services in each of the eight modes. Beginning with the octave of Pentecost and continuing until the beginning of Holy Week, each week in the Byzantine calendar has a common mode assigned to it (1st mode for the first week, 2nd mode for the second, etc.; then 1st mode again for the ninth, 2nd mode for the tenth, etc.); during Easter week the mode changes each day, and the 3rd plagal mode (*barys*) is omitted. Texts not provided with a specific chant formula of their own are sung to music drawn from the appropriate mode in the *oktōēchos*.

3. LITURGICAL BOOKS. In comparison with Western usage, a relatively large number of liturgical books is employed for the celebration of the Byzantine rite. This is partly because the exceptional quantity of Eastern hymnody necessitates the division of some books that in the West remained undivided; but it is also because the contents of the Eastern books are designed more narrowly to suit particular liturgical functions and functionaries. Combination volumes such as the Western missal (in which the sacramentary, evangeliary, epistolary and gradual are combined) or the still more comprehensive, pre-Vatican II *Liber usualis* (which also includes much of the Divine Office) have been slower to gain popularity in the East.

The following list of liturgical books is comprehensive for the Byzantine period, omitting only some uncommon subdivisions and alternative divisions of larger collections. It is less complete for the post-Byzantine period, in which many novel anthologies with new names – anthologion, anastasimatarion, synekdēmos, biblion tōn proseuchōn, hieratikon, hierotelestikon, agiasmatarion, liturgikon, etc. – have combined anew the contents of older collections.

(i) Euchologion. The old Eastern 'prayer book' for the celebrant, corresponding to the Western sacramentary; it contained the texts of the prayers for the Divine Liturgy, Office, ordinations and other rites, and also included an outline of the services, at times providing rubrics or the *diakonika* (responses of the deacon). The earliest known Greek copy and the oldest surviving Greek liturgical book is the Barberini Euchologion, *I-Rvat* Barberini gr.336, which probably dates from the late 8th century. A special class of euchologion is limited to the prayers and rubrics of the Divine Liturgy. One or all three of the standard Byzantine eucharistic liturgies (St Basil, St John Chrysostom, the Liturgy of the Presanctified) may appear. Early manuscripts of the liturgy are often in roll format.

(ii) Hōrologion. The book of the Hours that corresponds to a Western breviary: it includes the Ordinary of the Hours (the full texts of prescribed psalms, lections and chants) as well as some Proper texts. Originally designed for the monastic Office in Palestine, the Byzantine hōrologion later fused early monastic traditions with those of the 'cathedral' rite.

(iii) Typikon. The book that provides a summary of the full Ordinary and Proper for the services throughout the year and the rules governing their celebration; it corresponds in one of its forms to the Western ordinal. No single Byzantine book, however, brings together all the provisions and directions for the execution of the various rites. A Jerusalem Holy Week typikon dating from 1122 is the earliest extant extensive Greek source for the characteristic liturgical practice of the Holy City (see

Papadopoulos-Kerameus). (Exemplars of the 9th–10th-century Constantinopolitan typikon have been published by Dmitrievsky (vol.i) and Mateos.)

(iv) Liturgical psalter. A psalter in which the psalms are arranged for liturgical recitation. As in the West, the psalter is often found as a separate liturgical book, but with the biblical canticles appended. There are separate monastic and cathedral traditions for the grouping of the psalms and their division into verses.

(v) Apostolos, evangelion, prophetologion. The liturgical books containing the readings from the scriptures, equivalent to the lectionaries of the Western Church. Unlike the liturgical volumes listed above, these books normally have provision for musical notation, which takes the form of ekphonetic (lectionary) neumes rather than melodic notation (*see* BYZANTINE CHANT, §2). The apostolos is the Epistle lectionary and contains all the readings from the New Testament except those from the Gospels and the *Apocalypse* (the latter is not used in the Byzantine liturgy). The pericopes are arranged according to their order in the calendar. Many 11th- and 12th-century copies are provided with ekphonetic neumes. In its fully developed form, the apostolos also contained, in appendices, the responsories (*prokeimena*, *allēlouïaria*) for the whole church year and calendars with lection tables for the movable and fixed cycles respectively.

The evangelion is the Gospel lectionary and is used primarily in the Divine Liturgy. Its pericopes are liturgically ordered, which distinguishes it from the tetraevangelion, a book simply containing the four Gospels in their biblical order.

The prophetologion contains the Old Testament lessons, which are more numerous in the Eastern Church than in the Roman, for the fixed and movable feasts of the year.

(vi) Synodikon. The book containing the acts of the Synods or Councils. In a rare case – the 11th-century Holkham Synodikon (*GB-Ob*) – ekphonetic notation is provided for some portions of the conciliar acts that were publicly chanted each year at the commemoration of particular Councils.

(vii) Synaxarion, menologion. The books containing collections, in calendar order, of the Lives of the Saints; they correspond to the Western martyrologies. The shortest examples are little more than annotated calendars; the longest run to a full volume for each of the 12 months.

(viii) Oktōēchos, paraklētikē. The liturgical books that together form the Common of the Time. The OKTŌĒCHOS is a set of eight complete Proper services for the Offices of Saturday night and Sunday morning (Hesperinos and Orthros), arranged in the order of the eight modes; it forms one of the most important collections of hymns, and its music eventually appeared in the heirmologion (see below) and the noted oktōēchos. Where there is no provision for a Proper formula in the Proper of the Time or Proper of the Saints, the formula is taken from the appropriate modal section of the oktōēchos.

The paraklētikē represents an expansion of the oktōēchos; it adds Common Hours services for each weekday to the eight-week, eight-mode cycle, and in its massive content normally includes also the Saturday and Sunday services of the oktōēchos.

As these two books in effect form a Common of the Time, they must be used in conjunction with three other collections – the mēnaion, triōdion and pentēkostarion – to make up an enormous missal-breviary containing the full Proper of the Time and Proper of the Saints.

(ix) Mēnaion, triōdion, pentēkostarion. The liturgical books that together form the Proper of the Saints for the Church year. The mēnaion ('month' services) contains the variable hymns and other texts proper to Hesperinos and Orthros for the fixed calendar year; it is still published in 12 volumes – a volume for each month (hence the usual plural, 'mēnaia'), beginning with the September volume for the start of the year. The mēnaia, then, contain the Proper of the Saints and the Proper of each feast that falls on a fixed date.

The triōdion contains the Propers for Lent, and, since the central Middle Ages, has also included the material for the Sundays before Lent.

The pentēkostarion contains the Propers from the Easter Vigil up to the Byzantine feast of All Saints – the octave of Pentecost.

(x) Hymnbooks. These are named according to their specific content and internal organization. The oldest collections, which date from the 9th and 10th centuries, are known variously as the tropologion, kanōnarion, kondakarion, theotokarian, paraklētikē and oktōēchos. These early books are not provided with notation; the earliest hymnbooks specifically designed to contain melodies throughout were the heirmologion and stichērarion (see below).

(xi) Heirmologion. The notated hymnbook containing the syllabic *heirmoi* (model-stanzas) for the *kānones*, which are sung at Orthros (*see* KANŌN), arranged according to the system of eight modes. A heirmologion may also contain the stylistically similar refrains accompanying the Beatitudes (*Makarismoi*). The earliest surviving manuscripts date from the 10th century, and all copies were specifically designed to carry musical notation throughout, usually in Palaeo-Byzantine neumes.

See also HEIRMOLOGION.

(xii) Stichērarion. The chant book containing music for the hymns (*stichēra*) sung at Orthros and Hesperinos throughout the year. With the heirmologion it was one of the oldest hymnbooks to be provided with melodic neumes throughout; the oldest extant copies date from the 10th and 11th centuries and are notated in Palaeo-Byzantine neumes. The stichērarion has four separate sections: the first three parallel the arrangement of the mēnaia, triōdion and pentēkostarion; the fourth provides music for the hymns of the modally ordered oktōēchos. These four sections of the stichērarion are also found as separate music books. Their hymn content may appear with notation interpolated within the parent text collections, making it possible to find notated hymns in a mēnaion, triōdion, pentēkostarion or oktōēchos, which are otherwise purely textual collections.

See also STICHĒRARION.

(xiii) Psaltikon, asmatikon. Two important music collections representing the usage of the church of Hagia Sophia at Constantinople between the 11th (or even 9th) and 13th centuries; they contain florid hymns and psalmody. The psaltikon is a soloist's book containing chants for the *prokeimena* of the Divine Liturgy and Office, the verses of the great *troparia*, the *allēlouïa* verses for the Divine

Liturgy, the great responsories (*hypakoai*), the *kontakia* for the year, and, in a rare case, the full Akathistos Hymn. Only a few copies survive, all dating from the 13th or 14th centuries. The asmatikon is the corresponding book for the trained choirs – *psaltai* – of Hagia Sophia. The functional division between the two collections is so strictly observed that in the case of responsorial chants such as the *prokeimena*, which are performed in part by the soloist (*psaltēs*), in part by the choir (*psaltai*), the solo sections appear in the psaltikon, the choral sections in the asmatikon; both books are required to reconstruct the chant in full. This division also extends to style. The psaltikon has its own characteristic, melismatic styles that differ from the styles found in the asmatikon. For example, texts such as the *hypakoai* and *kontakia* may occur in both books, but the type of setting depends upon the book.

Copies of the asmatikon may contain some or all of the following: the cycles of *koinōnika* (communions); the choral refrains of the *prokeimena* and great *troparia*; the *Pasa pnoē* in the eight modes; the *hypakoai* and the *kontakia*; some Proper chants for the Dedication; and some Ordinary chants of the Divine Liturgy, including the *eisodikon*, the three Trisagia (*see* TRISAGION) and the Cheroubikon. Fewer than a dozen Greek copies of the asmatikon survive, all dating from the 13th century or the early 14th; all but two are from south Italy. The two Greek copies from the Empire itself are *GR-ATS great lavra* γβ and Kastoria Cathedral Library MS 8; most of the south Italian copies are at Messina and Grottaferrata.

Supplementing these manuscripts is a small group of copies in Moscow and Leningrad that were written between the 11th and 13th centuries in Church Slavonic and noted in varieties of the early Slavonic melismatic notation. These manuscripts have been called 'kondakars' by Russian scholars, because they primarily contain the melodic versions of the *kontakia* found in the asmatikon; but they derive from lost archetypes of the Constantinopolitan asmatikon, and their so-called Slavonic 'kondakarion' notation is really derived – as are their melodies – from the Greek traditions.

(xiv) Akolouthiai and kalophonic collections. In about 1300 the Constantinople *maïstor* JOANNES KOUKOUZELES compiled the archetype of a collection called the Akolouthiai or Orders of Service, designed to contain within a single book most of the Ordinary and Proper chants then in use for Hesperinos, Orthros and the three eucharistic liturgies; many of the chants appeared there in notation for the first time. The principal omissions were the *heirmoi* and *stichēra*, whose inclusion would have made an already bulky collection altogether unmanageable.

During the 14th and 15th centuries further collections appeared, almost always containing novel florid elaborations of traditional melodic materials. The Byzantine term for such elaborations is 'kalophonic' ('beautiful sounding', or 'beautified'; *see* BYZANTINE CHANT, §12, and KALOPHONIC CHANT). Thus there arose the kalophonic stichērarion, kalophonic heirmologion and kalophonic kontakarion. Another collection, also from the time of the Byzantine Empire, called the kratēmatarion, was devoted to freely composed florid melismas in the new style.

See also AKOLOUTHIAI.

For further discussion of the Byzantine rite *see* BYZANTINE CHANT. For other Orthodox liturgies *see* ARMENIA, §II; COPTIC CHURCH MUSIC; ETHIOPIA, §II, 2; GEORGIA, §II, 2; ROMANIA, §II; RUSSIAN AND SLAVONIC CHURCH MUSIC; and SYRIAN CHURCH MUSIC, §2.

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JOSEPH DYER (I–III), KENNETH LEVY/DIMITRI CONOMOS (IV)

Liturgy of the Hours (Lat. *Liturgia horarum*; It. *Liturgia delle ore*; Fr. *Liturgie des heures*, etc.). The Divine Office according to the 1971 revision, that is, the Office of the reformed Roman Breviary.

1. History. 2. Structure and content. 3. The Calendar. 4. Music

1. HISTORY. The Hour services of the Western Church (*see* DIVINE OFFICE) underwent radical revision after the Second Vatican Council. The principles of this revision were broadly outlined in the fourth chapter of the Constitution *De sacra liturgia* (adopted by 2131 *placet* to 50 *non placet*, 22 November 1963). A study group commissioned to work on the new breviary under the presidency of A.G. Martimort had an *editio typica* ready for the press by 1970, and this received the approval of Pope Paul VI on 1 November 1970 in his Apostolic Constitution *Laudis canticum*. Finally, the *Institutio generalis de liturgia horarum* (1971) offered a detailed presentation of the revision. It preceded by a few months the publication of the four-volume prototype *Liturgia horarum juxta ritum romanum*. Vernacular translations followed.

2. STRUCTURE AND CONTENT. Lauds and Vespers – Morning and Evening Prayer – are set forth as the most important of the Hours. The old night Office (Matins, Vigils) has been redesigned as an Office of Readings, suitable for recitation at any time. Prime has disappeared Terce, Sext and None remain, but if so desired any one of these may be chosen for recitation during the day as an *hora media*. Compline is the final Hour, to be said before going to bed.

Psalmody is the staple substance of the Hours, and in order to make its recitation more fruitful the Psalter has been redistributed over a period of four weeks. Additional canticles from the Old and New Testaments have been included. The lectionary has been completely recast: the Office of Readings now has two lessons only (instead of three or nine as formerly), one from the Bible, the other from the Fathers or some other ecclesiastical source. Each reading is followed by a responsory. The number of Office hymns has increased and optional hymns are proposed to give greater variety. The Latin texts have been revised here and there. A rich selection of intercessions is introduced into the Offices of Lauds and Vespers. These two Hours end with the Lord's Prayer and a collect; the other Hours have the collect only (Table 1).

3. THE CALENDAR. The calendar has been vigorously rehandled, with a view to emphasizing the Temporal Cycle and to obtaining a more equal distribution of saints' days. Sundays 'per annum' now replace Sundays 'post Epiphaniam' and 'post Pentecostem'. In classifying the Church's festivals the older distinction between first- and second-class doubles, major doubles, semi-doubles, simples etc., has been superseded by a simpler triple gradation: solemnities, feasts and memorials. The ordinary weekday (ferial) Office occurs with greater frequency than before.

4. MUSIC. There is a section of the *Institutio generalis* (§§267–84) dealing with music in the revised Office. Paragraph 274 repeats that Gregorian chant should be given pride of place when Latin is used, but it adds: 'No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation of the people'. The provision of suitable music for vernacular celebrations is recommended and singing in more than one language is not excluded (§276).

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TABLE 1: Structure of the Hours

Morning Prayer (Lauds)	*Evening Prayer (Vespers)*	*Office of Readings (Matins)*	*Midday Prayer (Terce, Sext, None)*	*Night Prayer (Compline)*
Introduction: Invitatory verse and psalm (Psalm xciv)	Introduction: Invitatory verse	Introduction	Introduction	Introduction
Hymn	Hymn	Hymn	Hymn	Hymn
Psalms: A 'morning' psalm Old Testament canticle Psalm of praise	Psalms: 2 psalms New Testament canticle	Psalms: 3 psalms or psalm sections Verse (transition to the readings)	Psalms: 3 psalms or psalm sections	Psalms: Psalm expressing confidence and trust
Word of God Short responsory	Word of God Short responsory	Readings: Scripture reading Responsory Patristic or hagiographical reading Responsory	Word of God Short responsory	Word of God Short responsory
Gospel canticle: Song of Zechariah *(Benedictus)*	Gospel canticle: Song of the Virgin Mary *(Magnificat)*	Hymn of praise *(Te Deum)*		Gospel canticle: Song of Simeon *(Nunc dimittis)*
Prayers: Prayer of offering Lord's Prayer	Prayers: Prayers of intercession Lord's Prayer			
Concluding prayer Blessing	Concluding prayer Blessing	Concluding prayer	Concluding prayer	Concluding prayer
				Conclusion: Marian antiphon

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MARY BERRY

Lituus. A Roman brass instrument consisting of a long tube turning in upon itself at the end and thus producing the shape of the letter 'J' (it is classified as an AEROPHONE). Pictorial representations indicate that it had a large detachable mouthpiece. Sachs's contention that it derived from the Celtic CARNYX, a similarly shaped instrument, is not widely accepted: it was known to the Etruscans long before the Romans had any significant contact with the Celts. Indeed the instrument is now looked upon as being distinctly Etruscan–Roman since it is unusual among ancient instruments, with no counterpart among the Greeks, Egyptians or Mesopotamian peoples (most ancient instruments follow a general progress from east to west in the Mediterranean basin).

The earliest extant picture of a lituus occurs in a mural from the Tomba della Scimmia in Chiusi (dating from the early 5th century BCE). A number of instruments survive, including one found in 1827 in a grave at Caere (now in the Museo Gregoriano Etrusco at the Vatican); this example is approximately 1·5 metres long and sounds six pitches of the overtone series based on G.

Etruscan and early Roman representations of the lituus show it in processions, especially funeral processions, the *pompae funebres* (for illustration *see* TIBIA). Players in these processions were described as *siticines*, a generic term embracing the players of various instruments: *liticines* (lituus players), *tubicines* (trumpet players) and *cornicines* (horn players). In Roman literature the lituus, like most brass instruments, had mainly military associations. The abundant artistic representations of Roman military scenes, however, show the lituus only rarely. Behn suggested in explanation of this apparent contradiction that the lituus was used at cohort rather than at legionary level. Presumably, therefore, it would not have appeared in column reliefs and other monumental sources where only higher military orders were more likely to have been celebrated. Another possibility, raised by Wille, is that the term *lituus* may often have been used loosely as a substitute for *tuba*. The evidence supporting this includes the remark in *Noctes atticae* (Aulus Gellius, *c*130–180 CE) that 'Virgil uses this word in place of tuba' (v.8.11). More recently, Meucci has argued that about the turn of the 1st century the lituus was replaced in military usage by the BUCCINA, a smaller instrument derived from the horn of an animal that was more practical for the cavalry; poets, however, continued to use *lituus* to describe the more prosaic *buccina*.

In post-classical times the term *lituus* has been applied to other wind instruments, notably 18th-century brass. An inventory of 1706 formerly in Ossegg monastery (now Osek), Bohemia, mentions 'Litui vulgo Waldhorner duo ex Tono G'; Bach's Cantata no.118 calls for two litui in B♭ that play in the range of the tenor trumpet.

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JAMES W. McKINNON

Litvinne, Félia (Vasil'yevna) [Schütz, Françoise Jeanne] (*b* St Petersburg, ? 11 Oct 1860; *d* Paris, 12 Oct 1936). Russian soprano of German and Canadian descent. She studied with Pauline Viardot and Victor Maurel in Paris, making her début with the Théâtre Italien troupe as Amelia (*Simon Boccanegra*) in 1883. She then sang throughout Europe, in New York, at La Monnaie as Brünnhilde in the first *Die Walküre* in French (1887), the Opéra, La Scala, and in Rome and Venice. From 1890 she appeared in the imperial theatres in Moscow and St Petersburg. Litvinne made her Metropolitan début in 1896 as Valentine (*Les Huguenots*) and sang, among other roles, Aida, Donna Anna, Brünnhilde (*Siegfried*) and Sélika (*L'Africaine*). In 1899 she appeared at Covent Garden, as Isolde, returning periodically until 1910; in her last season she sang Brünnhilde in *Götterdämmerung*. She sang in several Russian *Ring* cycles, 1899–1914, and, with Charles Dalmorès, in the French premières of *Götterdämmerung* and *Tristan* under Cortot in 1902. An excellent musician and linguist, she had a large, flexible voice and great stage presence. Her recordings (1902–8, several with Cortot as her pianist) vividly convey her vibrant, impassioned singing.

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HAROLD BARNES/ALAN BLYTH

Liu Baoquan (*b* Beijing, 18 Nov 1869; *d* Beijing, 8 Oct 1942). Chinese narrative singer. He was the creator of *jingyun dagu* ('Beijing drumsong') and its Liu style. The son of an itinerant narrative singer from Hejian county south of Beijing, Liu by the age of seven was playing *sanxian* lute accompaniment for his father. He later accompanied and studied with leading drumsingers such as Song Wu, Hu Shi and Huo Mingliang. By the age of 30 he was established in Beijing, turning countryside drumsong into a sophisticated urban art. He now sang in Beijing speech, and created new and expanded melodies to depict the particular characters and mood of each tale. His *sanxian* accompanists, and a drumsong aficionado who wrote and revised texts, were vital collaborators, and his lifelong association with Beijing opera and its singers a constant inspiration.

His repertory of 22 pieces, mostly tales of strategy and war, loyalty and valour, drew audiences back time and again; favourites included *Da Xixiang* ('West Chamber Romance'), *Nao Jiangzhou* ('Ruckus at Jiangzhou'), *Dandao hui* ('Lone Blade Meeting') and *Ma'an shan* ('Saddle Mountain'). Liu performed with a martial energy, his drumming subtle, his enunciation crisp and explosive, while his brilliant voice leapt seamlessly over his range of nearly three octaves, strong in all registers. Dominating his contemporaries, he sang into his 70s; his recordings span 30 years.

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KATE STEVENS

Liu Dehai (*b* Shanghai, 13 Aug 1937). Chinese PIPA plucked lute player. Considered by many to be the leading *pipa* musician of his generation, Liu Dehai began *pipa* lessons in 1950, also studying several other Chinese traditional instruments. In 1954 he became a pupil of *pipa* master Lin Shicheng, graduating from the Central Conservatory of Music in Beijing in 1961. Liu utilized this period not only to improve his skills on *pipa* but also to learn piano, the seven-string zither *qin* and traditional Chinese percussion. Other than lessons with Lin Shicheng, Liu Dehai took consultation lessons with musicians representing several distinct schools of performance. Liu's resulting repertory and style is thus one which combines aspects from several different musical sources, both Chinese and foreign.

In 1970 Liu received the post of *pipa* soloist with the Central Philharmonic (Zhongyang yuetuan), and in 1983 he was appointed to the China Conservatory of Music, both located in Beijing. Liu has composed a small number of pieces for his instrument, but his best-known work is a collaborative *pipa* concerto entitled *Caoyuan xiao jiemei* ('Sisters of the Grassland'), co-written with Wu Zuqiang and Wang Yanqiao (1973).

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JONATHAN P.J. STOCK

Liu Guanyue (*b* An'guo county, Hebei, 1918). Chinese wind player. Born to a poor peasant family, he earned a meagre living in his youth as a folk 'blower-and-drummer', playing *guanzi* double-reed pipe, *suona* shawm and *dizi* flute in rural ceremonies. Summoned to Tianjin in 1950, from 1952 he was employed as soloist in the state-supported Tianjin Song-and-Dance Troupe (Tianjin gewutuan).

His compositions, mostly arrangements of folk melodies, such as *Yinzhong niao* ('Birds in the Shade'), became staples of the new conservatory professional concert repertory. Along with FENG ZICUN he became known as an outstanding exponent of the lively, angular 'northern'

style of *dizi*, although pieces such as *Heping ge* ('Doves of Peace') and *Guxiang* ('Old Home') are said to combine aspects of northern and southern styles. In accordance with the ethos of the new society, he also experimented with 'improved' versions of the construction of the traditional *dizi*.

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STEPHEN JONES

Liutaio (It.). *See* LUTHIER.

Liu Tianhua (*b* 4 Feb 1895, Jiangyin, Jiangsu province; *d* 8 June 1932). Chinese composer and music reformer. Liu Tianhua's practical musical education began at middle school in 1909, when he joined his school band as cornet player. By 1914 Liu was employed as a school music teacher in the cities of Jiangyin and Changzhou. At this time, and despite his initial training in Western music, Liu became increasingly interested in Chinese traditional music. Liu studied the two-string fiddle *erhu* and four-string lute *pipa* particularly seriously, but also learnt *Kunqu* opera singing, the seven-string zither *qin* and other folk instruments. Liu also devoted much time to the collection of folk music, contracting a fatal bout of scarlet fever while investigating folk percussion music in the Tianqiao district in Beijing.

In 1922 Liu took a teaching post at Beijing University, where he became active as a music reformer. Liu, his associates and pupils strove to develop a new genre of 'national music' (*guoyue*), drawing on Chinese regional folk traditions, which they attempted to synthesize into a single, national style. Liu saw *guoyue* as open to modernization and development in ways in which he felt the regional traditions were not. He was also anxious to adopt aspects of Western music theory, and to use Western models of music education and dissemination in the transmission of his new genre. In 1927 he was founding editor of the journal *Yinyue zazhi* (Music magazine).

Liu's principal musical monument lies in his book of studies for *erhu* and *pipa* first published after his death in 1933. The ten unaccompanied *erhu* solos in this collection, commonly played today, include *Bingzhong yin* ('Groaning During Sickness'), *Yueye* ('Moonlit Night'), *Chuye xiaochang* ('Festival Night Canzonetta'), *Xianju yin* ('Reciting During Leisure'), *Kongshoung niaoyu* ('Birds Singing on the Deserted Mountain') and *Guangming xing* ('March of Brightness'). They combine traditional characteristics (small-scale sectional form, conventional fingering patterns, descriptive titles) with aspects of Western music (such as compound time, tonal procedures and violin techniques).

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JONATHAN P.J. STOCK

Liuto (i) (It.). 'Lute' (*see* LUTE, §II).

Liuto (ii) (It.). *See* BUFF STOP.

Liuto attiorbato (It.). A term that suggests a lute rebuilt into a theorbo-like instrument, but it was stated by Alessandro Piccinini (1623) to be merely a synonym for *arciliuto* (*see* ARCHLUTE); in any event the top two courses of a theorbo are tuned an octave lower than those (of a *liuto attiorbato*). The English term 'theorbo lute' referred, in many instances, to the theorbo and not to the *liuto attiorbato*. Thomas Mace (*Musick's Monument*, 1676) used the terms 'theorbo' and 'theorbo lute' ir terchangeably, and called the two-headed lute merely a 'French lute with two heads' (not 'theorbo lute').

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ROBERT SPENCER

Liuzzi, Ferdinando [Fernando] (*b* Senigallia, 19 Dec 1884; *d* Florence, 6 Oct 1940). Italian musicologist and composer. At Bologna he studied the piano and composition with Guido Alberto Fano and took an arts degree at the university (1905); at Rome he studied with Stanislao Falchi at the Liceo Musicale; at Munich he studied composition with Reger and Mottl and philosophy with Theodor Lipps. He was appointed professor of theory at the Parma Conservatory (1910–17) and also taught composition at the Naples Conservatory (1912–14); from 1917 he was professor of theory at the Florence Conservatory until 1923, when he became professor of musical aesthetics at the University of Florence; in 1927 he was appointed to the same post at the University of Rome and between 1928 and 1932 he introduced the subject to the syllabus at the Accademia di S Cecilia. He also taught at the Università per Stranieri, Perugia. In 1939 racial laws forced him to flee to Belgium, where he was visiting professor at the Ecole des Hautes Etudes de Belgique, Brussels. He was then invited to the International Musicological Congress, New York; a heart attack in January 1940, which later proved fatal, forced him to return to Italy.

Liuzzi's first compositions are all in a Romantic style, the best reflecting French impressionism (Violin Sonata, the rhapsody for orchestra *Gaiola e Marechiaro*). He also wrote a puppet opera (*L'augellin bel verde*, 1917) and other theatre music, a Passion (1930, staged at Milan in 1935), the symphonic poem *Hyla* and other vocal and chamber music. His scholarly activities gradually led him away from composing to the revivals of medieval music (he arranged the music of the play *Sponsus*, Rome, 1936) with special interest in *laude* and in liturgical drama. His publications on the *lauda*, early Christian hymnody, the interaction of Italian and Flemish music, and Palestrina are fundamental to our knowledge of early Italian music. His arrangements include Vecchi's *Amfiparnaso* (Florence, 1938), a stage version of Bach's Coffee Cantata

(perf. Venice, 1932) and an unpublished realization of Cavalli's *L'Ercole amante*.

WRITINGS

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'Classicità del Palestrina e romanticismo fiammingo', *Nuova antologia*, ccxlviii (1926), 166–79; repr. in *R. Accademia di Santa Cecilia: annuario 19* (1929), 411–35

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'Bach, Johann Sebastian', 'Beethoven, Ludwig van', 'Brahms, Johannes', 'Dramma liturgico', 'Händel, Georg Friedrich', 'Lauda', 'Mendelssohn (Mendelssohn-Bartholdy), Jakob Ludwig Felix'; sections of 'Passione', 'Sacra rappresentazione', 'Trovatori e troveri', *Enciclopedia italiana di scienze, lettere ed arti*, i–xxxvi (Rome and Milan, 1929–39)

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'Melodie italiane inedite del Duecento', *Archivum romanicum*, xiv (1930), 527–60

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'Notazione musicale del secolo XI in un manoscritto dell'Eneide', *Studi medievali*, new ser., v (1932), 67–80

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'Il dramma delle vergini savie e delle vergini folli e l'uffizio liturgico orientale di S. Agata', *Congresso nazionale di studi romani IV: Rome 1935*, ed. L. Torretta (Rome, 1938), i, 587–91

'Le relazioni musicali tra Fiandra e Italia nel secolo XV', *Bulletin de l'Institut historique belge de Rome*, xix (1938), 189–203

'Notes sur les *barzelette* et les *canzoni a ballo* du Quattrocento italien, d'après des documents inédits', *PAMS 1939*, 193–9

I musicisti in Francia, i: *I musicisti italiani in Francia dalle orgini al secolo XVII* (Rome, 1946)

EDITIONS

La lauda e i primordi della melodia italiana (Rome, 1935)

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E.T. Ferand: 'In memoriam: Fernando Liuzzi', *MQ*, xxviii (1942), 494–504 [incl. list of writings]

CAROLYN GIANTURCO

Livadić [Wiesner], **Ferdo** (*b* Celje, 30 May 1799; *d* Samobor, 8 Jan 1879). Croatian composer. He became interested in music at an early age and began to study with the organist Josip Herović in Samobor. After attending the Gymnasium in Zagreb, he continued his schooling at the Graz Lyzeum (1816–17) and then studied law at Graz university. During that time he also studied composition and joined the Steiermärkischer Musikverein (1816–22), where he probably played the violin in the orchestra. The assumption that he studied with Anselm Hüttenbrenner has not been confirmed. After graduation he settled at his family estate in Samobor and spent the rest of his life there, composing in his spare time. During the Croatian national movement (1835–48) he was a prominent supporter of its leader, Ljudevit Gaj. He composed many revolutionary marches and patriotic songs, including *Još Hrvatska nij' propala* ('Croatia Hasn't Fallen Yet'), on a text by Gaj, which became an unofficial anthem of the movement. From that time he used the Croatian form of his family name, rather than the German (Wiesner).

Livadić composed mainly short instrumental and vocal-instrumental works. His early songs, in the style of lieder, show an extraordinary lyrical talent and sensibility. However, in support of the national movement he attempted to free his style from foreign influences by adopting the Croatian folk idiom; this simplification arrested his artistic development. His output of about 100 songs in Croatian, 47 in German and seven in Slovene ranges from revolutionary songs, couplets and drinking-songs to Singspiel-style songs, romances and ballads. They are all strophic and usually very simple, but with a clear and rounded melodic line. The spirit of the early Romantic movement is displayed in Livadić's piano works, especially in the nocturne in F♯ minor of 1822 (on the model of John Field and thus among the earliest works in the genre); the scherzos *Der Scherz* and *Der Eigensinn*; and the programmatic piece *Poziv Zrinskoga subojnike u boj* ('Zrinski's Battle Call to his Soldiers'), depicting the battle against the Ottomans at Szigetvár in 1566.

WORKS

(*selective list*)

MSS in HR-Zu, Zh, Zda and SMm

VOCAL

Sacred: Mass, C major, S, A, B, orch, org; 2 missae croaticae pastorales, 1v, org; hymns

*c*150 songs, incl.:

(Croatian text): Udaljenoj ljubi [To my Distant Love] (I. Kukuljević Sakcinski), before 1845; Crne oči [Dark Eyes] (L. Vukotinović); Crnogorski sin [Montenegrin Son] (I. Budimir); Kad [When] (P. Preradović); Kamena dieva [The Stone Girl] (A. Mihanović); Mio ti je kraj [The Lovely Countryside] (Mihanović); Moja ladja [My Boat] (Preradović); Okičke vrane [The Crows at Okić] (Vukotinović), ballad; Prelja [The Spinner] (Kukuljević Sakcinski); Stanak za crnooku [Home for the Dark-Eyed Girl] (Vukotinović); Ti si moja [You are mine] (S. Vraz)

(Ger. text): Das Mädchen von Neidpath (W. Scott), *c*1820; Alpenlied (J.P. de Sermage), 1821; Nähe des Geliebten (J.W. von Goethe), in Musikalische Blumenlese (Graz, 1824); Der Schnee, 1833; Der Entfernten, pubd as suppl. to *Iris* (Graz, 1857); Der erste Mai 857, 1857; Wiegenlied (C.A. Tiedge), pubd as suppl. to *Iris* (Graz, 1857); Alpenglöckchen; An das Klavier; Das Traumbild (L.C.H. Hölty); Der Bettelknabe; Der liebe Vaterland (F.W. Weber); Der Sänger; Der Südsturm; Der Wunsch (?Livadić); Die Nonne (L.G. Neumann); Entsagen (H. von Schulheim); In dieser Stunde (R. Prutz); 3 Lieder: Die Klage (Hölty), Lauras Lied (Tiedge), Hoffen bringt wohl schwere Plagen; 2 Romanzen: Die Rose, Das Mädchen; Vergessen (Schulheim); Vorüber; some in *Popijevke na njemačke stihove/Art Songs on German Texts*, ed. M. Hornbaker (Zagreb, 1993)

Kbd (for pf unless otherwise stated): Ländler, 1818–23; Galop, A♭, 1820; Notturno, 1820–22, ed. J. Muraj (Zagreb, 1975); Les charmes des Marienheim, 3 scherzos en forme de valse, ?1820; Ouverture, *c*1820; Polonaise mélancholique d'amour, *c*1820; Galop di Marienheim, 1821; Scherze über Romeos und Juliens Leiden, waltz, 1821–2; Einmal und nie wieder, Tonskizze, op.18, before 1823; Slawisches Rondo, d, *c*1832; Kolo Ilirique (Graz, *c*1835); Poziv Zrinskoga subojnike u boj [Zrinski's Battle Call to his Soldiers], 1866; [2] Charakteristische Tonbilder: Der Scherz, Der Eigensinn, pubd as *Dva scherza*, ed. S. Stančić (Zagreb, 1932); Erinnerung, Tonskizze; Kroatische Heimatsklänge; marches; dances; preludes, org

Incid music: Juran i Sofija (I. Kukuljević Sakcinski), 1840; Frankopan (M. Bogović)

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L. Šaban: 'Ferdo Livadić u javnosti i privatno' [Livadić in public and private], *Muzika i škola*, xii/4 (1967), 131–6

J. Andreis: 'Pozabljeni nokturno Ferda Livadića' [A forgotten nocturne by Livadić], *MZ*, iv (1968), 70–77

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K. Kos: 'Vokalna lirika Vatroslava Lisinskoga i Ferde Livadića u evropskom kontekstu' [The songs of Lisinski and Livadić in a European context], *MZ*, xxv (1989), 55–66
N. Bezić: 'Popis skladbi Ferde Livadića' [A list of compositions by Livadić], *Dani Ferde Livadića 1992* (Zagreb, 1992), 26–34
K. Kos: 'Slutnja hrvatske romanticke popijevke u opusu Ferda Wiesnera Livadića' [The presentiment of the Croatian romantic lied in the work of Livadić], *Arti musices*, xxvi (1995), 19–31

ZDRAVKO BLAŽEKOVIĆ

Livanova, Tamara Nikolayevna (*b* Kishinyov, 5/18 April 1909; *d* Moscow, 4 April 1986). Russian musicologist. She studied at the Rubinstein College of Music (1925–6), the Gnesin State Institute for Musical Education (vocal studies 1926–8; theory 1929–30) and with Ivanov-Boretsky, Mazel' and Gnesin at the Moscow Conservatory (1930–31). She completed her postgraduate studies under Ivanov-Boretsky (1935), and was awarded the doctorate in 1940 for her book *Ocherki i materialï po istorii russkoy muzïkal'noy kul'turï*. She taught at the Conservatory (1934–46, 1948–56), where she became professor in 1939, and at the Gnesin Institute (1944–8). She was director of studies at the Tallinn Conservatory (1948–9), and worked with Asaf'yev and Protopopov on the commission 'Glinka i yego sovremenniki' ('Glinka and his contemporaries') at the Moscow Conservatory. She assisted in setting up the music section of the Institute for the History of the Arts, where she was a senior researcher (1944–86) working with Boris Vipper. She was a member of the State Prizes Committee (1948–54), director of the musicology and criticism commission of the Union of Composers (1950–52) and president of the USSR VAK Commission of Experts for the defence of dissertations (1952–6).

Livanova's research centred on the history of Russian and European music, especially that of the 17th and 18th centuries. She made a significant contribution to Bach studies. Other achievements include the development of a musical-aesthetic theory of simultaneous contrast, evolved in connection with her studies of the music of Bach. Also important are her writings on the problems of the theory and history of musical styles and musical historiography.

WRITINGS

Muzïkal'naya klassika XVIII veka [Musical classics of the 18th century] (Moscow, 1939)
Istoriya zapadnoyevropeyskoy muzïki do 1789 goda [The history of west European music up to 1789] (Moscow, 1940; enlarged 2/1982–7)
Ocherki i materialï po istorii russkoy muzïkal'noy kul'turï [Essays and materials on the history of Russian musical culture] (diss., Institute for the History of the Arts, 1940; Moscow, 1938)
Muzïkal'naya dramaturgiya I.S. Bakha i yeyo istoricheskiye svyazi [Bach's dramatic musical works and their links with history] (Moscow and Leningrad, 1948)
Kriticheskaya deyatel'nost' russkikh kompozitorov-klassikov [The critical work of Russian classical composers] (Moscow and Leningrad, 1950; Ger. trans., 1953)
Pedagogicheskaya deyatel'nost' russkikh kompozitorov-klassikov [The teaching work of Russian classical composers] (Moscow and Leningrad, 1951)
Russkaya muzïkal'naya kul'tura XVIII veka i yeyo svyazyakh s literaturoy, teatrom i bïtom [Russian musical culture of the 18th century and its links with literature, the theatre and everyday life] (Moscow, 1952–3)
N.Ya. Myaskovskiy: tvorcheskiy put' [Creative development] (Moscow, 1953)
with V. Protopopov: *Glinka: tvorcheskiy put'* (Moscow, 1955)
Motsart i russkaya muzïkal'naya kul'tura [Mozart and Russian musical culture] (Moscow, 1956)
Stasov i russkaya klassicheskaya opera (Moscow, 1957) 'Russkaya muzïka v period obrazovaniya russkoy natsii' [Russian music at the time of the formation of the Russian nation], *Voprosï formirovaniya russkoy narodnosti i natsii*, ed. N.M. Druzhinin and L.V. Cherepnin (Moscow and Leningrad, 1958), 347–87
'Ranniye otklikina iskusstvo Gaydna v Rossi' [Early responses to Haydn's works in Russia], *Konferenz zum Andenken Joseph Haydns: Budapest 1959*, 85–92 [with Ger. summary]
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ed., with M.Ya. Libman and V.N. Prokof'yev: *Ot ėpokhi Vozrozhdeniya k dvadtsatomu veku* [From the Renaissance to the 20th century] (Moscow, 1963) [incl. 'Na puti ot Vozrozhdeniya k Prosveshcheniyu XVIII veka (nekotorïye problemï muzïkal'nogo stilya)' [On the way from the Renaissance to the Enlightenment of the 18th century (some problems in musical style)], 134–48
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ed., with B.R. Vipper: *Istoriya yevropeyskogo iskusstvoznaniya* [A history of European artistic knowledge] (Moscow, 1965–9)
ed., with B.R. Vipper: *Renessans, Barokko, Klassitsizm: problema stiley v zapadnoyevropeyskom iskusstve XV–XVII vekov* [Renaissance, Baroque and Classicism: the problem of style in west European art from the 15th to the 17th centuries] (Moscow, 1966) [incl. 'Niderlandskaya muzïkal'naya shkola i problema Vozrozhdeniya' [The Netherlands school and the problem of the Renaissance], 161–77; 'Iskusstvo XVII veka i problema stilya barokko' [17th-century art and the problem of the Baroque style], 264–89
Opernaya kritika v Rossii [Opera criticism in Russia] (Moscow, 1966–73) [vol.i/1 with V.V. Protopopov]
'Semnadtsatïy vek i puti razvitiya muzïki Zapada' [The 17th century and the development of Western music], *XVII vek v mirovom literaturnom razvitii*, ed. Yu.B. Vipper and others (Moscow, 1969), 368
ed.: *Mikhail Ivanov-Boretskiy: stat'i i issledovaniya, vospominaniya o nyom* [Articles, research and reminiscences of the man] (Moscow, 1972)
Zapadnoyevropeyskaya muzïka XVII–XVIII vekov v ryadu iskusstv [Western music of the 17th and 18th centuries within the arts scene] (Moscow, 1977)
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Yu.K. Yevdokimova, ed.: T.N. Livanova: *Iz istorii muzïki i muzïkoznaniya za rubezhom* (Moscow, 1980) [incl. Yu. Yevdokimova: 'Tamara Nikolayevna Livanova', 4–16; Yu. Yevdokimova and Yu. Kholopov: 'Problemï istorii i teorii muzïki v trudakh T.N. Livanovoy' [Problems in the history and theory of music in Livanova's works], 17–40
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TAT'YANA DUBRAVSKAYA

Liveralis, Iossif [Liberal(l)i, Giuseppe] (*b* Corfu, 1820; *d* Zakynthos, 17 Sept 1899). Greek composer and pianist. His first teachers were his brother Antonios (1814–42), a composer and the first director of the Corfu Philharmonic Society, and Nikolaos Mantzaros. In 1840, after studying at the conservatories of Naples and Milan, he returned to Corfu, where he became assistant conductor at the newly

founded Philharmonic Society. He also taught piano and theory (after 1849) and was appointed a conductor on his brother's death. In 1852 he settled in Zakynthos as a distinguished piano teacher, but he also spent some time in Patras (1870–76 or later).

With Frangiskos Domeneginis (1809–74), whose works are no longer extant, Liveralis ranks among the earliest Greek Ionian composers to write operas inspired by the 1821 Greek War of Independence. His piano piece *Le réveil du Klepht* (1847) is the earliest extant Ionian composition inspired by the folklore of continental Greece. This work, and the recurring presence of folk elements in other compositions by 19th-century Ionian composers (including Xyndas, Carrer and early Samaras), challenge Kalomiris's self-interested rejection of 19th-century Greek music as 'italianate' and his monopolizing of the national school. Although Liveralis composed some stage music, and was reportedly admired by Mantzaros and Rossini, his surviving output is mainly of piano music, marking him as one of the earlier Greek composer-pianists alongside Demetrios Agathidis (*fl* 1852–82). Liveralis's pieces combine melodic elegance with a sober harmonic taste. They contain transparent piano writing, with delightful virtuoso passages and ornamentation, betraying a thorough assimilation of the instrument's expressive potential.

WORKS

VOCAL

music lost unless otherwise stated

Il ritorno di Canaris in Psara (cant.), S/Mez, T, mixed chorus, Corfu, S Giacomo, ? ant. 1840, music lost, lib at Corfu Reading Society

Reegas Ferraeos (op, Y. Markoras), Corfu, S Giacomo, excerpts perf. before 1850

Arbace a Pompei (op), 1850, excerpts perf. Zakynthos, ?1852 or later

I epistrofi tou Kanari [Kanaris's Return] (?op), Corfu, S Giacomo, Act 1 only, ? before 1852; 42-bar frag. in Solomos and Eminent Zakynthians Museum, Zakynthos, different text from ?1840 cant.

Markos Botzaris (op), Corfu, S Giacomo, Act 1 only, ? before 1852

O apohaeretismos tis Kerkyras [Farewell to Corfu], 1v, ?pf, ?orch, ?1852; Alis ke Tzavellas [Ali (Pasha) and Tzavellas], 2vv, ?pf, ?orch; Era Lisa, S, orch, *GR-An*, attrib. A. Liveralis; I Dido engataleiftheisa [Dido Abandoned], 1v, ?pf, ?orch; To parapono tis apothamenis [The Complaint of the Dead Woman] (Y. Markoras), 1v, ?pf, ?orch, ?1898/9

Choral works

INSTRUMENTAL

for piano unless otherwise stated

Marcia per la banda della Società Filarmonica di Corfù, 1 April 1843, *GR-An*, attrib. A. Liveralis; Gran fantasia di concerto . . . sopra alcuni motivi nell'opera 'I Lombardi', op.1, ? before 1847, *I-Mc*; Le réveil du Klepht: souvenirs des chants populaires de la Grèce, theme and variations (Milan, 1847), theme arr. wind band, as Vrahydromia, 31 Aug 1849, *GR-An*; L'espagnole, redowa mazurka (Milan, 1849); Rosina, redowa (Milan, 1851); La fanciulla ateniese, polka (Milan, *c*1865); Il carnavale di Napoli, fl, pf, pubd in Ricordi's Album pour flûte avec accompagnement de piano (Milan, 1899); Pensiero romantico (Milan, n.d.); Passo doppio, E♭, wind band, attrib. A. Liveralis, *An*; Berenice, redowa, B♭, MS in S. Tzerbinos's private collection, Zakynthos; 7 pieces in Album de danses, xxiii (Brussels, 1889 or later); 9 works listed in Ricordi catalogue (Milan, *c*1905); sinfonias, mentioned by Motsenigos; march, ded. headmaster Papaloukas, Nov 1876, mentioned in *Elpis*, no.65 (2 Dec 1876)

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S.G. Motsenigos: *Neoelliniki moussiki: symvoli is tin historian tis* [Modern Greek music: a contribution to its history] (Athens, 1958), 146, 149, 223–4

L. Zoïs: *Lexikon historikon ke laografikon Zakynthou* [A dictionary of Zakynthos, history and folklore], i, section B (Athens, 1963), 356

N. Bakounakis: *To phantasma tis Norma: hypodohi tou melodramatos ston elliniko horo to 19o aeona* [The ghost of Norma: the reception of opera in 19th-century Greece] (Athens, 1992), 51

G. Leotsakos: 'Liveralis i Liberalis Iossif/Liveralis or Liberalis Iossif', *Lychnos ypo ton modhion: Erga Hellenon syntheton ya piano 1847–1908*, Crete University Press CPE 11 (Athens, 1999), 32–46 [disc notes, incl. work-list]

GEORGE LEOTSAKOS, STELIOS TZERBINOS

Liverati, Giovanni (*b* Bologna, 27 March 1772; *d* Florence, 18 Feb 1846). Italian composer, conductor and singer. He had his first training as a singer in Bologna from Giuseppe and Ferdinando Tibaldi. From the age of 14 he was taught singing by Lorenzo Gibelli and composition by Stanislao Mattei. He began as an opera composer there in 1790 with *Il divertimento in campagna* and from 1792 was first tenor at the Italian theatres in Barcelona and Madrid. On 2 October 1795 he took part in a public concert in Bologna and in 1796 went to Potsdam as Kapellmeister of the Italian Opera. In 1799 Domenico Guardasoni called him as Kapellmeister to the National Theatre in Prague, where he became acquainted with the aristocratic Kinsky and Lobkowitz families. From 1805 to 1814 he lived as a singing teacher in Vienna, where he knew Haydn, Beethoven and Salieri, as well as Leopold Kozeluch, Joseph Gelinek, Gyrowetz, Gelli, the music publisher Mecchetti and the singers J.M. Vogl and Giuseppe Siboni.

In 1815 Liverati succeeded Vincenzo Pucitta as composer and music director at the King's Theatre in London. After two years there he is said to have returned to Italy, but must later have again settled in London, as in 1822 he was listed among the professors on the original staff of the Royal Academy of Music; letters written in 1827, 1829, 1831 and 1835 show that he was still there. He apparently spent his last years in Florence, where he was a professor at the Accademia di Belle Arti; he was also a member of the Bologna Accademia Filarmonica. His sacred drama *David* was performed in Florence in 1844.

Liverati's most frequently and widely performed opera was *La prova generale* (1799), written in the *buffo* manner. The late Neapolitan style of his *opere serie* and cantatas resembles that of Salieri and Spontini, while his skilfully written ensembles are in the tradition of G.B. Martini. In Vienna it was just these stylistic idiosyncrasies and the occasionally arbitrary instrumental accompaniments of his arias (as in the use of obbligato bassoon and trombone or waldhorn in *David*) that excited the indignation of Weber along with other representatives of Romantic German opera.

WORKS

OPERAS

Il divertimento in campagna (1), Bologna, 1790

Enea in Cartagine, ?Potsdam, 1796, excerpts pubd

La prova generale al teatro (1, G. Rossi), ?Vienna, 1799, *A-Wgm, I-Fc*, excerpts pubd

Il convito degli dei, Vienna, *c*1800

La presa d'Egea, Vienna, Burg, 1809

Il tempio d'eternità (after P. Metastasio), Vienna, 1810

David, oder Goliaths Tod (op biblica, 2, de Antoni) Vienna, 1813, *A-Wgm, Wn, I-Fc*, vs (Vienna, n.d.)

I selvaggi (2), London, 1815, *Fc*, excerpts pubd

Gli amanti fanatici, London, 1816

Gastone e Bajardo (S. Vestris), London, 1820, excerpts pubd
The Nymph of the Grotto (W. Dimond), London, CG, 1829, collab. A. Lee
Amore e Psiche (S.E. Petronj), London, 1831, excerpts pubd

OTHER WORKS

Sacred: Mass, 4vv, orch, autograph *I-Baf*; Salve regina, STBB, insts, autograph *Baf*; L'adorazione del presepio (P. Scotes), oratorio, *A-Wn*; Giaculatorie, o Sette parole per l'agonia di N.S. Giesù Cristo, 3vv, orch, *I-Fc*
Other vocal: Il trionfo di Cesare sopra i galli, cantata, London, 1815; Il trionfo di Albione e di Roma, cantata, London, 1817; *c*30 solo songs; 9 duets; 3 trios; 2 ballette; solfeggios

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EitnerQ; FétisB; RicciTB
L. Schneider: *Geschichte der Oper und des königlichen Opernhauses in Berlin* (Berlin, 1852)

HELENE WESSELY

Liverpool. City in north-west England on the Mersey estuary.

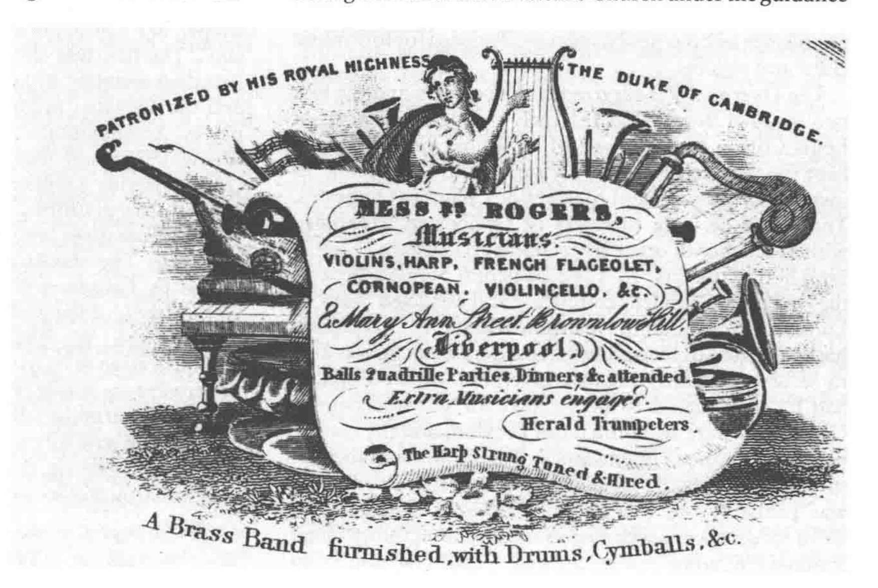
1. EARLY HISTORY. The earliest reference to music in the Town Books occurs in 1541, when the mayor and corporation resolved that 'theare shalbe hired a clercke that can syng his playne song and pryck songe and play the organs'. From then until the second half of the 18th century town musicians were frequently mentioned in the records, often for being troublesome. The duties of the Liverpool Waits included attendance at the houses of returning sea captains in addition to their normal work of sounding curfew and providing music for civic dignitaries. Waits are last mentioned in 1764 and were presumably disbanded not long after. The first music festival appears to have taken place in St Peter's Church in 1766 under Dr Hayes of Oxford, with an orchestra from London.

Among local musical societies, or convivial clubs based on musical activities, were the Ugly Face Club (1743), at least part of whose aim was the singing of songs, and the Apollo Glee Club (1796). In 1786 a Music Hall to seat 1400 was opened in Bold Street, sumptuously built and lavishly appointed at a cost of £4526 6s. 4d. It was converted into a shop in 1836 and extensively rebuilt a few years later after fire damage and survives the redevelopment that has claimed other early Liverpool buildings. But the Music Hall was never used for concerts again; only the musical motifs betray its original purpose and it still retains at the rear the colonnade under which chair carriers and coachmen sheltered while waiting for patrons.

Outdoor music was available in the Ranelagh Gardens (now Ranelagh Place) in imitation of the 18th-century London establishment of that name (*see* LONDON, §V, 4). Liverpool made an important contribution to music publishing with *The Muses Delight* (1754), which contained songs as well as treatises on singing and several instruments. The collection was engraved and published by John Sadler, who later became celebrated for his invention of transfer printing on pottery. A later edition is notable because it includes the french horn duets by the mysterious 'Mr Charles'.

In August 1838 Johann Strauss (i) gave six concerts at the Royal Amphitheatre, inspiring some local imitators who, aware of the huge appeal of the new Viennese-style music, lost no time to turn Strauss into 'Scouse'. The mid-19th century demand, in Liverpool as elsewhere, for freelance players to perform Strauss's works is vividly documented in the surviving papers of the Rogers family. Charles Henry Rogers (*b* 1826) was a Welsh musician who settled in Liverpool, as did his brother George Frederick (1833–74). With their numerous offspring and other family members they formed the Rogers Family of Musicians. Their trade card offers all kinds of combination, including 'A Brass Band furnished with Drums, Cymbals, etc.' (fig.1), and they acted not only as players but also fixers, instrument and sheet-music sellers and concert agents. Members of the Rogers family played in the Amphitheatre orchestra and the great houses in the area. There was even the occasional foray to London. The family's documents and diaries for 1858–9, giving details of engagements and fees, show how hard a life jobbing musicians led at that time. By the end of the century most of them had succumbed to consumption.

2. PHILHARMONIC SOCIETY. The Liverpool Philharmonic Society owes its foundation to the enthusiasm of a group of music amateurs. They had met for some years during the 1830s in St Martin's Church under the guidance



1. *Trade card of the Rogers Family of Musicians, c1860*

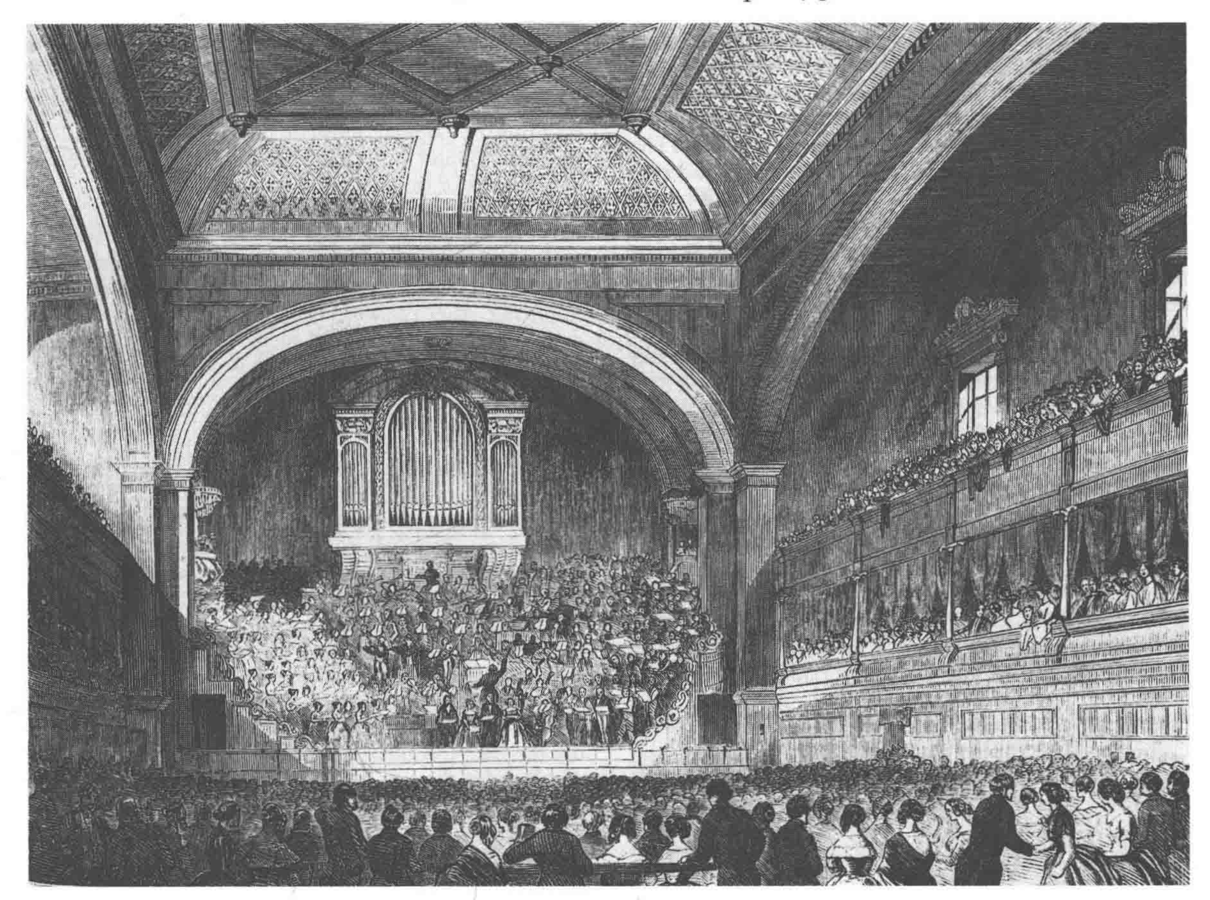
of William Sudlow, a stockbroker and organist, their chief interest being choral music. In 1840 a society was constituted with the object of promoting 'the Science and Practice of Music'; its orchestra consisted largely of amateur players. The task of conducting the choir and orchestra devolved upon various members in turn, but in 1844 the Swiss Jakob Zeugheer (also known as Zeugheer Herrmann) was engaged and he occupied the post for over 20 years. On 1 January 1850 Charles Hallé started his work in Manchester; his activities 35 miles from Liverpool were to have a powerful and lasting effect on the musical life of the seaport. He persuaded many musicians from London and Germany to live in Manchester, so for the first time a fair supply of fully professional players became available in north-west England; they welcomed the opportunity of supplementing their income with outside engagements, and the arrangement saved the Liverpool Philharmonic the expense of importing what was euphemistically described as 'metropolitan talent' from London. Conductors of the Philharmonic who followed Zeugheer were Alfred Mellon (1865–7), Julius Benedict (1876–80), Max Bruch (1880), Charles Hallé (1883), Frederic Hymen Cowen (1896–1913), Henry Wood, Thomas Beecham 'and guests' (from 1913). The period during and after World War I was one of uncertainty. The use of one pool of players to augment the amateurs and semi-professionals in both the Liverpool and Manchester orchestras continued to function, but less effectively. The depression forced many musicians to seek more secure employment in ships' orchestras; some combined the occasional symphonic work the two orchestras offered with work in hotels, cafés and (until the arrival of talking pictures) cinema orchestras.

Since its inception in 1840 the Liverpool Philharmonic Society has supported its own choir – indeed in its earlier years the choir *was* the society: when Bruch arrived in 1880 he was designated musical director of, principally, the society, not the orchestra. The considerable Welsh population has provided ample talent for the large Liverpool Welsh Choral Union, active continuously (usually in collaboration with the Liverpool PO) since 1849 – so much so that in 1878 the Welsh National Eisteddfod was held not in Wales but Birkenhead, on the other side of the Mersey. By contrast, the even larger Irish population in Liverpool has generally opted for folk music clubs and *ceilidhs*.

The Liverpool PO survived the depression and the first two years of World War II largely through the efforts of Louis Cohen, formerly one of its second violinists, who kept the players together by forming and conducting his own Merseyside SO and Merseyside Chamber Orchestra. The influx of large numbers of servicemen (combined with a shortage of other entertainment) caused a boom in symphony concerts. In 1942 Malcolm Sargent became the orchestra's resident conductor and attracted many of London's top-ranking instrumentalists to Liverpool, partly because of the valuable recording work he was able to secure and partly because Liverpool, unlike London, had by then ceased to be a target for German bombs. Conditions were still difficult in London, and the combination of various circumstances raised the reputation of the Liverpool PO to its zenith; through its recordings it was probably the best-known orchestra in Britain. In 1948 Sargent was succeeded as musical director by Hugo Rignold. Wartime audiences had forced the society to broaden its policies. Its activities had hitherto been enjoyed almost exclusively by the upper classes: evening dress had been obligatory in most parts of the Philharmonic Hall, and to some parts admission was denied to 'tradesmen' whatever their dress. Rignold's appointment was bitterly opposed by a section of the society on the grounds that he had come to symphonic music via jazz (as a viola player in Jack Hylton's band). Intrigues and counter-intrigues resulted in an unsettled period for the orchestra (now once again without its 'metropolitan talent' and recording contracts), culminating in 'industrial action' by the Musicians' Union. At about this time an innovation was made in concert-giving which reflected the new spirit brought about by wartime conditions: the introduction of Industrial Concerts, with single-price tickets sold in offices and factories. It was a successful way of retaining the audiences recently gained and did much to offset the inevitable postwar slump in attendances. Efrem Kurtz and John Pritchard were joint musical directors of the Liverpool PO from 1955 to 1957, when the latter took sole charge. Charles Groves became director in 1963. He was succeeded in September 1977 by Walter Weller, followed by David Atherton in 1980, Marek Janowski in 1983 and Libor Pešek in 1987. Pešek and the orchestra introduced music by Suk and Novák to British audiences, and made many foreign tours. Special links were forged between the orchestra and Pešek's homeland, including an association with the Prague Spring Festival. In 1997 he was succeeded by another Czech conductor, Petr Altrichter. The Liverpool PO was granted the prefix Royal in 1957.

The Philharmonic Society has possessed its own concert hall almost from its formation. The design of the first Liverpool Philharmonic Hall was entrusted in 1844 to John Cunningham, a noted pioneer architect who specialized in cast-iron structures that were amazingly advanced for the period, but the conservative members of the committee rejected his proposed design 'in the horse-shoe shape' and insisted on a more conventional building. This was completed and opened in 1849 (fig.2) with a four-day music festival: its acoustics were universally agreed to be superb. It was destroyed by fire in 1933; a new hall was designed by the Liverpool architect Herbert J. Rowse and this time the society accepted an unconventional shape, 'like a megaphone with the orchestra at the narrow end'. The hall was the first to be built with an interior based on scientific acoustical data; it was opened in 1939 and the acoustics pronounced excellent, if a little dry in places. Architecturally it resembles many picture palaces of the 1930s and was in fact designed to double as a cinema, having a full-size screen which can be raised from beneath the platform, as can a Rushworth & Dreaper organ whose pipes are hidden behind decorative grilles at each side. The entrance hall has notable engraved glass panels by Laurence Whistler. The Royal Liverpool PO was for most of the 20th century the only orchestra in the country able to rehearse and keep its library and administration in its own building. In 1995–6 the building underwent a major refurbishment, including a long overdue 'warming' of the hall's acoustics, platform enlargement and an extension housing a hospitality and administrative wing, the Peter Moores Suite, named after the Philharmonic Society's principal benefactor.

3. Other institutions. The amateur Societa Armonica was founded in 1847 and was separate from the



2. Philharmonic Hall, Liverpool, designed by John Cunningham, opened 1849: engraving from the 'Illustrated London News' (1 September 1849)

Philharmonic Society. It gave concerts until 1909, conducted by, among others, Henry J. Wood, Vasco Akeroyd, Gordon Stukely and the German-born Alfred E. Rodewald, who also conducted the Liverpool Orchestral Society in 1884. A friend of Elgar as well as Hans Richter, Rodewald introduced Liverpool to Richard Strauss's *Tod und Verklärung* and works by Rachmaninoff. In 1911 the Rodewald Concerts Society was founded in his honour for the promotion of celebrity chamber music concerts given by international artists.

From about 1900 until at least the 1930s Liverpool had a Post Office Choral Society which performed choral and orchestral works under the direction of Percival Ingram, but their programmes and other records were lost when the Victoria Street post office was bombed in 1941. The Liverpool Male Voice Choir was formed in the early years of the 20th century and, apart from periods of decline during the two world wars, survives with a healthy membership. The Liverpool Music Group (1949), drawn mostly from members of the Royal Liverpool PO and ranging from quartets to a chamber orchestra, presented for many years lighthearted concerts of 18th- and 19th-century music and an annual April Fools concert. The Liverpool Lieder Circle (1968), formed by Celia Van Mullem, promoted regular concerts to help students and young professionals embark on their singing careers. The two foregoing organizations and the Rodewald Concerts Society have been in abeyance since about 1990, but Royal Liverpool PO musicians have filled some gaps with several ensembles that perform in small halls for schools and music clubs. The semi-professional Liverpool Mozart Orchestra has been in continuous operation since 1951, and seeks out young professional conductors and soloists, but has moved its meetings to Birkenhead Town Hall. There are also several long-established amateur operatic societies in the city.

Apart from the Philharmonic Hall, venues used for concerts at various times have included the main St George's Hall (1851) which, however, because of its cavernous acoustics, is considered less suitable for orchestral concerts than organ recitals on its 1855 Willis Organ. This is the instrument over which W.T. Best presided from that year, an appointment he held from 1851, combining it with that of organist to the Philharmonic Society (1848). The St George's Hall Small Concert Room, on the other hand, has been found ideal for chamber music. Large orchestral concerts have taken place in the Methodist Central Hall, smaller orchestral and chamber concerts in the Bluecoat Hall situated in the former Bluecoat School (1717). The concert hall of the Wellington Rooms (1815) – former assembly rooms that once housed a dancing academy – has also offered spacious facilities and good acoustics, but during the 1970s the concert hall became an Irish club and beer hall, temporarily renamed the Irish Centre, until it closed in 1997. However, during its Irish period it often resounded to Irish folk music. Even the Minstrels Gallery of the

18th-century Town Hall has occasionally hosted small period orchestras.

The proximity of Wales and Ireland, together with the continuous influx of sailors and other travellers, combined to give Liverpool folk music a special vitality. The Spinners folk group (active from 1958 to about 1990) began as a skiffle group but instead of turning, like most others, to rock and roll, remained true to the folk movement. Their guitars stayed non-electric and, with a minimal commercial veneer, they were influential in keeping real Liverpool folk music alive. Certain folk roots doubtless also played a part in the beat-group cult of the 1960s. The former Beatle Paul McCartney founded and partly funded the Liverpool Institute for Performing Arts (1996). It is housed in McCartney's old school, the Liverpool Institute, formerly the Mechanics' Institution (1835). One of its aims is to support the traditionally ad hoc creation of pop stars and other entertainers with a basis of theoretical and practical training, also offering courses in ancillary arts disciplines such as management. The Mechanics' Institution's original circular lecture theatre makes a fine and intimate hall for chamber music.

The University of Liverpool has a music department giving theoretical and practical tuition. The first Alsop Professor of Music was Gerald Abraham (1947), succeeded by Basil Smallman (1965) and Michael Talbot (1986), with Robert Orledge (1988) holding the Personal Chair in Music. The department also embraces the Institute of Popular Music (1988), under the directorship of David Horn, where a degree course in popular music is available. There is an extensive music library of standard works and a separate library of popular music, as well as the John Lennon Resource Centre.

Liverpool Hope University College, formed in 1995 from a merger of teacher training colleges, has a music department under the direction of Stephen Pratt. Its Concordia Concert Society specializes in performing new (and lesser-known old) works, encouraging young artists and composers.

Of the numerous instrument manufacturers active in Liverpool from the 19th century (Ward, J. & H. Banks, Jordan, Stansfield, Vassiere, Maybrick etc.) the only major organ builder to survive is Rushworth & Dreaper. The technical director of the firm is Alastair Rushworth, of the fifth generation since William Rushworth (i) founded the firm. The magnificent Rushworth Collection of Musical Instruments was founded by William (ii), who employed full-time scouts to find early instruments throughout Europe. In 1967 it was bought by the National Museums and Galleries on Merseyside and is now in the Liverpool Museum, where it forms approximately half of the museum's collection of European musical instruments. The collection includes a Snetzler chamber organ (1776) and a Stein-type fortepiano (*c*1800) with probable Beethoven associations.

The Liverpool Public Library was founded as a result of the 'free libraries' movement initiated by Liverpool philanthropists during the 19th century. It had a fine music section, with important manuscsripts, comprehensive music reference shelves and a good orchestral library. Some material was lost during the bombing of World War II but unfortunately even more has been dispersed since in regular book sales, in response to the city council's demands for economy. The services of a music librarian have been dispensed with and the music library now concentrates on providing a CD library.

4. Popular music. Liverpool has a rich and varied tradition of popular music-making. Early in the 20th century its grand music halls attracted the most successful entertainers of the time; during the 1930s and 40s local dance bands performed in the city's numerous dance halls; in the 1950s and 60s the city's folk and country music scenes flourished, with some local musicians still referring to Liverpool as the 'Nashville of the North'; and for many years cabaret music has continued to attract audiences to Liverpool pubs and social clubs and to well-known cabaret venues such as the Wooky Hollow.

The city is best known, however, for its rock and pop music which has earned it a worldwide reputation. There was, for example, the so-called 'Liverpool Sound' of the early 1960s involving the 'Merseybeat' bands that had emerged out of the skiffle groups of the 1950s. The most famous of these was the Beatles, who performed in many city venues, including the notorious Cavern Club which was originally a popular traditional jazz haunt. In the late 1970s and early 80s the city spawned other nationally and internationally renowned bands such as China Crisis, the Real People, Echo and the Bunnymen, Teardrop Explodes, Orchestral Manoeuvres in the Dark and Frankie Goes to Hollywood. During the 1990s Liverpool bands such as Cast, Space and the Lightning Seeds continued to top the charts. A thriving contemporary dance scene also developed in the city, supported by new music businesses such as the internationally famous Cream.

These and other popular music scenes have been shaped by Liverpool's unique social, cultural, political and economic characteristics. As a port the city had a direct shipping link with America; it was also situated close to the Burtonwood airbase which for many years housed US servicemen who regularly visited Liverpool clubs and venues. Such connections helped bring American musical influences (jazz, country, rhythm and blues, soul, rock and roll) into Liverpool at an early stage, influencing the city's popular music culture. Liverpool's musical life has also been shaped by its Irish, Jewish and African immigrants. Jewish music businesses, for example, helped support bands such as the Beatles during the 1960s, while Irish musical influences are detectable in various local popular music styles and in the city's strong tradition of music performance in pubs.

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FRITZ SPIEGL (1–3), SARA COHEN (4)

Liviabella, Lino (*b* Macerata, 7 April 1902; *d* Bologna, 21 Oct 1964). Italian composer. He studied at the Rome Conservatory, taking diplomas in piano (1923), organ (1927) and composition (1928) with Respighi. His symphonic poem *Il vincitore* brought him recognition in the music competition at the 1936 Berlin Olympics. He taught at the conservatories in Venice (1931–40), Palermo (1940–42) and Bologna (1942–53). He was also director of the Liceo Musicale in Pescara (1928) and then the conservatories in Pesaro (1953–9), Parma (1959–63) and Bologna (1963). In 1962 he was awarded an honorary diploma in art and culture of the Repubblica Italiana.

Liviabella's work is characterized by a tendency towards musical pictorialism, chromaticism and polytonality within a traditional context. These elements are as apparent in the chamber music and dense orchestral frescos reminiscent of Respighi, such as *Monte Mario* and *La mia terra*, as in the operas and cantatas. Some of his most significant pieces belong to the latter genre, including *Caterina da Siena* and *Le sette parole di Gesù*.

WORKS
(*selective list*)

DRAMATIC

Santina (op, W. Liviabella), 1922; Zanira (op, R. D'Andrea), 1924; Favola di poeta (ballet), 1936; Antigone (lyric tragedy, 3, E. Mucci), Parma, Regio, 29 Dec 1942; La conchiglia (op, 2, E. Mucci, after R.L. Stevenson), Florence, Comunale, 1955; Canto di Natale (op, 1, E. Murolo, after C. Dickens), RAI, 1963

ORCHESTRAL

Vibrazioni violacee, 1921; Giovinezza mia, sym. poem, 1922; Trittico sinfonico, 1923; Il Natale, suite, 1925; Fiabesca, suite, 1933; Il vincitore, sym. poem, 1936; Monte Mario, sym. poem, 1937; Il poeta e sua moglie, suite, 1937; I canti dell'amore, hp, hmn, str, 1939; La mia terra, sym. poem 1942; Tema, variazioni e fuga, 1950; Poema, pf, orch, 1954; Vn Conc. 1956; 3 serenate, 1959; 2 concerti, 1964

With chorus: Per la divina vittoria, 1926; L'ultima luce, 1927; Manina di neve (cant.), 1935; Sorella Chiara (cant.), 1943; Caterina da Siena (cant.), 1949; O crux, ave! (cant.), 1950; Le sette parole di Gesù sulla croce (cant.), 1957

With 1v: L'usignolo e la rosa, spkr, orch, 1925; Riderella, spkr, pf, hp, str, 1927; 3 liriche allegre, 1930; 3 pagine d'argento, 1933; La madre, 1935; 3 liriche su testo di carattere popolare, 1938; Trittico lirico, 1938; Ninna nanna, 1942; 4 quartetti: sinfonia con soprano (T.S. Eliot), 1963; Ninna nanna al bambino Gesù, 1982

CHAMBER

Str Qt no.1, 1925; Canzonetta, vn, pf, 1925; S Francesco, 2 vn, va, db, org, 1926; Preludio in modo minore, vn, vc, hmn, 1928; Canto andaluso, vn, pf, 1930; Pastorale, 2vn, vc, org, 1930; Str Qt no.2, 1930; Sonata no.1, vc, pf, 1931; Sonata no.2, vc, pf, 1932; Sonata no.2, vn, pf, 1933; Sonata no.3, vn, pf, 1934; 2 espressioni liriche, str qt, 1935; Sonata no.3, C, vc, pf, 1939; Pastorale, vn, pf, 1943; Marcetta, vn, pf, 1944; Trio in un tempo, 1948; Sonata no.1, va, pf, 1950; Quintetto-divertimento, vn, va, vc, fl, hp, 1953; Divertimento, fl, vc, pf, 1954; Str Qt no.4 'La malinconia', 1955; 6 elevazioni, pf, org, 1956; Sonata no.2, va, pf, 1956; Dittico nuziale, vn, org, 1957; 7 duetti in miniatura, vn, va, 1957; Trittico nuziale, vn, org, 1961; Adagio pastorale e scherzo, ob, pf, 1982

Principal publishers: Ricordi, Suvini Zerboni, Zanibon

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VIRGILIO BERNARDONI

Liviana. Andalusian Gypsy song and dance form in flamenco style. *See* CANTE HONDO and FLAMENCO, Table 1.

Living Colour. American hard rock band. Formed in 1983, its line-up stabilized in 1985 as Vernon Reid (*b* London, 22 Aug 1958; guitar), Corey Glover (*b* Brooklyn, NY, 6 Nov 1964; vocals), Muzz [Manuel] Skillings (*b* Queens, NY, 6 Jan 1960; bass) and William Calhoun (*b* Brooklyn, NY, 22 July 1964; drums). Skillings was replaced by Doug Wimbish in 1992, and the group disbanded in 1995. They created an innovative and compelling fusion of hard rock and funk, with Reid's guitar solos also displaying the influence of free jazz. Reid was a founding member of the Black Rock Coalition, which promoted black artists and fought racial stereotyping; accordingly, Living Colour was deliberately formed as a rock band that was made up entirely of black American musicians. Their lyrics often featured political criticism and emphasized self-reliance. *Vivid* (CBS, 1988) is usually regarded as their best album.

ROBERT WALSER

Livius Andronicus, Lucius (*b* ?Tarentum [now Taranto]; *fl* Rome, 3rd century BCE). Roman dramatic and epic poet of Greek origin. He was the first Latin poet known by name and worked at Rome as a teacher and actor. He was instrumental in introducing Greek drama to Rome; his adaptations performed in Latin versions at the *ludi romani* in 240 BCE were the first of their type. Titles or fragments survive of ten tragedies and two comedies by him; as 'lawgiver [*Nomothet*] of the Old Roman drama' (Fraenkel) he laid the foundations for Naevius (*c*271–201 BCE), TITUS MACCIUS PLAUTUS and others, who extended and elaborated the *cantica* (solo scenes accompanied by music and dancing) of the Roman comedies. Livius Andronicus also set a precedent with his Latin adaptation of Homer's *Odyssey* which was still used as didactic literature in the mid-1st century (Horace, *Epistulae*, ii.1.69). His contemporary reputation was considerable: the state commissioned from him a processional *partheneion* (maiden-song, now lost) after the Greek manner for expiatory ceremonies during the Second Punic War (207 BCE). After the successful performance of this piece, poets and actors were accorded the right to form a guild, and the Senate granted them an official centre in the Temple of Minerva on the Aventine in Rome.

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GÜNTER FLEISCHHAUER

Livorno (Eng. Leghorn). City in Italy, on the coast of Tuscany. Founded at the end of the 16th century by the

Medici grand dukes, it acquired commercial, cultural and civic importance in the 17th and 18th centuries. Many of its documents were destroyed during World War II. The Medici encouraged people of various nationalities and creeds to settle in the new city. The Sephardi Jewish community, still large today, was of particular importance; their synagogue chants were collected and transcribed by Federico Consolo at the end of the 19th century. A *Sacra rappresentazione di S Orsola* was performed in 1514 in the parish church of S Giulia. The organ of the parish church of S Francesco (later collegiate church and then cathedral) was built in 1596 by Francesco Palmieri and Giorgio Steiniger. The first *maestro di cappella* there was appointed in 1632 and the first cathedral organist in 1785, with the title of *maestro di cappella* and the option of conducting the theatre orchestra. Music featured here and in the lesser churches especially on feast days, for which musicians from Pisa and Lucca were engaged. Notable *maestri di cappella* include C.A. Campioni (?1752–62); a description of a typical church music performance (with his music) is given in a letter by Anton Raaff to Padre Martini in 1752. In the 18th century oratorios were sung in the cathedral and other churches, in the meeting-places of confraternities and in the Teatro Avvalorati.

There was a 'commissario delle bande' in Livorno castle by 1600. From mid-century in the Palazzo Granducale, festivities held to honour visiting foreign notables included concerts and opera. The first recorded opera performance, at Carnival 1656–7, was of Cavalli's *Giasone*, by the Fedeli company. In 1658 the Teatro Nuovo (also called Teatro delle Commedie or Teatro S Sebastiano) was inaugurated; it was the scene of Francesco Gasparini's and Carlo Goldoni's first successes. It closed in 1779 and was replaced by the Teatro degli Armeni (1782–1944; later Avvalorati), inaugurated with the première of Cherubini's *Adriano in Siria*. Other theatres were the Carlo Lodovico (1806–1944; also called dei Floridi or S Marco); the Rossini (1842–1944; also called dei Fulgidi); the Leopoldo (inaugurated 1847; also called Caporali or Goldoni), which was restored in the late 20th century; and the Politeama (inaugurated in 1878 and demolished 1968). During the 19th century opera was also performed in private theatres (the Pellettier; the Vecchio Giardinetto, also called Gherardi del Testa or Strozzi); arenas (the S Cosimo or Labronica; the Teatro Diurno or Arena degli Acquedotti or Alfieri; the Arena Garibaldi) and the outdoor summer Teatro (Teatrino) della Fiera. The theatre-cinemas La Gran Guardia and I Quattro Mori were built after World War II.

Concerts were usually given in the theatres. The violinist Pietro Nardini, with G.M. Cambini, Filippo Manfredi and Luigi Boccherini, formed the Quartetto Toscano in the mid-18th century – perhaps the first established quartet in history. There are small recital rooms in the Istituto Musicale P. Mascagni (named after the composer, a native of Livorno), the Museo Fattori and the Villa Corridi. Open-air concerts take place in the summer theatre of Villa Mimbelli, and the Fortezza Vecchia and Fortezza Nuova of the Medici.

In the second half of the 19th century the orchestral players and choruses employed in the theatres formed such associations as the Società Orchestrale Livornese and the Società del Quartetto a Corda (1881). Other 19th-century institutions were the Società per gli Esercizi Musicali (1809), the Società Filarmonica (*c*1839), the Società della Banda Nazionale, the Banda Musicale Volontaria Livornese (1844), the Società Corale di Dilettanti and two choral societies, the Costanza e Concordia (1894; later called Mascagni) and the Guido Monaco (1900), both still active. Early in the 20th century the Circolo Mandolinistico G. Verdi had many members. Concert series were organized by the Amici della Musica and Diapason, amalgamated in 1950 as the Associazioni Riunite Concerti, and by the municipality.

In 1847 the Pie Scuole Israelitiche had a music school. The Schola Cantorum G.B. Pergolesi was founded in 1872 at the church of S Benedetto; the first city music schools were the free school for string instruments in the Teatro Goldoni (?1867), the school run by the Società Filarmonica (?1877) and, most important, the Istituto Musicale Livornese (later renamed after Cherubini), founded in 1875 by Alfredo Soffredini, whose pupils there included Mascagni. The successful Orchestra Labronica (1937) was founded by Emilio Gragnani but disbanded because of the war. Some of its members founded the Istituto Musicale P. Mascagni (1953), whose activities include teaching, management of a youth orchestra and concerts, and musicology; its library holds materials on local music history, arranges conferences and issues publications. The Associazione Aulòs – Accademia Italiana dei Legni (1987) carries out research on wind instruments; the Centro Studi Mascagnani collects manuscripts and memorabilia of the composer and organizes conferences.

The violin makers Gaetano Bastogi, Francesco Magri, Francesco Meiberi and the Gragnani family were active in Livorno. The Cresci family made keyboard instruments in the 18th century, and Giovanni Galeazzi may have made flutes in the 19th. The Armenian typographer Yovhannes of Jaffa worked in Livorno (1640–45), and Marco Coltellini's firm printed the first edition (1755–62) of Francesco Algarotti's *Saggio sopra l'opera in musica*. At the beginning of the 19th century Fedele Gilardi printed works by Filippo Gragnani. During the city's commercial and cultural heyday dealers in music and instruments (Moniglia, Masi etc.) flourished. In the 19th century Gaspare Bigotti made pianolas. The recording company Fonè has its headquarters in Livorno.

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ROSSANA CHITI, CAROLYN GIANTURCO

Livret (Fr.). *See* LIBRETTO.

Lizogub, Aleksandr Ivanovich (*b* Chernihov region, Ukraine, Feb 1790; *d* ? Moscow, Jan 1839). Ukrainian composer and pianist. He was educated at the St Petersburg military school and spent the majority of his life in military service, rising to the rank of Major-General in 1834 after a distinguished career. From an early age he displayed a keen musical interest; he was an accomplished pianist and singer, and from the 1820s he performed regularly in the leading St Petersburg and Moscow salons and became particularly well known in amateur musical circles. Much of his output for piano was published during his lifetime by two leading Russian-based publishing houses, J. Paez and H. Reinsdorp. It included sets of variations on Ukrainian folksongs (a number of which are available in modern anthologies), mazurkas and at least two nocturnes. He also composed several vocal *romances*, a form which gained particular popularity in Russia during the early 19th century. Of the variation sets for piano, the most notable is based on *Sredi doliny rovnyya*, a folksong later used by Glinka as the basis of a set of piano variations. Lizogub was one of the earliest composers to take up the nocturne form, recently introduced into Russia by John Field; his two examples, which date from the early 1820s, illustrate Field's influence, not only in their forward-looking harmonic and melodic invention, but also in the use of pedal for poetic effect.

Lizogub's brother, Il'ya Ivanovich Lizogub (1787–1867), was the first Ukrainian known to have composed and published a sonata for cello and piano.

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NIGEL YANDELL

Ljubljana (Ger. Laibach). Capital city of Slovenia. The area of today's inner city has been continuously inhabited since at least 2000 BCE. At the beginning of the Christian era the Roman settlement of Emona was founded; this became a diocesan seat in the 4th century CE. The city is first mentioned in written sources in 1144 and 1146. In the 16th century it became the cultural centre of the Slovenian nation; prior to that it had been the capital of the central Slovenian province of Carniola (Kranjska), which was ruled by the Habsburg house for six centuries. In 1918 Ljubljana became the capital of the Slovenian nation and in 1945 of the Federal Republic of Slovenia, both within Yugoslavia. In 1991 the city became the capital of the independent state of Slovenia. The proximity of the city to the important cultural centres of central Europe and its long stability and freedom from Turkish invasions ensured a rich and varied musical life. The cultural identity of Ljubljana as a central European city has been influenced mostly by the achievements of Italian and German culture. The cultural history of Slovenia can be seen as a long process of formation and consolidation of a national and central European identity.

Art music during the Middle Ages was fostered predominantly by churches and monasteries. A Franciscan monastery was founded by 1242 and music was practised in the church of St Peter from the 10th century. The cathedral was musically active from the late Middle Ages and had a song school from the early 15th century. Later the Jesuit college became a centre for musical instruction. The earliest references to organized bodies performing secular music date from the 16th century; in 1544 the city council appointed musicians to the permanent posts of *Stadtpfeifer* and *Landestrompeter*, and *Stadtgeiger* are recorded from 1571. Throughout the 17th century these musicians regularly took part in the numerous musical performances at the Jesuit theatre which, towards the end of the 16th century, had the important task of luring the citizens away from Protestantism, at that time strongly increasing in Slovenia. After the defeat of Protestantism in Slovenia the theatre continued to add more and more splendour to its performances, but frequent visits by Italian operatic companies contributed to its decline about the middle of the 18th century. Operas had been performed by professional companies since the 1650s; after 1740 the stream of visiting Italian companies was unbroken, and after 1768 German companies began appearing too. In the 18th century operatic performances were given in the palace of Count Auersperg, until the Stanovsko Gledališče (Theatre of the Estates) was opened in 1765. Between 1779 and 1782 Emanuel Schikaneder's company performed a number of Singspiele and operas.

The important Academia Philharmonicorum (founded 1701) was an aristocratic music society which performed oratorios and orchestral music until the middle of the century, and in 1794 the middle-class Philharmonische Gesellschaft was founded. The orchestra of this society from its inception performed many works by contemporary Viennese composers. It elected Haydn (1800) and Beethoven (1819) to honorary membership; in 1816 it opened a public music school, one of the unsuccessful applicants for the post of teacher being the 19-year-old Schubert. The society continued until the early years of the 20th century, remaining identified with the German-speaking section of the population.

The activity of the Slovenian nationalists in the mid-19th century was centred on the Čitalnice (Reading Rooms), cultural societies which devoted much time to music, especially choral. The Ljubljana Reading Rooms reappeared after the March Revolution of 1848 as late as 1861. From 1872 onwards, musical life was the domain of the Glasbena Matica (Musical Centre), This society also founded the short-lived Slovenska Filharmonija (1908–13) under Václav Talich. The division into two streams of parallel effort by the German-speaking minority and Slovenian-speaking majority caused several crises as well as a positive spirit of competition during the period of growing national consciousness in the second half of the 19th century, which substantially enhanced the level and extent of musical life.

Operatic activity was likewise divided between the German Landestheater and the Slovenian Dramatično Društvo (Dramatic Society) from which the Slovenian Opera evolved. The Theatre of the Estates was destroyed by fire in 1887, and in 1892 a new theatre was built. The house was shared by the German and Slovenian ensembles and was known as the Slovensko Deželno Gledališče (Slovenian Regional Theatre). Mahler spent the 1881–2 season as conductor at the German theatre. The Slovenian Opera owed its remarkable progress to Fran Gerbič, who

was its musical director between 1886 and 1895. Fritz Reiner conducted the opera in 1910–11, and Václav Talich in 1909–10 and 1911–12. The building now houses the Opera of the Slovenian National Theatre (cap. 700); the normal season extends from September to June.

After World War I the city became one of the foremost musical centres of Yugoslavia. The main task of performing orchestral music fell on the orchestra of the opera. The Ljubljana PO was founded in 1934, but lasted only until 1941. In 1948 the orchestra was reconstituted and named Slovenska Filharmonija, taking the name of the orchestra which had existed earlier in the century. Glasbena Matica continued its manifold activity – it has supported a choir, an orchestra, published music and opened a music school; in 1934 an Institute for Folk Music was started under its auspices. After World War II Ljubljana Radio-Television formed an orchestra and a choir which were considered the best in Yugoslavia, while in the 1980s opinion favoured the Slovenska Filharmonija.

The city's long tradition of music schools continued with the founding of Glasbena Matica's school in 1882 and a conservatory in 1919. In 1926 this was reorganized as a state conservatory and in 1939 became the Academy of Music. Since World War II all important Slovenian music institutions have been concentrated in Ljubljana. In addition to those already mentioned, these include the department of musicology at Ljubljana University (founded 1961), the institute of musicology at the scientific research centre of the Slovenian Academy of Sciences and Arts (founded 1980), the music collection of the Slovenian National and University Library (founded 1948), Gallus Hall in the Cankarjev Dom cultural centre, where operas and concerts are performed, the Ljubljana Festival, held each summer, and various music societies, notably the Society of Slovenian Composers. The music history of Ljubljana is to a large extent also the music history of Slovenia as a whole. The need to express Slovenian identity stimulated a breadth and a level of musical culture which is on a par with much bigger cities.

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BOJAN BUJIĆ/IVAN KLEMENČIČ

Ljungberg, Göta (*b* Sundsvall, 4 Oct 1893; *d* Lidingö, nr Stockholm, 30 June 1955). Swedish soprano. She studied in Stockholm with Gillis Brand, then in Milan and Berlin, making her début in 1917 as Gutrune with the Swedish Royal Opera, where she was engaged until 1926 and was admired for her intelligence, appearance and acting ability. The sensational success of her Covent Garden début in 1924 as Sieglinde led to her engagement at the Berlin Staatsoper. Her later London roles were Salome, Kundry, Tosca, Elisabeth (*Tannhäuser*) and the title role of Goossens's *Judith*, which she created (1929). At the Metropolitan (1932–5), she sang Salome and Wagner heroines, and created Lady Marigold Sandys in Hanson's *Merry Mount* (1934). Ljungberg was visually and vocally ideal as Salome, and her recording of the final scene of Strauss's opera shows the vibrant, clear and sensuous quality of her voice. Her recordings of Sieglinde and Kundry reveal similar vocal and dramatic excitement.

LEO RIEMENS/ALAN BLYTH

Llanas (i Rich), Albert (*b* Barcelona, 7 June 1957). Catalan composer. He studied the flute, the piano and composition at the Barcelona Conservatory and won a prize for special distinction in composition. He furthered his studies with Josep Soler, Lewin-Richter and Donatoni, while maintaining regular contact with Cristóbal Halffter. From the outset Llanas's compositions have won awards, including the European Youth Competition in the Netherlands (1985), the Tribune of Composers from the March Foundation in Madrid (1984, 1986) and the municipal prizes of Barcelona (1987), Girona (1989) and Alcoy (1989). He won the International Composition Competition and International Guitar Prize (both 1990) and the Queen Sofía Composition Prize (1996). He was selected by the ISCM for the World Days Festival (1988) and has been commissioned to compose pieces for the Spanish National Orchestra and other bodies.

Llanas teaches in various centres of Catalonia, specializing in new technologies and acoustics. His compositions reflect his desire to explore and expand the field of composition through the fusion of computer technology and traditional methods.

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F. TAVERNA-BECH

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Lleno (Sp.). *See under* ORGAN STOP (*Compuestas*).

Lleó, (y Balbastre), Vicente (*b* Torrent, Valencia, 19 Nov 1870; *d* Madrid, 27 or 28 Feb 1922). Spanish composer. When he was five his family moved to Valencia, where he became a choirboy at the Real Colegio del Corpus Christi, for whose choir he composed a six-part motet in 1883. He became interested in the zarzuela, and from 1885 his works in that genre were performed in Valencia. In 1890 he moved to Barcelona, where he was a theatre conductor for some years before moving to Madrid in 1896. His first major success there came in 1899 with *Los presupuestos de Villapierde*, and in 1910 he had a huge success with the biblical zarzuela *La corte de faraón*. He also had success adapting foreign works for Spain, among them Giuseppe Mazza's *La prova d'un opera seria* (1845) as the one-act zarzuela *El maestro Campanone* (1903) and Viennese operettas such as Lehár's *Der Graf von Luxemburg* (with a baritone lead). His output of more than 100 works includes revues as well as operas and zarzuelas.

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(*selective list*)

mainly operas and zarzuelas: most in one act; for more detailed list see GroveO

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ANDREW LAMB

Llissa, Francisco. Name under which FRANCISCO LLUSSA is found in some sources.

Llobet Soles, Miguel (*b* Barcelona, 18 Oct 1878; *d* Barcelona, 22 Feb 1938). Spanish guitarist, composer and arranger. His uncle brought a guitar home when Llobet was 11; at 14 he was presented by his first teacher, Magín Alegre, to Francisco Tárrega, who accepted him as a pupil. He gave his first series of private concerts in 1898 and his first public appearance was in 1901 at the conservatory in Valencia. He performed in Madrid in 1902 and again in 1903 in front of the royal family. His friend Ricardo Viñes, the noted pianist and Debussy interpreter, presented him in his foreign début, in Paris in 1904. From 1905 to 1910 Llobet gave concerts throughout Europe. He made his South American début in 1910 and set up home temporarily in Buenos Aires, from where he left from time to time on concert tours. Having made his US début in 1912 he continued to tour until the outbreak of World War I, when he returned to America for the duration of the war. After 1930 Llobet settled in Barcelona to teach and give occasional concerts. In 1934 he gave concerts in Vienna, Germany and other parts of western Europe, and a final concert in the USA at the Library of Congress, Washington, DC. He returned to Barcelona at the height of the Spanish Civil War in 1937.

Llobet is given credit for bringing the classical guitar into the modern musical world of international concert tours. He also contributed new works and transcriptions to the repertory and introduced the public to works by Falla, Villa-Lobos, Ponce and others. (Falla wrote *Homenaje pour le tombeau de Claude Debussy* in response to Llobet's persistent requests for a new work for guitar.) In 1925 he made the first electric recordings on the classical guitar.

Llobet's tally of approximately 75 publications includes 13 known original compositions, among them his guitar arrangement of Catalan folk songs, *Diez canciones populares catalanas* (1899–1918); of these the best known, *El mestre* (*c*1900), is harmonically one of the most advanced guitar works of its time and was much admired by Segovia.

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RONALD C. PURCELL

Lloyd, A(lbert) L(ancaster) (*b* London, 29 Feb 1908; *d* London, 29 Sept 1982). English ethnomusicologist and folksinger. At the age of 15 he went to Australia as an assisted migrant, working on sheep stations for nine years. There he learnt bush songs from fellow workers and educated himself in music and the arts. Returning to England in the early 1930s, he associated with the left-wing London artistic set and became a founder member of the Artists International Association (1935). Needing money he signed on as a labourer on a factory ship for the 1937–8 Antarctic whaling season. The trip provided few folksongs, as the crew tended to sing hymns and popular hits. On his return he worked as a BBC scriptwriter and as a journalist on *Picture Post*. A self-taught ethnomusicologist, he owed much to the work of Brăiloiu and Katsarova. Influenced by A.L. Morton's *A People's History of England* (1938) he wrote *The Singing Englishman* (1944), a colourful, if largely unsubstantiated, polemical Marxist history of English folksong. From 1950 he worked as a freelance folklorist, concentrating mainly on south-east Europe. During the 1960s he was a visiting lecturer in ethnomusicology at various American and Australian universities. As a folksinger he made numerous recordings of English and Australian song, and was, with Ewan MacColl, one of the architects of the postwar British folk music revival. During the Cold War his Marxist credentials allowed him unique access to Albania, Bulgaria, Romania and their folklore institutes. Here he acquired many recordings of 'peasant' music but failed to acknowledge its subjection to communist cultural management and manipulation. From 1952 he broadcast on radio and television on different aspects of folk music, including virtuosity, polyphony, ritual, epic song, coal mining, and Bartók as a folklorist. His book *Folk Song in England* (1967) attempts to trace 'folksong' development (or erosion) from some idealized agrarian past to the urban industrial present, though is flawed by its scanty historical evidence. He remains an influential, if controversial, figure in British and Australian folk music performance and scholarship.

WRITINGS

The Singing Englishman: an Introduction to Folksong (London, 1944)
'The Music of Rumanian Gypsies', *PRMA*, xc (1963–4), 15–26
ed., with I. Aretz: *Folk Songs of the Americas* (London, 1965)
Folk Song in England (London, 1967)
'Folklore and Australia', *Overland* [Melbourne], xlv (1970), 17
'The Sophisticated Savage', *Music and Musicians*, xx/9 (1971–2), 26–9
Problems of Ethnomusicology (Cambridge, 1984) [trans. of C. Brăiloiu: *Problèmes d'ethnomusicologie* (Paris, 1959)]

FOLKSONG EDITIONS

Come all ye Bold Miners: Songs and Ballads of the Coalfields (London, 1952, enlarged 1978)
with R. Vaughan Williams: *The Penguin Book of English Folk Song* (Harmondsworth, 1959)

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G. Boyes: *The Imagined Village: Cultural Ideology and the English Folk Revival* (Manchester, 1993)
Singer, Song and Scholar: Sheffield 1982 and Leeds 1984 [incl. L. Shepard: 'A.L. Lloyd: a Personal View', 125–32; R. Palmer: 'A.L. Lloyd and Industrial Song', 133–44; V. Gammon: 'A.L. Lloyd and History: a Reconsideration of Aspects of *Folk Song in England* and some of his Other Writings', 147–64; D. Arthur: 'A.L. Lloyd 1908–82: an Interim Bibliography', 165–77]
M. Brocken: 'The British Folk Revival', *Musical Traditions* <www.mustrad.org.uk>

DAVE ARTHUR

Lloyd, Charles Harford (*b* Thornbury, Glos., 16 Oct 1849; *d* Slough, 16 Oct 1919). English organist and composer. He was educated at Thornbury Grammar School and Rossall School, then went to Magdalen Hall (now Hertford College), Oxford, in October 1868, with an open classical scholarship. He graduated BMus in 1871, BA in theology in 1872, MA in 1875 and DMus in 1892. He helped to found the Oxford University Musical Club, becoming its first president in 1872. In June 1876 he succeeded S.S. Wesley as organist of Gloucester Cathedral, and conducted the Three Choirs Festival at Gloucester in 1877 and 1880. The festival occasioned most of his major works over the next 20 years. While at Gloucester he also conducted the Gloucester Choral Society and the Gloucestershire Philharmonic Society. In September 1882 he returned to Oxford as organist of Christ Church Cathedral and lecturer in music at the college. In the same year he conducted the Oxford Choral Society and the Oxford Symphony Concerts, the latter until 1886. From 1887 to 1892 he taught the organ and composition at the RCM, and became in 1892 precentor and music instructor of Eton College; in 1914 he resigned this post to become organist of the Chapel Royal, St James's.

Although Lloyd enjoyed some success as a composer, notably with his cantata *Hero and Leander*, his real strengths lay elsewhere: as an organ recitalist and extemporizer, as a choirmaster, and as a respected teacher; among his pupils were George Sinclair Robertson, Herbert Brewer, Frederick Kelly, Edward Dent and George Butterworth. Parry, grateful of Lloyd's support during the turbulent first performance of his cantata *Prometheus Unbound* at Gloucester in 1880, wrote his first set of organ chorale preludes for him (published 1912).

Lloyd's music is well written though undistinguished. Stylistically similar to S.S. Wesley's, it lacks Wesley's individuality in the treatment of dissonance. His orchestral writing is effective, as in the opening chorus of *Hero and Leander* and the Wagnerian *The Longbeards' Saga*; the incidental music to *Alcestis* (for men's chorus, flute, clarinet and harp) shows a feeling for vocal and instrumental colour.

WORKS
(selective list)

printed works published in London

GF – *Gloucester Festival*
HF – *Hereford Festival*
WF – *Worcester Festival*

VOCAL

7 Services: E♭ (1880), F (1881), D (1893), A (1902), E (1906), E (1911), F (1913)
Mag, Nunc, F, GF, 1880 (1881); TeD, E (1911)
Cants, solo vv, 4vv, orch, incl.: Hero and Leander, WF, 1884 (1884); The Song of Balder, HF, 1885; Andromeda, GF, 1886 (1886); The Longbeards' Saga, male vv (1887); The Gleaners' Harvest, female vv (1888); A Song of Judgment, HF, 1891; Ballad of Sir Ogie and Lady Elsie, HF, 1894 (1894)

Rossall (ode) (1894); A Hymn of Thanksgiving, HF, 1897 (1897)
The Souls of the Righteous, motet, GF, 1901 (1901)
Anthems, incl.: Blessed is he, with orch, GF, 1883, Fear not, O land (1886), Blessed be thou (1903), I will magnify thee (1912)
A Set of Chants (1906)
Partsongs, incl. To Morning (W. Blake) 8vv; Allen-a-Dale, with orch; A Thousand Years by the Sea (H.J. Newbolt); Twelve by the Clock, female vv
Songs, incl. The Garden of the Heart; Magdalen at St Michael's; Annette, with cl obbl; In Summer Weather; Hawke; The Vigil; A Song of Exmoor

OTHER

Alcestis (incid music, Euripides), Oxford, 1887 (1887)
Organ Concerto, f, GF, 1895
Chbr: Trio, B♭, cl, bn, pf; Duo concertante, vn, va/cl, pf (1888); Suite, cl/va, pf (1914); many others, vn, pf
Org: Sonata, d (1886); Elegy (1911); Elegy no.2 (1917)
Pf: 2 Album Leaves (1910); 2 Concert Studies (1918); Glyndebourne Dances (1918)

EDITIONS AND WRITINGS

Church Hymns, new edn (London, 1903)
The New Cathedral Psalter (London, 1909)
Free Accompaniment of Unison Hymn Singing (London, 1928)

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'Charles Harford Lloyd', *MT*, xl (1899), 369–76
W. Shaw: *The Succession of Organists* (Oxford, 1991), 214–15
A. Boden: *Three Choirs: a History of the Festival* (Stroud, 1992)
J.C. Dibble: *C. Hubert Parry: his Life and Music* (Oxford, 1992)

STEPHEN BANFIELD/JEREMY DIBBLE

Lloyd, Edward (*b* London, 7 March 1845; *d* Worthing, 31 March 1927). English tenor. The son of the tenor Richard Lloyd (1813–53), he sang in the choir of Westminster Abbey under James Turle. His voice never actually broke but deepened gradually from treble to tenor. In 1866 he joined the chapel choirs of Trinity and King's colleges, Cambridge, but resigned in 1867 to return to London and join the choir of St Andrew's, Wells Street, under Barnby. He became a Gentleman of the Chapel Royal in 1869 for two years, then turned exclusively to concert singing.

Although he sang in Beethoven's Choral Fantasy in 1870, Lloyd's first great success was in Bach's *St Matthew Passion* at Gloucester in 1871, followed by *Acis and Galatea* at the Crystal Palace Handel Festival in 1874. Thereafter he sang in the first performances of many important works. The last of these was the unsuccessful première of Elgar's *The Dream of Gerontius* in 1900, following which he, and the other performers, received unjust criticism from some of Elgar's supporters. His intention to retire had been announced in 1898, but he sang in concerts in London on 12 December 1900 and on 18 October 1902. He also sang at George V's coronation in 1911 and at a benefit concert in 1915. He was the outstanding festival tenor of his day, gifted with a voice of exceptional range and beauty. His repertory included both Wagner, whose music he helped popularize in the concert hall, and popular songs, which he vigorously defended. He also sang in North America and on the Continent. In deference to his wife's wishes, he never appeared on the public theatrical stage. His younger brother Henry was also a tenor. His son E. Turner Lloyd studied the piano with Clara Schumann and singing under F. Walker; in 1897 he taught singing at the Royal Academy of Music.

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Obituary, *MT*, lxviii (1927), 462
'Edward Lloyd', *MT*, xl (1899), 9–15
J. Bennett: *Forty Years of Music, 1865–1905* (London, 1908)
J.N. Moore, ed.: *Edward Elgar: Letters of a Lifetime* (Oxford, 1990)

W.H. HUSK/GEORGE BIDDLECOMBE

Lloyd, George (Walter Selwyn) (*b* St Ives, Cornwall, 28 June 1913; *d* London, 3 July 1998). English composer and conductor. He studied at the Trinity College of Music, where his teachers included Harry Farjeon and William Lovelock. His first success came in 1932 when he conducted his First Symphony with the Penzance Orchestral Society; the work was performed again the following year with the Bournemouth Municipal Orchestra. The Second Symphony (1933) and a canon for orchestra, since destroyed, were heard in Eastbourne in 1934. His father, who had encouraged him to write operas, became his librettist and their opera *Iernin* (1933–4), on a Cornish legend, was produced in Penzance in November 1934. Frank Howes, music critic for *The Times*, hailed the work as 'spontaneous, melodious and dramatic'. The New English Opera Company was established to stage *Iernin* at the Lyceum Theatre, where it ran for three weeks, the third longest run in British operatic history. Impressed by the opera, John Ireland recommended Lloyd's Third Symphony (1933, rev. 1935) to Edward Clark at the BBC, where Lloyd was invited to conduct the work on 29 November 1935. In 1938 the Lloyds' second opera, *The Serf* (1936–8), set during the reign of King Stephen, was performed at Covent Garden and in Liverpool and Glasgow. Here Lloyd's lifelong veneration of Verdi is most apparent. Lyrical and stage worthy, it was well received by the public, but attracted some criticism for its overly traditional libretto.

During World War II, Lloyd served in the Royal Marines as a bandsman. Assigned to an Artic convoy, he was one of only four survivors when his ship's transmitting station was struck by its own malfunctioning torpedo. Suffering from oil ingestion and shell-shock, he was slowly nursed back to health by his wife. While recuperating in Switzerland after the war, he wrote a concert overture for *The Serf* (1946) and his Fourth (1946) and Fifth (1947–8) symphonies. When he returned to London, however, only the overture was accepted by the BBC. Despite this setback, he was one of three composers commissioned by the Arts Council to write an opera for the Festival of Britain. Plagued by a poor production and off-stage rivalries, as well as by Lloyd's physical exhaustion, the opera, *John Socman* (1949–51), was later withdrawn from the Carl Rosa tour.

Leaving London for rural Dorset, Lloyd became a market gardener, continuing to compose in his spare time. Over many years, he accumulated a substantial portfolio of new works. His First Piano Concerto 'Scapegoat' (1963) was given its première by Ogdon in 1964. Later he assisted Ogdon with his own Piano Concerto. It was not until 1973 that he returned to London and full-time composition. With the BBC Northern SO's broadcast of his Eighth Symphony (1961, orchestrated 1965) under Edward Downes in 1977, he began to attract wide public recognition. During the 20 years that followed, he enjoyed a remarkable renaissance, his music, with its wide-spanning lines and traditional tonal harmony becoming for many an icon of anti-modernism. Downes introduced another five of his symphonies and recorded three of them. Lloyd conducted his own Fourth Piano Concerto (1970, orchestrated 1983) at the Royal Festival Hall in 1984, and continued to conduct and record his own

works. When *Royal Parks* (1984) was used as the test piece for the 1985 European Brass Band Championship, a succession of commissions followed. He became associated with the Albany (New York) SO, for which he wrote both the Eleventh (1985) and Twelfth (1989) symphonies. This period also saw the composition of choral music, including *The Vigil of Venus* (1980), *A Symphonic Mass* (1992) and *A Litany* (1995), all characterized by their dramatic treatment and superb ear for choral textures. He continued to compose until his death. Almost all of his works have been recorded.

WORKS

Ops (all librettos by W. Lloyd): Iernin (3), 1933–4, Penzance, Nov 1934; The Serf (3), 1936–8, London, 20 Oct 1938, extracts arr. vn, pf; John Socman (3), 1949–51, Bristol, 15 May 1951

Orch: Sym. no.1, 1932, rev. 1934, 1980; Sym. no.2, 1933, Sym. no.3, 1933, rev. 1935; The Serf, concert ov., 1946; Sym. no.4, 1946; Sym. no.5, 1947–8; John Socman, ov., 1951; Sym. no.6, 1956; Sym. no.7, 1959; Sym. no.8, 1961, orchd 1965; Pf Conc. no.1 'Scapegoat', 1963; Pf Conc. no.2, 1964; Pf Conc. no.3, 1968; Suite Charade, 1969; Sym. no.9, 1969; Pf Conc. no.4, 1970, orchd 1983; Vn Conc. no.2, vn, str, 1977; Sym. no.11, 1985; Sym. no.12, 1989; Le Pont du Gard, 1990; The Dying Tree, 1992; Floating Cloud, 1993; The Serf, 2 orch suites, 1997; Vc Conc., 1998

Wind: Trinidad, march, military band, 1941, orchd 1946, arr. 1990; Vn Conc. no.1, vn, wind, 1970; Sym. no.10 'November Journeys', 1981; Royal Parks, 1984, no.2 'In Memoriam', arr. orch; Diversions on a Bass Theme, 1986; English Heritage, 1987; Forest of Arden, 1987; Evening Song, 1991; King's Messenger, 1993

Vocal: The Vigil of Venus (Pervigilium Veneris), S, T, chorus, orch, 1980; A Sym. Mass, chorus, orch, 1992; A Litany, S, B, chorus, orch, 1995; Ps 130, chorus, 1995; Requiem, Ct, chorus, org, 1998; songs, incl. Wantage Bells (J. Betjeman), We'll Go No More a Roving (G. Byron), Noon on the River (W. Lloyd)

Chbr and solo inst: Lament, Air and Dance, vn, pf, 1975; Sonata, vn, pf, 1976; Miniature Triptych, brass qnt, 1981

Pf: An African Shrine, 1966; Aubade, 2 pf, 1971; The Aggressive Fishes, 1972; The Lily-Leaf and the Grasshopper, 1972; The Road Through Samarkand, 1972, arr. 2 pf, 1995; St Antony and the Bogside Beggar, 1972; Suite 'Transformation of the Naked Ape', 1972; Intercom Baby, 1987; Eventide, 2 pf, 1989

Arr.: Les sylphides, small orch, 1935

Principal publishers: R. Smith, George Lloyd Music Library, UMP, Boosey & Hawkes

Principal recording companies: Lyrita, Conifer, Albany

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H. Farjeon: 'The Younger English Composers: XI George Lloyd', *MMR*, lxix (1939), 140–43

L. Foreman: 'George Lloyd: Britten's Forgotten Contemporary', *Records and Recording* (May 1980), 26–9

D.J. Brown: 'George Lloyd is a Man of the Moment', *Tempo*, no.161–2 (1987), 99–102

K.A. Kleszynski: 'George Lloyd: a Selected Bibliography and Discography', *MR*, l (1989), 297–300

LEWIS FOREMAN

Lloyd [Floyd, Flude], **John** (*b c*1475; *d* London, 3 April 1523). English or Welsh priest and composer. On 4 January 1499 he requested an allowance from the monastery of Thetford, which passed to William Cornysh upon his death. He was a priest in the Chapel Royal in 1505, but his permanent career as a Gentleman of the Chapel Royal began only about 1509. His will, dated 18 January 1519, includes bequests to churches in Caerleon and Bristol. He was in France at the Field of Cloth of Gold in 1520, after which he made a pilgrimage to the Holy Land. He appears to have returned less than a month before his death. Hawkins described him as a bachelor of music, and the inscription below one of the two puzzle canons by him in the Henry VIII manuscript (ed. in MB, xviii, 1962, 2/1969) reads 'Flude in armonia graduat'; but the year and the university are unknown. Hawkins added that he was buried in the Savoy Chapel and gave the inscription: 'Johannes Floyd virtutis et religionis cultor' with the date of death.

Lloyd almost certainly composed the antiphon *Ave regina* and the Mass *O quam suavis* preserved in a manuscript of the Cambridge University Library (Nn.vi.46). Both works make extensive use of notational puzzles: the Mass (ed. H.B. Collins, London, 1927) plays upon rhythmic transformation of the tenor, while the note-lengths of one voice of the antiphon are determined by the vowels of its apparent text (Thurston Dart's unpublished edition, which broke this code, is in *GB-Lbbc*). The identity of their composer is concealed in an inscription attached to the antiphon: 'Hoc fecit m…es maris', in which a contraction obscures the key word; this was formerly misread as 'iohannes', and 'Johannes Maris' was explicated as 'John of the Sea – Flood – Fludd – Lloyd'. The word is now taken to read 'matres', which seems to be nonsense, but it may be an anagram for 'master' with 'maris' as a riddling designation of the composer as before. Owing to the esoteric nature of the music and its obscure notational presentation, together with the usual requirement of a Mass-antiphon pair for the Cambridge degrees of MusB or MusD after 1515, these pieces may be taken as the composer's Exercise.

The Mass is an artistic production on the highest level. Its lengthy cantus firmus (the antiphon for the *Magnificat* at first Vespers of Corpus Christi) is quoted only twice in the entire work: once in the Gloria and Credo together, and once in the Sanctus and Agnus, a layout also used in Fayrfax's Mass *O quam glorifica*, his Oxford DMus Exercise of 1511. The style is highly florid and melismatic throughout, enlivened by numerous unobtrusive points of imitation. The mass is firmly in the tradition of esoteric academic quadrivial compositions that embraced works by Fayrfax, Ashwell, Aston and Taverner.

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AshbeeR, vii; *HawkinsH*

R.T. Dart: 'Cambrian Eupompus', *The Listener* (17 Mar 1955)

R. Bray: 'Music and the Quadrivium in Early Tudor England', *ML*, lxxvi (1995), 1–18

JOHN CALDWELL/ROGER BRAY

Lloyd, Jonathan (*b* London, 30 September 1948). English composer. His early studies were with Emile Spira and Edwin Roxburgh as a junior exhibitioner at the RCM, where he later studied with Roxburgh and John Lambert (1966–9). In 1969 he attended classes with Pousseur at Durham, and was awarded the Mendelssohn Scholarship to work in Paris. His *Cantique* (1969) was selected for the SPNM's 30-year retrospective in 1973. During a fellowship to Tanglewood to study with Ligeti (1973) he won the Koussevitsky Prize with *Scattered Ruins*. After a period as a performer and busker he was appointed composer-in-residence at Dartington College theatre department (1978–9). His breakthrough came with *Toward the Whitening Dawn* (1980), a highly original cantata with elements of music theatre written in memory of John Lennon. Its distinctive, postmodern symbiosis of serious and popular idioms has been re-explored in a number of subsequent works: … *and Beyond* (1996), composed for the 30th anniversary of the London Sinfonietta, involved

a similarly unpredictable intermingling of atonal complexity, minimalism and jazz. From the early works such as the Viola Concerto (1979–80) and *Won't it ever be Morning* (1980) to the concertos for flute and violin (both 1995), such stylistic dislocations demostrate Lloyd's capacity to surprise and challenge. The combination of coherent motivic processes, imaginative and often exotic instrumentation and clarity of structure result in a winning communicability underpinned by intellectual rigour. This is especially evident in the five symphonies (1983–9), several of which are arranged for different media: no.2 is a version of the Mass, acclaimed for its refreshing response to familiar liturgy, while no.3, where players are required to hum a plainchant, was reworked as *Revelation*. Lloyd's versatility is also demonstrated by his community opera *The Adjudicator*, written for the village of Blewbury in Oxfordshire, by his bold 1999 adaptation of *The Beggar's Opera*, and by a variety of virtuoso chamber works including the witty *Feuding Fiddles*, featured in the 1986 Almeida Festival.

WORKS
(*selective list*)

Stage: The Adjudicator (op, 3, M.J. White), 1985; A Dream of a Pass (radio score, Lloyd), ens, 1997

Orch: Cantique, small orch, 1968, rev. 1970; Va Conc., 1979–80; Sym. no.1, 1983; Sym. no.2, 1983–4 [from Mass, 1983]; Sym. no.3, chbr orch, 1987; Sym. no.4, 1988; There, gui, str, 1991; Wa Wa Mozart, pf, chbr orch, 1991; Tolerance, 1993; blessed days of blue, solo fl, str, mand, gui, hp, 1995; Vn Conc., 1995

Chbr: John's Journal, s sax + a sax, pf, 1980; Won't it ever be Morning, ww qt, a sax, 2 hn, tpt, trbn, perc, pf + harm, elec gui, str qt, 1980; Waiting for Gozo, wind qnt, tpt, tbn, str qt, db, 1981; 3 Dances, wind qnt, str qt, 1981–2, arr. small orch; Songs from the Other Shore, 4 pieces for ens, fl, cl, vn, va, vc, hp, pf, 2 perc, 1984–6; The Five Senses, fl, gui, 1985; Almeida Dances, cl + a sax, perc, pf, str qt, 1986; Feuding Fiddles, 2 vn, 1986; Sym. no.5, 6 insts/13 insts, 1989; There and Then, 2 gui, 1991–2 [version of There, 1991]; Ballad for the Evening of a Man, fl, vn, va, vc, 1992; Blackmail, cl + s sax + b cl, bn + dbn, tpt, trbn, perc, pf + toy pf, vn + va, 1992; The Apprentice's Sorcery, fl, tape, 1998; Shadows of our Future Selves, fl + pic, 2 ob + eng hn, 2 cl, 2 bn, 2 hn, 1998

Vocal: Scattered Ruins, S, ens, 1973; Everything Returns, S, orch, 1977–8; 3 Songs (Lloyd), 1v, va, pf, 1980; Toward the Whitening Dawn (cant., C. Seejes: *People of the Noatak*), chorus, chbr orch, 1980; Mass, 6 solo vv, 1983; Revelation, 8 solo vv, 1990 [from Sym. no.3]; ... and Beyond (cant., Hindu text), chorus, chbr orch, 1996

Arrs.: Gershwin: Let's Call the Whole Thing Off, 4 sax, pf, perc, elec gui, str qt, 1998; Gay: The Beggar's Opera, elaborated version, 1999

Principal publisher: Boosey & Hawkes

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H. Cole: 'Jonathan Lloyd's Music', *Tempo*, no.164 (1988), 2–11
M. Miller: 'Jonathan Lloyd's Symphony no.3', *Tempo*, no.170 (1989), 40–42
M. Miller: 'Jonathan Lloyd's Fifth Symphony', *Tempo*, no.172 (1990), 30–31
M. Miller: 'Blessed Days of Blue', *Tempo*, no.193 (1995), 47–8
M. Miller: 'Jonathan Lloyd and Beyond', *Tempo*, no.204 (1998), 37–8

MALCOLM MILLER

Lloyd, Norman (*b* Potesville, PA, 8 Nov 1909; *d* Greenwich, CT, 30 July 1980). American music educationist and composer. He studied at New York University (BS 1932, MS 1936), and then joined the music faculty of Sarah Lawrence College, Bronxville, New York, where he remained for ten years. There and during summers spent at Bennington College in the 1930s he developed relationships with several established choreographers, among them Hanya Holm, Doris Humphrey, Martha Graham and José Limón, for whom he composed and conducted scores. From 1946 to 1963 he held various positions at the Juilliard School, where he set up a dance department, and, with William Schuman, he designed the Literature and Materials of Music system of teaching theory at Juilliard, a method which focussed on class discussion and the study of actual musical scores rather than textbooks, employed only composers as theory teachers, and integrated the traditionally separate areas of harmony and counterpoint into a single study. In 1963 Lloyd gained the doctorate from Philadelphia Conservatory, and left Juilliard to become dean of the Oberlin College Conservatory, joining the Rockefeller Foundation as director of arts programming two years later; after his retirement in 1972 he continued to act as a private consultant for various foundations and educational institutions.

Lloyd's published compositions include a Piano Sonata (1958) and other works for piano, and several pieces for band and for chorus; much of his music, however, notably the many dance and film scores, remains unpublished. His collections of folksong arrangements, including *The Fireside Book of Favorite American Songs* (1947) and *The Fireside Book of Love Songs* (1954), and the popular *Golden Encyclopedia of Music* (1968) have become standard works in their areas. His manuscripts are held at Boston University.

ELLEN HIGHSTEIN/MICHAEL MECKNA

Lloyd, Robert (*b* Southend-on-Sea, 2 March 1940). English bass. He studied with Otakar Kraus in London, and made an auspicious début in 1969 at the Collegiate Theatre as Don Fernando in *Leonore*. He sang with Sadler's Wells Opera, then in 1972 joined the Royal Opera, Covent Garden, where he has sung more than 60 roles, including Sarastro, the Commendatore, Don Basilio, Philip II, the Landgrave, Heinrich der Vogler, Gurnemanz, Daland, Fasolt, Arkel, Fiesco, Banquo, Ashby (*La fanciulla del West*), Walter Furst (*Guillaume Tell*), Rocco, Sir Giorgio (*I puritani*), Frère Laurent, Philosophe (*Chérubin*) and Ramfis, all of which have displayed his considerable gifts as a singing actor. He has also appeared at Glyndebourne, Aix-en-Provence, Amsterdam, Munich, Madrid, San Francisco and Chicago. In 1991 he sang Gurnemanz at La Scala and the Metropolitan, where he returned (1995/6) as Arkel, Fiesco and Sarastro. His acting ability, fine presence and resonant voice are superbly displayed in the title role of *Boris Godunov*, which he sang in the Tarkovsky production at Covent Garden (1983) and at the Kirov Opera (1990), preserved on video. His many operatic recordings include Osmin, Sarastro, Rossini's Don Basilio, The Grand Inquisitor, Banquo and Bottom. Lloyd is also a distinguished soloist in choral works, his firm tone and authoritative phrasing making him particularly effective in Verdi's Requiem. He was made a CBE in 1991.

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R. Milnes: 'Robert Lloyd', *Opera*, xxxiv (1983), 368–74

ELIZABETH FORBES

Lloyd-Jones, David (Mathias) (*b* London, 19 Nov 1934). English conductor, editor and translator. After reading Russian and German at Oxford University, he studied music privately with Iain Hamilton. As a Russian-language specialist, his first professional engagement was to coach *Boris Godunov* in Russian at Covent Garden in 1959. He assisted John Pritchard in preparing the Royal

Liverpool Philharmonic Orchestra's 'Musica Viva' series in 1960, and became chorus master and assistant conductor of the New Opera Company the same year. In 1963 he began guest engagements with the BBC Welsh Orchestra and other orchestras. He conducted Scottish Opera in his own translation of *Boris Godunov* in 1967 and gave the first British performances of Fauré's *Pénélope* (1970, RAM) and Haydn's *La fedeltà premiata* (1971, Camden Festival). He was engaged by the Welsh National Opera and the Wexford Festival, and made his Covent Garden début with *Boris Godunov* in 1971. The next year he joined Sadler's Wells Opera as assistant to the musical director and conducted, with conspicuous success, the first British stage performances of Prokofiev's *War and Peace*. For ENO he conducted the première of Hamilton's *The Royal Hunt of the Sun* in 1977.

Lloyd-Jones was appointed music director of Opera North (initially ENO North) on its foundation in Leeds (1977), and when it became independent of the ENO was its artistic director (1981–90). During this time he conducted 50 productions for the company, including the première of Wilfred Joseph's *Rebecca* (1983), the first British stage productions of Krenek's *Jonny spielt auf* (1984) and Strauss's *Daphne* (1987), *Boris* on tour in Dortmund and *The Love for Three Oranges* at the Edinburgh Festival (1989). He was responsible for establishing a sound musical basis for the company, and providing an enterprising variety of productions; he was also founder-director of the English Northern Philharmonia. He has worked widely in Europe, North and South America and Israel, and in Britain has conducted much opera for television. He received an honorary MusD from Leeds University in 1985, and in 1989 was appointed director of the opera course at the GSM. He has prepared important critical editions of *Boris Godunov* and *Prince Igor*, as well as *The Gondoliers* and Berlioz's *L'enfance du Christ*. His translations include *The Love for Three Oranges*, *Yevgeny Onegin* and Rachmaninoff's *Francesca da Rimini*. He made the first recordings of Musorgsky's *Night on the Bare Mountain* in its original version, and has also recorded much British music, including works by Constant Lambert, Delius and Bax. His versatility and authority in performance are combined with stylistic feeling and scholarship and, in opera, a belief in lyrical qualities and verbal clarity.

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ARTHUR JACOBS/NOËL GOODWIN

Lloyd Webber. English family of composers and musicians.

(1) William (Southcombe) Lloyd Webber (*b* London, 11 March 1914; *d* London, 29 Oct 1982). Composer and organist. By the age of 14 he was well known as an organ recitalist. He won an organ scholarship to Mercer's School and subsequently to the RCM (FRCO 1933), where his teachers included Vaughan Williams, among others. Although World War II interrupted his compositional development, the conclusion of the war marked the beginning of his most prolific years. His works from 1945 to the mid-1950s include the oratorio *St Francis of Assisi* (1948), the orchestral tone poem *Aurora* (1951) and the Sonatina for viola and piano (1951). Writing in a style firmly embedded in the Romanticism of such composers as Rachmaninoff, Sibelius and Franck, he became more and more convinced that his music was 'out of step' with the prevailing climate of the time. Rather than compromise his approach, he virtually stopped composing, turning instead to academic music. He taught at the RCM and in 1964 became director of the London College of Music. Shortly before his death, a sudden flourish of creativity produced the *Missa sanctae Mariae Magdalenae* (1979), among other works.

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(*selective list*)

Fantasy Trio, pf trio, 1936; Lento, str orch, 1939; Sonatina, fl, pf, 1940; St Francis of Assisi (orat, D, Pleydell-Bouverie, A. Kindersley), S, A, T, Bar, SATB, str, hp, 1948; Aurora, tone poem, orch, 1951; Sonatina, va, pf, 1951; 3 Spring Miniatures, pf, 1952; The Divine Compassion (sacred cant., Bible, *John*, selected A.F. Bayly), T, Bar, SATB, org, 1953; Chorale, Cantilena and Finale, org, 1957; The Saviour (B. Rees), T, B, SATB, org, 1960; Missa sanctae Mariae Magdalenae, SATB, org, 1979

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A. Green: Review in *The Independent* (27 Oct 1995)

(2) Andrew Lloyd Webber [Lloyd-Webber; Lord Lloyd-Webber of Sydmonton] (*b* London, 22 March 1948). Composer and producer, son of (1) William Lloyd Webber.

1. Life and works. 2. Style.

1. LIFE AND WORKS. He was educated at Westminster School and the RCM. From an early age he wrote incidental music for shows with his toy theatre; at Westminster he wrote music for school revues. In the April of 1965 he met the lyricist TIM RICE with whom he wrote the unperformed musical *The Likes of Us* and some pop songs. Their first success came with the commission to write a choral work for Colet Court School; the resulting pop cantata, *Joseph and the Amazing Technicolor Dreamcoat*, was gradually extended to a full-length show and has become a constant of both amateur and professional repertories. They released the concept album for *Jesus Christ Superstar* (1970), which became one of the bestselling albums of that time in both the UK and USA; it was then developed for stage and opened in New York (1971). After the failure of the book musical *Jeeves* (1975), Lloyd Webber decided that in future works the music would lead the plot and consequently, apart from the revision *By Jeeves* (1996), has not yet returned wholly to book musicals. Also as a result of *Jeeves*, he began the annual Sydmonton Festival at his Berkshire home, Sydmonton Court, in order to test future ideas more fully before staging them commercially. In 1976 a concept album was released for *Evita*, a musical based on the life of Eva Peron, and all his works since have been given workshop performances at Sydmonton. In 1977 he first presented at Sydmonton his Variations for solo cello and rock band, written for his brother (3) Julian. Recorded in 1978, it also provided for many years the signature tune to London Weekend Television's long running 'The South Bank Show'. In the same year *Evita* was staged in London and marked the last major collaboration between Rice and Lloyd Webber; a virtual compendium of their styles, it has achieved wide acclaim and remains one of Lloyd Webber's most dynamic scores.

He began collaborating with lyricists other than Rice, notably with DON BLACK for the dramatic sequence of songs *Tell me on a Sunday* (1979) and later for *Phantom*

of the Opera and *Sunset Boulevard*. Along with Variations, this work was combined into the successful *Song and Dance* (1982). The adaption of T.S. Eliot's poetry for *Cats* (1981) was an unexpected international success, and produced the now standard ballad 'Memory'. His next musical, *Starlight Express*, a collaboration with the writer Richard Stilgoe, gained a popularity in part associated with the dramatic and technological staging that has become a hallmark of many of his shows. He divorced his first wife in September 1983, and the following year married the soprano Sarah Brightman, who sang the soprano solo for the première of his Requiem, with its hit single 'Pie Jesu'. In *The Phantom of the Opera* (1986) Brightman created the role of Christine, written to exploit her individual light soprano sound. They were divorced in November 1990.

In 1993 he opened a musical version of the classic film *Sunset Boulevard* in London, choosing Los Angeles rather than New York for its American première. The planned Broadway opening of *Whistle Down the Wind* was cancelled after its Washington, DC, previews (1996), but the show was revised for the West End (1998). The cover version of its song 'No Matter What' by the pop group Boyzone was a number one chart success, and a complete album of cover versions of further songs from the show by established performers such as Tom Jones, Sounds of Blackness and Meatloaf was also released. Lloyd Webber formed these strong links between studio recording and stage with his first works: the concept albums of *Jesus Christ Superstar* (1970) and *Evita* (1976) were released before staging, and the creation of advance public and commercial interest has continued with nearly all of his later shows, most noticeably with single releases including 'Love changes everything' (*Aspects of Love*) sung by Michael Ball.

In 1977, in a move to retain both artistic and managerial control over his and Rice's works, the Really Useful Company was founded. As successive works achieved commercial success, Lloyd Webber bought the Palace Theatre in the West End (1983) and in January 1986 the increasingly powerful company was floated as the Really Useful Group on the London Stock Exchange, an indication of the growing global importance of the organization (London VII, 6 (iii)). Bought back into the private control of Lloyd Webber in 1990 (but not bought back outright until 1999), the company's interests extended to continental theatres dedicated to performances of Lloyd Webber musicals, such as that at Bochum, Germany, for *Starlight Express* and licensed productions of *Cats* and *Phantom of the Opera* in Hamburg. Along with the producer Cameron Mackintosh, with whom Lloyd Webber has sometimes collaborated, and the marketing strategies of the Really Useful Group, he has led the development of a world market in 'mega-musicals', and productions of *Cats*, *Phantom of the Opera* and *Aspects of Love* have run simultaneously in London and on Broadway. Through the record-breaking length of runs of his musicals, many now exceeding a decade, Lloyd Webber has been responsible for raising the cultural and commercial profile of the musical worldwide through the 1980s and 90s.

He was awarded an FRCM (1988), a knighthood for services to the arts (1992) and a life peerage (1997). He received the Richard Rodgers Award for Excellence in Musical Theatre (1996), and has gained six Tony awards, five Olivier awards, three Grammy awards (including that of Best Classical Composition for *Requiem*, 1986) and, along with Rice, an Academy Award (1997) for the song 'You must love me', written for the film version of *Evita* (1996).

2. Style. The long periods of development and frequent overlapping of projects, along with the regular recycling of previously discarded material, blunts any clear demarcation between different stages in Lloyd Webber's style. Certain features have remained constant. His use of familiar styles has been particularly effective in creating the sense of an individual sound world for each of his shows, for example *Phantom of the Opera* uses opera, while the contrasts between angular and aggressive rock-based sections in *Evita* and *Cats* are far removed from the film-style brooding opening of *Sunset Boulevard*. Although his early rock opera successes of *Jesus Christ Superstar* and *Evita* are essentially episodic in their construction, Lloyd Webber has concentrated on developing the sung-through narrative musical. Recitative and arioso sections are effectively used in *Phantom* but reach their most laboured in *Aspects of Love*, where repeating motifs often contribute more to the musical character rather than a precise highlighting of dramatic moments. With subsequent works he has included a more clearly defined structure and spoken narrative.

Lloyd Webber has consistently drawn on three main elements: pastiche, the rock riff and the lyric ballad. *Joseph and the Amazing Technicolor Dreamcoat* established the role of pastiche as a major stylistic feature through such numbers as the French chanson 'Those Canaan Days', the 'Benjamin Calypso' and the Elvis Presley-inspired rock and roll number, 'Song of the King'. Later examples have ranged through ragtime ('King Herod's Song', *Jesus Christ Superstar*), country and western ('U.N.C.O.U.P.L.E.D.', *Starlight Express*) and gospel hymnody ('The Vaults of Heaven', *Whistle Down the Wind*). Beyond these examples of deliberate pastiche, Lloyd Webber has demonstrated a consistent ability to embrace popular and classical music vocabularies, recombining their elements to create remarkably popular works. The blurring of these boundaries has sometimes led to melodies with an apparent pre-existing familiarity: 'I don't know how to love him' (*Jesus Christ Superstar*) has a melodic profile similar to the second movement of Mendelssohn's Violin Concerto, while 'On this Night of a Thousand Stars' (*Evita*) is reminiscent of Louigy's *Cherry Pink and Apple Blossom White*. Whether these similarities are conscious reworkings or simply the constant absorption of a wide range of musical sources into an already eclectic style has aroused some debate (Walsh, 13–14; Coveney, 197–200).

The riff-based element of his style draws on a strong melodic motive underpinned by equally affirmative chord sequences, further defined by a rhythmic pattern which is also subject to intense repetition rather than development: the early title chorus of *Jesus Christ Superstar*, 'Love's Maze' (*By Jeeves*) and *Hosanna* from the Requiem are striking examples of this. This technique is at its most effective when developed, as with the displacements of melodic and rhythmic cells across the bar-line in 'Take that look off your face' (*Tell me on a Sunday*). The Variations (1977) uses the theme of Paganini's A minor caprice and redefines its formal construction in terms of the rock riff, notably in Variation no.7. A fondness for

introducing irregular metres into these repetitive sequences, particularly 7/8 as in 'And the money kept rolling in (and out)' (*Evita*) also adds to their memorability.

Lloyd Webber's ballads point to a fundamental lyricism that runs through all his works. Early examples used the limited vocal range of the pop song ('Close ev'ry door', *Joseph and the Amazing Technicolor Dreamcoat*), but he gradually adopted a wider melodic range, in *Cats* drawing on the upper extremes of both the musical theatre 'belt voice' in 'Memory' and the vernacular ballad singer in 'The Ballad of Billy McCaw'. With *Phantom of the Opera* he used a more expansive lyricism suited to the operatic setting, as in the wide melodic leaps of the romantic duet 'All I Ask of You', the Puccini-influenced ensemble 'Prima Donna' and 'Music of the Night', which exploits the drama of vocal extremes for a single voice. Although frequently heard outside their original contexts, Lloyd Webber's ballads have been particularly effective when allied to strong dramatic moments, as with 'High Flying Adored' (*Evita*), 'Memory' (*Cats*) and 'With One Look' (*Sunset Boulevard*). Throughout, such numbers have tended to retain simple structural forms, from 'Any dream will do' (*Joseph and the Amazing Technicolor Dreamcoat*) to 'Too Much in Love to Care' (*Sunset Boulevard*), some 25 years later. Such structural familiarity, however, allied to an innate sense of the melodically memorable account for much of Lloyd Webber's lasting popular appeal.

WORKS

DRAMATIC

unless otherwise stated, all are stage musicals and dates are those of first London performance; where different, writers shown as (lyricist; book author); vocal selections for most published at time of first London performance

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Jesus Christ Superstar (op, 2, Rice, after Bible: *Gospels*), orchd Lloyd Webber, discs, MKPS 2011–2 (MCA, 1970) [incl. Heaven on their Minds, Herod's Song, I don't know how to love him]; rev. New York, Mark Hellinger, orchd Lloyd Webber, 12 Oct 1971; film 1973

Jeeves (2, A. Ayckbourn, after P.G. Wodehouse), orchd D. Walker, Lloyd Webber, K. Amos and Cullen, Her Majesty's, 22 April 1975; rev. as By Jeeves, Duke of York's, 2 July 1996

Evita (op, 2, Rice), orchd Lloyd Webber, discs, MCX 55031–2 (MCA, 1976) [incl. Another Suitcase in Another Hall, Don't cry for me, Argentina, High Flying Adored, Oh What a Circus]; rev. 1978, orchd H. Kay, Prince Edward, 21 June 1978; film 1996 [incl. You must love me]

Tell me on a Sunday (D. Black), Royalty Theatre, Jan 1980 [incl. Take that look off your face, Tell me on a Sunday]; rev. as Song and Dance, Palace, 26 March 1982 [with Variations; see OTHER WORKS]

Cats (2, T.S. Eliot, addl lyrics by R. Stilgoe and T. Nunn, after Eliot: *Old Possum's Book of Practical Cats*), orchd D. Cullen and Lloyd Webber, New London, 11 May 1981 [incl. Memory]

Starlight Express (2, Stilgoe), orchd Cullen and Lloyd Webber, Apollo Victoria, 27 March 1984; rev. 1992

Cricket (1, Rice), private perf., Windsor Castle, 18 June 1986

The Phantom of the Opera (prol, 2, C. Hart and Stilgoe; Lloyd Webber and Stilgoe, after G. Leroux), orchd Cullen and Lloyd Webber, Her Majesty's, 9 Oct 1986 [incl. All I Ask of You, Music of the Night, The Phantom of the Opera, Wishing You Were Somehow Here Again]

Aspects of Love (2, Black and Hart; Lloyd Webber, after D. Garnett), orchd Cullen and Lloyd Webber, Prince of Wales, 17 April 1989 [incl. Love changes everything]

Sunset Boulevard (2, Black and C. Hampton), orchd Cullen and Lloyd Webber, Adelphi, 12 July 1993 [after film; incl. As if We Never Said Goodbye, Too Much in Love to Care, With One Look]

Whistle Down the Wind (2, J. Steinman; P. Knop, G. Edwards and Lloyd Webber, after M. Hayley Bell), orchd Cullen and Lloyd Webber, Aldwych, 1 July 1998 [incl. No Matter What]

OTHER WORKS

Film scores: Gumshoe, 1971; The Odessa File, 1974

Orch: Variations, vc, rock band, 1977, rev. Cullen, vc, orch, 1978; Requiem, orchd Cullen and Lloyd Webber, boy S, S, T, SATB, orch, New York, St Thomas's Episcopal Church, 24 Feb 1985

Individual popular songs, incl. Down Thru' Summer (Rice), 1967; Probably on Thursday (Rice), 1967; Believe me I will (Rice), 1968; What a line to go out on (Rice), 1972; Christmas Dream (Rice), 1974; It's easy for you (Rice), 1977; Magadalena (Rice), 1977; Amigos para siempre (Black), 1994 [anthem for Barcelona Olympic Games]

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(3) Julian Lloyd Webber (*b* London, 14 April 1951). Cellist, son of (1) William Lloyd Webber. He studied with Douglas Cameron, Joan Dickson and Harvey Phillips at the RCM and Fournier in Geneva. He made his London recital début in 1971 and his concerto début the following year with the first London performance of Bliss's Cello Concerto, of which he subsequently made the first recording. Lloyd Webber has appeared widely as a soloist in Britain and abroad and has given many premières, including Rodrigo's *Concierto como un Divertimento* (1982), Arnold's Fantasy for Cello (1987) and Cello Concerto (1989), and Gavin Bryars's *Farewell to Philosophy* (1995), of which he is also the dedicatee. He was appointed professor of the cello at the GSM, London, in 1978, and was artistic director of Cellothon 88 at the South Bank in 1988. Lloyd Webber is known for his exploratory approach to repertory, introducing many neglected masterpieces into his programmes and recording his brother Andrew's *Variations* for cello and rock band. He has also made numerous recordings, of which several, including Bridge's *Oration*, are world premières. His skilful control of the instrument and well-focussed, mellow tone are allied to an acute sense of style. He plays the 'Barjansky' Stradivarius dated *c*1690. He has written *Travels with my Cello* (London, 1984).

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CALLUM ROSS (1), JOHN SNELSON (2), MARGARET CAMPBELL (3)

Llull, Ramon [Ramón] [Lull, Raymond; Lullus, Raymondus] (*b c*1232; *d c*1316). Mallorcan theologian and mystic. According to his *Vida*, Llull became seneschal to the king of Mallorca, and was a devotee of troubadour lyrics before his 'conversion to penitence'. He did not leave an extended discussion of music as a liberal art, however, there are brief references to music among his many theological and literary works.

In his *Ars brevis* Llull defined music as 'the art devised to arrange many voices so that they may be concordant in a single song', a definition he used in other works. The treatment of his *Ars generalis ultima* considers music from the standpoint of his unusal theory of cognition. More typical of his writing is the passage in his *Libre de doctrina pueril*, 'De les vii arts', which compares the clergy singing in praise of God with minstrels expressing worldly vanity in songs and on instruments. He put great stress on reforming worldly entertainment into morally improving works, and proposed the idea of divine troubadours in two works, *Libre de contemplació* and *Libre de Blaquerna*; he may have been influenced in this by the Franciscan idea of the holy minstrel. It is clear that he was aware of the power of oral transmission (as in the joglar's art) to spread ideas. The parallels drawn between music and rhetoric in his *Libre de contemplació* are worthy of note.

A modern Catalan composer, Xavier Benguerel Godó (*b* 1931), has set texts by Llull.

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ANDREW HUGHES/RANDALL ROSENFELD

Llussa, Francisco (*fl* 1687–1738). Spanish composer and organist; he is erroneously called Llissa in some sources. According to a document in the Barcelona municipal archives (transcribed in *AnM*, ii, 1947, pp.203–16), he requested retirement in 1738 at an advanced age after serving as organist and priest at S María del Pino from 1687. His known works, all for organ, are found in four manuscripts at Barcelona and Astorga. *E-Bc* M.729 and M.736 contain settings in from two to four parts of hymns that were traditional favourites with Spanish organists, *Pange lingua* and *Sacris solemniis*. These retain the cantus firmus in various voices and surround it with animated figures, at times in close imitation. Three brief Sanctus versets are extant (*E-Boc* 12, ed. F. Pedrell, *Antología de organistas clasicos españoles*, ii, Madrid, 1908, 2/1968, and J. Muset, *Early Spanish Organ Music*, New York, 1948). Llussa's only long composition is a tiento in a manuscript discovered in the late 1960s (*E-AS*; ed. J.M. Alvarez Perez, *Colección de obras de órgano de organistas españoles del siglo XVII*, Madrid, 1970). Though written for divided register with the left hand as soloist, it is more consistently contrapuntal than is usual with works of this type and maintains a single subject through several rhythmic transformations.

ALMONTE HOWELL

Loaysa y Agurto, Joseph de. *See* AGURTO Y LOAYSA, JOSEPH DE.

Łobaczewska [Gérard de Festenburg], **Stefania** (*b* Lwów, 31 July 1888; *d* Kraków, 16 Jan 1963). Polish musicologist. She studied the piano with V. Kurc at Lwów Conservatory and musicology with Guido Adler in Vienna and Adolf Chybiński in Lwów (1914–18). In 1929 she took the doctorate at Lwów University with a dissertation on Debussy's harmony; in 1949 she completed the *Habilitation* at Poznań with a work on Szymanowski. She taught theoretical subjects at the Szymanowski School of Music in Lwów (1931–9) and at Lwów Conservatory (1940–41). From 1945 she lived in Kraków, where she was professor, dean and finally rector of the State Higher School of Music until 1955. From 1952 until her death she was also head of the musicology department at Kraków University.

Łobaczewska's activity as a scholar concentrated chiefly on 20th-century music; her monumental biography of Szymanowski remains an important work on the composer. She was also interested in stylistic problems and in the last years of her life she began a voluminous work dealing broadly with this subject. She also edited *Dokumentacja warszawskiego okresu życia i twórczości Fryderyka Chopina*.

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L. Polony: *Polski kształt sporu o istotę muzyki* [The Polish form of the controversy surrounding the essence of music] (Kraków, 1991)

ZYGMUNT M. SZWEYKOWSKI

Lobanov, Vasily Pavlovich (*b* Moscow, 2 Jan 1947). Russian composer and pianist. He received his musical education at the Moscow Conservatory in two areas of specialization: composition (Balasanian and Schnittke) and piano (Naumov). In the 1970s he began a busy career as a soloist and ensemble player; he has been a member of a piano trio with Oleg Kagan and Natal'ya Gutman (1977–90), has played piano duets with Sviatoslav Richter (1982–4) and has also played in ensembles with Kremer and Bashmet. Since 1990 he has lived in Germany and in 1997 was appointed professor of piano at the Cologne Hochschule für Musik. He has appeared at many international festivals and headed international workshops on composition, piano and chamber music in Russia, Germany, Japan, Finland, Austria, Chile and

other countries. In 1997 he was appointed Artistic Director of the Kammermusiktage Osnabrück festival.

Continual contact with the international musical repertory has left its stamp on the way Lobanov thinks as a composer. His thinking is universal by its very nature: 'I am firmly convinced that a composer is only a medium, an intermediary between the Cosmos, God and Humankind, an intermediary between eternity and history, life and creativity. It is precisely on this boundary that art occurs.' This explains the breadth of themes and genres that are so typical of him, his freedom in using extra-musical associations, his predilection for 'eternal' subjects (the operas *Antigone* after Sophocles and *Father Sergius* after Leo Tolstoy), and the non-standard treatment of seemingly traditional performing forces. Equally as universal is Lobanov's musical language, which, despite the variety of stylistic influences (from Bach and Mahler to Rachmaninoff and Messiaen), is notable for its strict unity and consistency. Tonal coloration and clear-cut metrical organization of the minimalist type are combined with static meditation, which, quite unlike that in mainstream minimalism, is punctuated with sudden dramatic impulses.

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Orch: Pf Conc. no.1, op.35, pf, chbr orch, 1981; Vc Conc., op.42, 1984–5; Va Conc., op.53, 1989; Pf Conc. no.2, op.64, 1993; Double Conc., op.65, vn, cl, chbr orch, 1995; Tpt Conc., op.70, 1998; Va Conc. no.2, op.71, 1998

Pf: 3 Brahms Lieder, 1967; Partita [Suite no.1], op.9, 1967; Richard Strauss – Lied, 1969; Suite no.3, op.19, 1974; Sonata no.2, op.33, 1980; 7 langsame Stücke, op.34, 1980; 4 diatonische Preludien, op.44, 1984;. 2 Preludien, op.46, 1986; Fragmente, op.55, 1989

Chbr: 7 Pieces, op.25, vc, pf, 1978; Trio, fl, cl, bn, op.29, 1979; Variations, op.30, 2 tpt, 1979; Adagio, op.32, pf trio, 1980; Sonata, op.38, fl, pf, 1983; Ode an das Gras, op.37, 1982; Ode an den Wind, op.41, vn, pf, 1984; 4 Stücke im strengen Stil, op.43, cl/va, pf, 1984; Sonata, op.45, cl, pf, 1985; Fantasie, op.48, vc, 1987; Str Qt no.4, op.49, 1987–8; Str Qt no.5, op.50, 1986–8; Beschwörung, op.52, cl, pf, 1988; Sonata no.2, op.54, vc, pf, 1989; Sonata 'In 6 Fragmente', op.56, vn, pf, 1989; Sonata, op.58, va, pf, 1990; Fantasie, op.59, hn, pf, 1991; Pf Qnt, op.61, 1991; Trio, op.62, cl, va, pf, 1992; Little Suite, op.63, va, 1992; Offertorium, op.67, pf qt, perc, 1995; Pf Qt, op.68, 1995–6; Str Trio, op.69, 1996; Cl Qnt, op.72, 1999; Qt, op.74, cl, vn, vc, pf, 1999

Vocal: Gedichte (A. Parin), op.39, B, pf, 1984; Die Stimme, op.40, S, pf, 1984; Gott-Nachtigall, cant., op.60, Bar, chbr ens, 1991; Gott spricht zu jedem ... (R.M. Rilke), Mez, pf, 1992; Iron Wool (I. Bunin), op.73, nar, vn, 1999

Arr.: Mahler: Pf Qt, 1995

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'Wassili Lobanow', *Sowjetische Musik im Licht der Perestroika*, ed. H. Danuser, H. Gerlach and J. Köchel (Laaber, 1990), 374–6

V. Lobanov: 'Not ne dolzhno bït' [There shouldn't be any notes], *MAk* (1996), no.1, pp.118–28

TAT'YANA FRUMKIS

Lobback, G. Christian (*b* Hamburg, 20 Sept 1938). German organ builder. He served his apprenticeship with E. Kemper & Son of Lübeck (1958–61), then worked freelance for two years in Ludwigsburg and Brackwede, with the firms of E.F. Walcker and Detlef Kleuger respectively. He set up his own organ workshop in Wedel in 1964, and he moved to Neuendeich in 1981.

Lobback builds organs which have slider-chests and mechanical key actions. Each is individually designed in a contemporary style that does not refer to particular historical concepts. Organs built by him include Ss Peter und Paul, Garrel (1980); Herz-Jesu, Bremerhaven-Lehe (1981); St Antonius von Padua, Rheine (1984); St Gertrud, Lohne (1985); and St Augustinus, Hanover (1991). Lobback has also undertaken restorations of instruments with mechanical and tubular-pneumatic actions, of which the best known is the reconditioning of the Jahnn organ at the Heinrich-Hertz-Schule in Hamburg (built 1926–31, restored 1990–91).

UWE PAPE

Lobe, Johann Christian (*b* Weimar, 30 May 1797; *d* Leipzig, 27 July 1881). German writer on music, composer and flautist. He received his first flute lessons at the age of seven, and scored his first successes as a virtuoso between 1808 and 1811, the year he joined the Weimar Hofkapelle. He made intensive studies of dramatic and musical theory and early attempts at composition until 1819, and subsequently produced five operas (of which *Die Fürstin von Grenada* was conspicuously successful) and nearly 40 instrumental works. Because of the absence of enduring success and increasing financial difficulties, he largely gave up composing around 1840 and founded a private music institute. Pensioned off from Weimar in 1845, he was appointed professor and moved to Leipzig in 1846, where he became editor of the *Allgemeine musikalische Zeitung*. From 1853 to 1857 he edited his own series, *Fliegende Blätter für Musik*, and later (1861–3) the musical section of the *Illustrirte Zeitung*. Lobe became well known through his theoretical and aesthetic writings. His *Compositions-Lehre*, a systematic treatise about thematic and motivic work, appeared in 1844. His most important works are the four volume *Lehrbuch der Komposition* and the *Katechismus der Musik*, which enjoyed international popularity. Author of numerous essays, Lobe was concerned with questions about the creative process, musical education and style. Critical of Romanticism and its free poetic description of music, he tried to establish a theory of emotive meaning based on 18th-century rationalism and the aesthetics of Weimar classicism. While holding to the model of Mozart and Beethoven, he nonetheless supported Berlioz and Liszt, though he objected to Wagner's writings.

WORKS

STAGE

all first produced at Weimar, Hoftheater

Wittekind, Herzog von Sachsen (op, 3, J.C. Lobe), 1818–21, perf. 5 Jan 1822, lib (Weimar, 1821)

Die Flibustier (op, 3, E. Gehe, after C.F. van der Velde), 1825–6, perf. 5 Sept 1829, vs (Leipzig, *c*1831)

Die Fürstin von Grenada, oder Der Zauberblick (op, 5, Lobe and P.C.C. Sonderhausen), ?1830–33, perf. 28 Sept 1833, fs (Paris and Mainz, 1834)

Der rothe Domino (comic op, 2, Theophania [Fr. von Langen], after H. Zschokke: *Das Abenteuer einer Neujahrsnacht*), ?1836–7, perf. 22 April 1837, lib (Weimar, 1837)

König und Pachter (comic op, 4, F.L.C. von Biedenfeld, after *Karl der XII. auf Rügen*), ?1843–4, perf. 24 June 1844, *D-WRdn*

INSTRUMENTAL

Orch: Fl Conc., G, op.1 (Leipzig, 1819); Concertino, fl, orch, e, op.21 (Leipzig, 1831); Ov., 'Les charmes du vogage', B, op.26 (Dresden, 1833); other ovs., pieces for fl and orch

Chbr: Pf qt, E♭, op.2 (Leipzig, 1823); Pf qt, d, op.9 (Leipzig, 1824); Str qnt, A, op.35 (Mainz, 1840); other chbr works, pieces for pf, fl, etc.

WRITINGS

Compositions-Lehre (Weimar, 1844/*R*)

Lehrbuch der musikalischen Komposition (Leipzig, 1850–67; vols.i, ii, iii rev. by Lobe, 1858–75, vols.i, iv rev. by H. Kretzschmar, 1884–7)

Katechismus der Musik (Leipzig, 1851, rev. 28/1904 by R. Hofmann; Eng. trans., 1874); ed. H. Leichtentritt (Leipzig, 1913, 3/1926); ed. W. Neumann (Leipzig, 1949, 12/1981)
Musikalische Briefe: Wahrheit über Tonkunst und Tonkünstler. Von einem Wohlbekannten (Leipzig, 1852, 2/1860)
Fliegende Blätter für Musik(Leipzig, 1853–7)
Aus dem Leben eines Musikers (Leipzig, 1859)
Katechismus der Compositionslehre (Leipzig, 1863/*R*, 2/1871, rev. 7/1902 by R. Hofmann; Eng. trans., 1874)
Consonanzen und Dissonanzen (Leipzig, 1869)
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P. Ackermann: 'Johann Christian Lobe und die Geschichte der Instrumentationslehre in Deutschland', *Musica*, xlvi (1992), 283–90
T. Brandt: *Studien zu Johann Christian Lobe als Musikschriftsteller* (forthcoming) [with complete list of works]

TORSTEN BRANDT

Lobel', Solomon Moiseyevich (*b* Iaşi, Romania, 14/27 Jan 1910; *d* Kishinev [Chişinău], 2 April 1981). Moldovan composer. He studied at the Iaşi Conservatory (1931–7) while involved in the underground activities of the Romanian Communist Party. He then studied composition with Jora and the piano with Musicescu at the Bucharest Academy of Music (1938–9). When Bessarabia became part of the USSR in 1940, Lobel' moved for political reasons to Kishinev where he entered the conservatory, graduating in 1949 from Gurov's composition class. After serving in the Soviet army (1941–5) he joined the staff of the Kishinev Conservatory (1949–81, in 1962 appointed assistant professor and in 1980 professor) and became one of the most significant composition teachers in Moldova. He joined the USSR Composers' Union in 1950. He was made an Honoured Representative of the Arts in 1960 and received many other official awards. His output is largely instrumental and while the influence of 19th-century Russian composers dominates in early works, neo-classical traits appear in his compositions of the 1960s and 70s; Moldovan folklore plays an important role in his creative work.

WORKS
(*selective list*)

Orch: Sym. no.1 'Prazdnichnaya' [Festive], 1949; Sym. no.2 'Pamyati Kotovskogo' [To the Memory of Kotovsky], 1953; Vn Conc., 1956; V roshche [In the Wood], sym. picture, 1958; Sym. no.3, 1960; Sym. no.4, 1965; Sym. no.5 'Pamyati Lenina' [To the Memory of Lenin], 1970; Sym. no.6 'Pamyati revolyutsionerki Ol'gi Banchik' [To the Memory of the Revolutionary Olga Banchik], 1974; Sym. no.7, 1975; Pf Conc., 1978
Vocal: Nashi zori [Our Dawns] (cant., Ye. Bukov), solo vv, chorus, orch, 1954; Poėma o Khaye Livshits [Poem about Livshits] (L. Deleanu), chorus, 1960; Poėma o partii [Poem about the Party] (Bukov), solo vv, chorus, orch, 1965; I yagodï list'ya (Berries and Leaves] (poem, G. Vieru), chorus, 1973; songs and romances, 1v, pf; Moldovan folksong arrs., 1v, pf
Chbr and solo inst: 4 Preludes, pf, 1946; Moldavskiy tanets v forme rondo [Moldovan Dance in the Form of a Rondo], pf, 1947; Pf Sonata no.1, 1948; 2 rondos, pf, 1948; Skertso, str qt, 1948; Pf Sonata no.2, 1952; Poėma, pf, 1956; 2 p'yesï [2 Pieces], str qt, 1957; Sonata no.1, cl, pf, 1961; Sonata no.1, vc, pf, 1961; Sonata no.2, vc, pf, 1965; Sonata no.2, cl, pf, 1967; Str Qt no.1, 1968; Str Qt no.2, 1971; Aforizmï [Aphorisms], sonata-mosaic, pf, 1972; 7 collections of pf pieces

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E. Kletinich: *Ocherki o sovetskikh moldavskikh kompozitorakh* [Essays on Soviet Moldovian composers] (Kishinev, 1984)
S. Tsirkunova: 'Aforizmï S. Lobelya: zhanrovo-stilevïye istoki tematizma, chertï kompozitsii' [Lobel''s *Aphorisms*: the genre and stylistic origins of the themes, and the features of their composition], *Muzïkal'noye tvorchestvo v sovetskoy Moldavii*, ed. G.K. Komarova (Kishinev, 1988), 54

SVETLANA TSIRKUNOVA

Lobetanz (Ger.). *See* RANZ DES VACHES.

Lobkowitz [Lobkowicz, Lobkovic]. Bohemian noble family of patrons of music. The genealogy of the family, notable for its patronage of the arts, particularly music, may be traced back to the middle of the 14th century. Ferdinand August Lobkowitz (1655–1715) was an amateur lutenist and guitarist. His sons (1) Philipp Hyacinth Lobkowitz and Johann Georg Christian (Jan Jiří Kristián) Lobkowitz (1686–1755) both played important roles in Gluck's early development, the latter, as Austrian governor of Milan, receiving the dedications of his *Arsace* (1743), *La Sofonisba* (1744) and *Ippolito* (1745). Of Johann Georg Christian's children, Joseph Maria Karl (Josef Maria Karel) Lobkowitz (1725–1802) maintained a private orchestra in St Petersburg, where he was Austrian minister plenipotentiary to the Russian court; and August Anton Joseph (August Antonín Josef) Lobkowitz (1729–1803) was the family's most prominent patron of the Loreto church at Hradčany in Prague (founded in 1626 by Benigna Katharina von Lobkowitz), where the family maintained both a vocal and an instrumental ensemble.

(1) **Philipp Hyacinth** [Filipp Hyacint] **Lobkowitz** (*b* Neustadt an der Waldnab, 25 Feb 1680; *d* Vienna, 21 Dec 1734). Lutenist and composer, son of Ferdinand August Lobkowitz. He was a friend of the famous lutenist S.L. Weiss. On his extensive tours of England, France and Italy he bought large quantities of music, including lute music, and the first London editions of Handel's works. He was also responsible for the largest musical foundation in Prague in the 18th century, the musicians attached to the Loreto church. In 1727 Gluck's father became his head forester at Eisenberg (now Jezeří) and about 1735–6 Gluck started his career at private concerts at the Lobkowitz-Althan family's palace in Vienna, where Philipp Hyacinth lived from 1729. A suite in B♭ by him survives in the Nationalbibliothek, Vienna

(2) **Ferdinand Philipp Joseph** [Ferdinand Filipp Josef] **Lobkowitz** (*b* Prague, 27 April 1724; *d* Vienna, 11 Jan 1784). Composer, third son of (1) Philipp Hyacinth Lobkowitz. He was the ruling prince at Vienna from 1743 and came to be known as 'a very learned prince whose profound knowledge embraced the most diverse sciences'. He studied the violin with Gluck, who was his employee, and in 1745 he took Gluck on a tour of Italy and London. While in Berlin during the 1750s he became a member of the Berlin Academy of Sciences and studied the violin with Franz Benda. Burney wrote an account of the impromptu composition of a symphony by him and C.P.E. Bach, each writing alternate bars. His works, which were highly appreciated by Burney in Vienna in 1772, are apparently lost.

(3) **Joseph Franz Maximilian** [Josef Frantisek Maximilián] **Lobkowitz** (*b* Roudnice nad Labem, 7 Dec 1772; *d* Třeboň, 15 Dec 1816). Patron and bass singer, son of (2) Ferdinand Philipp Joseph Lobkowitz. He was the first Duke of Roudnice and the foremost patron of the arts in Vienna and Bohemia from his coming of age in 1797 until 1814. The Lobkowitz accounts record vast sums paid for art, books, musical instruments, and music scores. He also granted several artists annual pensions, the most famous of these being Beethoven. Beginning in 1796 or 1797 he hired a small orchestra which accompanied him on his travels and he had several operas performed every year at his seats in Vienna, Roudnice and Eisenberg (now Jezeři). He hired several copyists' workshops to make hundreds of copies of the works of Mozart, Haydn, Beethoven and other composers and substantially enlarged the family music archives. In 1799 he converted the largest hall in his Vienna palace into a concert hall with a stage for 24 orchestra players and upholstered benches for the audience. His support of opera and theatre was prodigious: in 1809 he gave the Vienna Court Opera 20,576 florins and in 1811 a similar amount was paid to the Kärntnertortheater. In 1810 it is reported that his expenditures totalled 1.5 million florins. His extravagant support of the arts threatened to destroy the family fortune. In June 1813 his estates were put under a "friendly administration" and in July 1814 under state control, thereby ending his tenure as Vienna's most generous patron. He died two years later at the age of 44.

He was a bass singer, performing in Handel's *Alexander's Feast* at Vienna (3 December 1812), and played both the violin and the cello. A member of the association of noblemen responsible for the direction of the Vienna court theatres from January 1807, he later had the sole direction of the opera for several years and led the Hoftheater-Musik-Verlag. He was one of the founders of the Gesellschaft der Musikfreunde in Vienna and of the Jednota pro Zvelebení Hudhy v Čechách (Association for the Promotion of Music in Bohemia), which began the Prague Conservatory in 1810–11.

As a musical patron he supported principally Beethoven and Haydn. Haydn assisted Lobkowitz with his house concerts as early as 1793. Lobkowitz commissioned Haydn's string quartets op.77 and was also one of the sponsors of *The Creation* and *The Seasons*, performing the former with his private orchestra in Italian (1801) and Czech (1805) and singing the bass part in the Czech performance. His music collection contains many of Haydn's late masses and other vocal works in authentic copies.

Lobkowitz's first recorded contact with Beethoven also dates from a concert in 1793. He subscribed to Beethoven's op.1 trios in 1795 and continued to support the composer by purchasing multiple copies of his new works. In May and June 1804 Lobkowitz put his private orchestra at Beethoven's disposal for rehearsals of the Eroica Symphony; in October he authorized a payment of 700 florins to Beethoven for the dedication of the symphony. In 1809 he joined Prince Kinsky and the Archduke Rudolf in putting up an annuity for Beethoven, the sole stipulation being that the composer should stay in Austria. (Beethoven also believed, though it was not specified in the contract, that the agreement gave him access to Lobkowitz's orchestra.) Beethoven dedicated several of his works to him (the op.18 quartets, the Eroica Symphony, the Triple Concerto, the Fifth and Sixth Symphonies, the 'Harp' String Quartet op.74 and the song cycle *An die ferne Geliebte*). Though relations between the two were sometimes strained (Beethoven once ridiculed his patron's intelligence by calling him "Prince Fizlypulzy" and on another occasion called him a "Lobkowitzian Jackass"), Beethoven expressed regret in 1816 that the prince died before he could dedicate his song cycle to him. The annuity from the Lobkowitz estate was paid until Beethoven's own death in 1827.

(4) **Ferdinand Joseph Johann** [Ferdinand Josef Jan] **Lobkowitz** (*b* Oberhollabrunn, Lower Austria, 13 April 1797; *d* Vienna, 18 Dec 1868). Patron, son of (3) Joseph Franz Maximilian Lobkowitz. He maintained a private orchestra until about the 1860s, with Josef Cartellieri as Kapellmeister; in addition he had a special hunting band. He was a patron of Adalbert Gyrowetz. In 1831 he organized a private music school at Eisenberg for the promotion of church music and musical education in the country.

Several later members of the family also included music among their interests. Moritz (Mořic) Lobkowitz (1831–1903), the son of (4) F.J.J. Lobkowitz, was a pianist, and enlarged the family's music collection. Ferdinand Georg August Lobkowitz (1850–1926), a grandson of (3) J.F.M. Lobkowitz and nephew of (4) F.J.J. Lobkowitz, was the president of the Jednota pro Zvelebení Hudby v Čechách (Association for the Promotion of Music in Bohemia) from 1885 to 1909, and is credited with the development of the Prague Conservatory and the smooth transfer of that institution to state control in 1918–19. Ferdinand Joseph Lobkowitz (*b* 1885), a grandson of Moritz Lobkowitz, was a pianist who performed as a soloist and with the České Kvarteto; he was an adherent of Jaques-Dalcroze's method of eurhythmics and founded a musical institute of that type at Prague in 1912.

In 1990 the Czech government passed laws ordering the return of private property confiscated by the Communists to their original owners. The Lobkowitz family asked William Lobkowicz (*b* Boston, 1961) to represent them; more than 200 properties were returned, as well as the surviving collection of art, books, manuscripts and musical instruments. The bulk of the collection is housed at the Museum of Czech Music. The Lobkowitz castle Nelahozeves holds a summer music festival and portions of the collection are on display there. Work on organizing and cataloguing the collections is being undertaken by the Roudnice Lobkowicz Foundation, Prague.

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A. Mahler: 'Glucks Schulzeit: Zweifel und Widersprüche in den biographischen Daten', *Mf*, xxvii (1974), 457–60
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MILAN POŠTOLKA/WILLIAM MEREDITH

Lobkowitz, Juan Caramuel y. *See* CARAMUEL, JUAN.

Lobo [Lobo de Borja], **Alonso** (*b* Osuna, 25 Feb 1555; *d* Seville, 5 April 1617). Spanish composer. Lexicographers have persistently confused the facts of his life, which are as follows. He was certainly not born at Borja, as has been erroneously stated, but at Osuna. The error arose from the fact that his mother's maiden name was Jerónima de Borja; both she and her husband were natives of Osuna. At the age of 11 Lobo became a choirboy at Seville Cathedral. He took the degree of *licenciado* at Osuna University and was appointed chapter secretary by 20 September 1581; on 26 May 1586 he was elevated to canon in the collegiate church at Osuna. On 21 August 1591 the Seville Cathedral chapter appointed him to assist the aging *maestro de capilla*, Francisco Guerrero; according to an agreement dated 2 September, he was to board and instruct the choirboys for an annual salary of 400 ducats and 80 *fanegas* of wheat. On 29 November that year he was invited to direct the choir while Guerrero was on leave of absence. On 22 September 1593 he was appointed *maestro de capilla* of Toledo Cathedral. He returned to a similar post at Seville on 9 March 1604. His *Liber primus missarum* comprises six masses and seven motets. The one five-part mass, *Prudentes virgines*, and the two for six voices, *Beata Dei genetrix* and *Maria Magdalena*, are based on motets by Guerrero, with whom he presumably studied during his years as a choirboy. Lobo followed the general trend towards polychoral writing begun in Spain by Victoria, though none of his extant works calls for more than two choirs. He was the first composer to publish in Spain a parody mass based on a Palestrina motet (*O Rex gloriae*), adding to the stylistic purity of his model the learned profundity of the Spanish school. His *Credo romano* with figured bass (ed. in Cárdenas Serván, 55–67) uses as cantus-firmus the widespread mensural version of Credo IV in the *Liber usualis*; the work continued to be popular long after his death, as were the six-voice Lamentations for Holy Saturday, copied as late as 1772 (ed. in Cárdenas Serván, 66–93). Victoria, with whom he corresponded, esteemed him as an equal. Worn copies of his 1602 *liber primus missarum* in Mexico City, Puebla and Coimbra show that in Portugal and Mexico as well as in Spain he was regarded throughout the Baroque period as one of the finest Spanish composers.

WORKS

Liber primus missarum (Madrid, 1602): Missa 'Beata Dei genetrix', 6vv; Missa Maria Magdalenae, 6vv; Missa 'O Rex gloriae', 4vv; Missa 'Petre, ego pro te rogavi', 4vv; Missa 'Prudentes virgines', 5vv; Missa 'Simile est regnum coelorum', 4vv; Ave Maria, 8vv; Ave regina coelorum, 6vv; Credo quod Redemptor, 4vv; O quam suavis est, Domine, 6vv; Quam pulchri sunt gressus tuae, 6vv; Versa est in luctum, 6vv; Vivo ego, dicit Dominus, 4vv; all ed. in Renaissance Performing Scores, ser. A: Spanish Church Music, x–xvi, xxxvii, lxxiii-lxxiv, xciv (London, 1978–87)
Credo romano, 3 Passions, Lamentations, psalms, hymns (see Stevenson, 1973)
3 motets, lost: Corona aurea super caput eius, 5vv; Isti sunt dies, 6vv; Miserere, 12vv (cited in *JoãoIL*)

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ROBERT STEVENSON

Lobo, Duarte [Lupus, Eduardus] (*b* ?1564–9; *d* Lisbon, 24 Sept 1646). Portuguese composer. There is no evidence to support the assumption that he was born in Alcáçovas in 1565 or 1575. He studied music with Manuel Mendes at the Évora Claustra da Sé, the Cathedral cloister school, where he was a boy chorister. He became *maestro de capilla* at the Hospital Real, Lisbon and from about 1591 until at least 1639 he was *maestro de capilla* at Lisbon Cathedral. He was also director of the Seminário de S Bartolomeu, Lisbon. He taught for many years at the Lisbon Claustra da Sé where his pupils included António Fernandes, João Alvares Frouvo, Fernando de Almeida and Manuel Machado. He was the most famous Portuguese composer of his time. He published four volumes of liturgical music and was one of the leading Portuguese exponents of the polyphonic style notable in particular for the ease with which he combined mastery of learned counterpoint with refined and expressive interpretation of the text. The influence of composers such as Ockeghem and Josquin is seen in his use of cantus firmus and canonic techniques. Several of his parody masses are based on motets by Palestrina and Francisco Guerrero (i).

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ARMINDO BORGES

Lobo, Elías Álvares (*b* Itu, São Paulo, 9 Aug 1834; *d* São Paulo, 15 Dec 1901). Brazilian composer. He was orphaned at an early age and educated by a local priest, Diogo Antonio Feijó, but he was mostly self-taught in music. His most important sacred work is his *Missa de São Pedro de Alcântara*, written in 1858 for the Emperor Pedro II. Lobo's name became nationally known after the première of his opera *A noite de São João* (14 December 1860) at the Teatro Lírico Fluminense in Rio de Janeiro. Produced by the Opera Lírica Nacional, this was the first opera dealing with a regional subject written by a Brazilian composer and a Brazilian librettist, the latter being the well-known Indianist writer José de Alencar. In two acts, the opera is of comic character and tells of the love affair of two cousins in the town of Brás (São Paulo). A second opera by Lobo, *A Louca*, was never produced. Most of his later life was dedicated to composing and conducting church music in his native state of São Paulo. Lobo also composed in the contemporary salon music genres of *modinha* and *lundu*. In 1890 he was appointed a music professor at the São Paulo Escola Normal.

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GERARD BÉHAGUE

Lobo, Heitor (*b* Vila Real, Trás-os-Montes, *c*1496; *d* after 1571). Portuguese organ builder. He is generally acknowledged as the father of Portuguese organ building and one of its best exponents. It is not known where he learned his craft, although the decoration and technology of his work suggests that he was familiar with the traditions of the Italian Renaissance. The first organ known to have been built by Lobo was built for the Augustinian priory of the church of Santa Cruz, Coimbra, in 1530–2. Surviving documents (cited in Pinho Brandão) provide a good description of this organ, which was hailed as 'without equal in the realm'. Heitor rebuilt the organ in 1541 and again about 1559. Repoussé metal pipes in the façade of the present organ are probably from the original instrument. Lobo is recorded as having built two smaller organs at Santa Cruz, one a *realejo*, and the other almost certainly the small instrument in the choir.

A large organ for the high choir of Oporto Cathedral dates from 1537–8, and he almost certainly built two smaller instruments in the nave. Apparently some of the Flautado and Oitava pipes from these organs were re-used by Manoel Lourenço da Conceição when he replaced them in the 18th century.

Between 1544 and 1553 Lobo was employed by the chapter of Évora Cathedral. For a salary of 13,000 reis, he was 'to repair and tune the organs that he made and is to make'. The historic instrument, which survives to this day on the gospel side of Évora Cathedral, was almost certainly built by Lobo during this time. According to Esteves Pereira and others, the ensemble at Évora included a complementary organ on the epistle side of the nave. This disappeared about 1940, at that time being no more than an empty case. It is not known if it was ever a complete instrument. In 1551 Lobo built a large organ for the church of S Salvador, Vilar de Frades, Barcelos. Another instrument, built in 1562 for the church of Nossa Senhora da Oliveira, Guimarães, has been altered beyond the point of recognition.

The Évora instrument is noted for its tonal quality, the result of masterful pipe construction and low wind pressure. Although now somewhat changed, the instrument is useful in the evaluation of Lobo's style and of early Portuguese organ-building traditions. Its tonal capabilities were compatible with the requirements of contemporary repertory: in its original form the instrument almost certainly had five undivided foundation stops, Flautado de 24, Flautado de 12, Oitava, Quinta, and Mixtures 15 and 17. There were no reeds and the only solo stop was a four-rank Cornet in the treble.

It is likely that Lobo was a prolific builder (the Santa Cruz documents of 1541 state that he was 'of much experience and had built many organs') but that most of his organs were replaced in the 18th century. At Évora, the Clarim and Trombeta stops, added to the façade in the late 18th century, almost certainly represented an attempt by an unknown visionary to modernize the instrument and at the same time save it from replacement by a Baroque substitute.

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W.D. JORDAN

Lobo de Mesquita, José Joaquim Emerico (*b* Vila do Príncipe [now Serro, Minas Gerais], 12 Oct 1746; *d* Rio de Janeiro, April 1805). Brazilian composer and organist.

Son of the Portuguese José Lobo de Mesquita and his slave Joaquina Emerenciana, he was active in the province of Minas Gerais during the latter part of the 18th century, spending most of his life at Arraial do Tejuco (now Diamantina), where he settled in about 1776, and Vila Rica (Ouro Prêto). In 1788 he entered the brotherhood of Nossa Senhora das Mercês dos Homens Crioulos in Arraial do Tejuco, confirming that he was a mulatto. He served as organist at the church of S Antonio (1783–4), at the Ordem Terceira de Nossa Senhora do Carmo (1787–95) and was apparently the first organist of the Irmandade do SS Sacramento, all in the same city. In 1798 he moved to Vila Rica, where he worked as a composer, conductor and organist of the same Ordem Terceira brotherhood as well as for the brotherhood of the Matriz (main church) of Nossa Senhora dos Homens Pardos. There he was appointed *alferes* (a military rank corresponding to second lieutenant) of the Terço de Infantaria dos Homens Pardos. In 1801 he moved to Rio de Janeiro, where he held the post of organist at the church of Nossa Senhora de Carmo until his death.

Mesquita was the most prolific composer of the Brazilian captaincy. The oldest manuscripts found to this date bear the date 1779 (*Antiphona regina coeli laetare* and *Antiphona zelus domus tuae*), but many works were copied throughout the 19th century in Minas Gerais and São Paulo as well. Mesquita cultivated primarily an individual homophonic concertante style, whose components often recall European Classical practices, and 'possessed an extraordinarily expressive and advanced technique for his epoch' (Lange, 1965). He is the only composer whose works are found in all of the sacred music archives of Minas Gerais, in several regional centres. In recognition of his importance, he was made the patron of Chair no.4 of the Brazilian Academy of Music.

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Motets: Tercio, S, SSAB, str, 1783, Museu da música da arquidiocese de Mariana, Minas Gerais (facs. (Rio de Janeiro, 1985) [incl. thematic catalogue]); Congratulamini mihi omnes; Processione cum ramis benedictis

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GERARD BÉHAGUE

Lobwasser, Ambrosius (*b* Schneeberg, Saxony, 4 April 1515; *d* Königsberg, 27 Nov 1585). German jurist and humanist. He was one of the children of a Saxon mine inspector. In 1527 he went to school and later to university in Leipzig; in 1535 he took the Master of Arts degree and remained as a teacher at the university until 1550, when he became *Hofmeister* (private tutor) to two noble students at Leuven University and, from 1551, at the University of Paris. On returning to Leipzig in 1556, he was appointed councillor and chancellor to the Prince of Meissen (Saxony). In 1562 he went to Bologna to study at the university, taking the degree of Doctor of Laws, and in 1563 he was called by Duke Albrecht of Prussia to the chair of law at Königsberg University, where he stayed until his retirement in 1580.

Lobwasser's great achievement was the translation of the Genevan (or Huguenot) Psalter into German, following the original verse forms exactly, in the years immediately after its completion in 1562. This allowed the French metrical psalms together with the Genevan melodies to be used in German-speaking countries, both in their monophonic versions and in the homophonic settings for four voices by Claude Goudimel (1565). Although as a Lutheran Lobwasser had translated the French psalms purely out of literary interest, he thus becamc a pioneer in the introduction of the Huguenot Psalter to the German-speaking areas affected by the Reformation. The translation was completed by 1565, although it probably did not appear in print until 1573 in Leipzig, followed the next year by an edition published at Heidelberg. (The possibility of an earlier edition from Danzig has not been confirmed.) The Leipzig edition is described in the title as 'Der Psalter ... in deutsche reyme verstendiglich und deutlich gebracht ... und hierüber ... vier stimmen'. The latter statement refers to the four-voice Goudimel settings which were published in the same volume. In 1583 Lobwasser's translation was officially adopted in Neustadt an der Haardt in the Palatinate. This was the beginning of the extraordinary career of 'Lobwasser', as it was called: it continued to appear in innumerable editions (for one to four voices) brought out by all the established reformed churches of Germany and in the Zwinglian areas of northern Switzerland well into the 18th century, usually coupled with other Protestant hymns in a second section of the book. In Herborn (Nassau) alone at least 40 editions of 'Lobwasser' appeared between 1586 and 1694 and more than 60 were published in northern Switzerland in the course of the 17th century. This was not the only translation of the Genevan Psalter into German – Martin Opitz, among others, prepared one – but, because of its early date, it was the only one to be officially approved. Its influence extended as far as Denmark and even the Lutheran church was affected by it, as is shown by the 'Lutheran Lobwasser' (Rothenburg ob der Tauber, 1617), which was an attempt at providing Lutheran versions of his translations which could still be sung to the same melodies. Lutheran antagonism, of course, was stronger, but it could not stop the psalm-singing of the reformed church. The well-known *Psalter Davids Gesangweis* (1602), by the Leipzig professor of theology Cornelius Becker, was one such deliberate

counter-offensive, but it was not used for long. The popularity of 'Lobwasser' rested, initially at least, as much on the easily-remembered French tunes as on the texts which, from the 17th century onwards, were subjected to growing criticism for both their theological content and their literary style. However, 'Lobwasser' remained in common official use up to the second half of the 18th century and was only gradually supplanted by the hymnbooks of the 18th-century Age of Enlightenment and, in western Germany, by the *Neue Bereimung der Psalmen* of Matthias Jorissen (Elberfeld, 1798).

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WALTER BLANKENBURG

Locatelli, Giovanni Battista (*b* Milan or Venice, 7 Jan 1713; *d* after 1790). Italian impresario and librettist, active in central Europe and Russia. He was a member of Pietro Mingotti's opera troupe and wrote the librettos for Filippo Finazzi's intermezzo *Il matrimonio sconcertato, per forza del Bacco* (Carnival 1744, Prague), and a three-act opera *Diana nelle selve* (23 November 1745, Prague; score in *CZ-Pnm*). From 1748 to 1757 he rented the city theatre, Prague. He founded his own opera company and engaged good singers – notably Rosa Costa, Catarina Fumagalli, and his wife Giovanna della Stella, who also sang at the Bonn court and at Dresden from 1745 to 1749. For several seasons at Prague his Kapellmeister was Gluck, who directed the premières of his own *Ezio* (1750) and *Issipile* (1752), and a revival of *Ipermestra* (1750).

Locatelli's concern to employ excellent singers and mount impressive productions was largely responsible for the growing financial difficulties under which his company operated. Leaving large debts, he moved to Russia after the outbreak of the Seven Years War, and became head of the tsarina's opera in St Petersburg (1757–62); its first performance under his leadership was a pasticcio on his own text *Il retiro degli dei* (3 December 1757). With Italian singers and conductors (Francesco Zoppis and G.M. Rutini), he introduced *opere buffe* by Galuppi, Fischietti and others to Russia. He was also engaged to take his own troupe to Moscow; it opened there on 9 February 1759 with Galuppi's *La calamità de' cuori*, but in 1761 its performances ceased through lack of public interest. As a reward for *Il consiglio delle muse*, a birthday serenata for Catherine II (1763), Locatelli gained permission to open a place of entertainment called Krasnïy kabak ('The Pretty Tavern'). In later years he occasionally wrote cantata texts (*La sorpresa delli dei*, 1777, music by Paisiello; *Jahvé*, 1783). After a gala benefit in St Petersburg (1783) he left public life.

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TOMISLAV VOLEK

Locatelli, Pietro Antonio (*b* Bergamo, 3 Sept 1695; *d* Amsterdam, 30 March 1764). Italian composer and violinist. His importance lies particularly in his *L'arte del violino*: 12 violin concertos, with altogether 24 caprices for solo violin in the first and last movements of each concerto. This collection had an immense influence on the development of violin technique, especially in France, where violin teaching continued to bear signs of his style of virtuosity until the beginning of the 19th century. Locatelli must be considered the founding-father of modern instrumental virtuosity, and he also left a body of work whose idiom, from his op.2 onwards, reflects aspects of the most advanced style of his day.

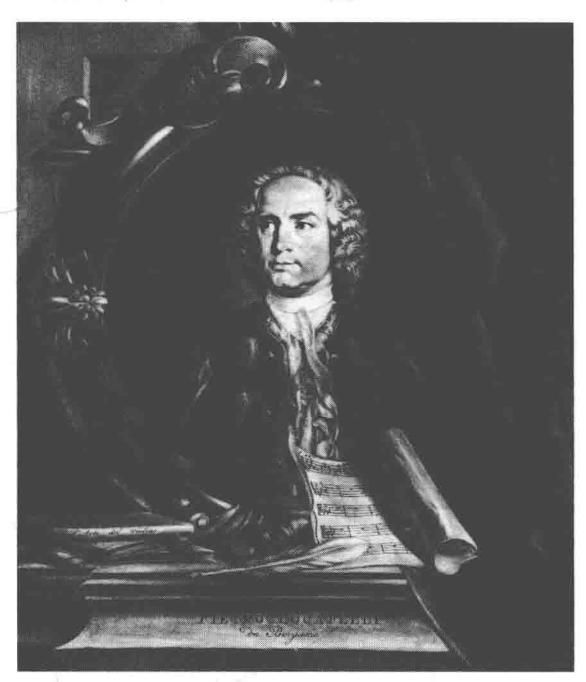
1. LIFE. His parents were Filippo Locatelli and Lucia Crocchi (or Trotta). A document in the Locatelli archive (*I-BGc*) indicates that Pietro Antonio was the first of seven sons. He would have learnt the rudiments of music in the choir of S Maria Maggiore in Bergamo, possibly under Ludovico Ferronati or Carlo Antonio Marino, two of the city's leading musicians. In April 1710 the 14-year-old violinist appeared as a member of the basilica's instrumental ensemble, and the following January he acquired the official position of third violin. In the same year, 1711, the young Locatelli was granted permission to go to Rome. The tradition that he was one of Corelli's pupils is true only in the broad sense that he belonged to the Corelli 'school'. In fact, Locatelli polished his skills as a violinist under the wing of a recognized representative of the prestigious circle of virtuosos associated with Corelli. Possibly it was Giuseppe Valentini (who is known to have played alongside Locatelli in 1714 at performances promoted by the aristocratic Caetani family in Sermoneta) who took care of his training when he was first in Rome, but it is equally likely that Locatelli sought assistance from someone in the Ottoboni circle of the calibre of Franceso (Antonio) Montanari or Domenico Ghilarducci. Between 1717 and 1723 Locatelli was frequently called upon for performances sponsored by Cardinal Pietro Ottoboni at S Lorenzo in Damaso, and during the same period he took part on a fairly regular basis in the Congregazione dei Musici di S Cecilia and performed with this society in Rome on several occasions. It is not known exactly when Locatelli came into contact with the pope's major-domo Monsignor Camillo Cybo, the dedicatee of his *XII concerti grossi opera prima* (1721), but he must certainly have been under the protection of this noble prelate fairly early on, possibly from the time of his affiliation with the Congregazione (1716). After February 1723, the date of his last documented appearance at Ottoboni's residence, information about Locatelli becomes scarce. Perhaps he is the 'bergamasco' who played at S Giacomo degli Spagnoli in Rome in July that year. One fact is certain: Locatelli's name disappears from

Roman documents in 1723, at the same time that his protector, Monsignor Cybo, left the city.

The title of *virtuoso da camera* which the Landgrave Philipp von Hesse-Darmstadt, Habsburg Governor of Mantua, conferred on Locatelli in 1725 does not in itself constitute evidence of his having stayed for any length of time at the landgrave's court: no trace of Locatelli's visit has yet been discovered in Mantuan archives. Nor do Venetian archives show that Locatelli resided in that city, although that he spent some time in Venice between 1723 and 1727 can be deduced from the letter of dedication to the Veneto patrician Girolamo Michiel Lini at the head of the concertos in his *Arte del violino* op.3. On 26 June 1727 Locatelli was in Munich, at the court of the Prince-Elector Karl Albert, where he received 12 gold florins for a performance, and the following year he was in Berlin, as is confirmed in a report by the ambassador from Brunswick to the Prussian court, referring to the violinist's appearance at the palace of Monbijou in the presence of the Queen Sophie Dorothea. Tradition has it that Locatelli came to the court of Friedrich Wilhelm I of Prussia from Dresden in the retinue of the Prince-Elector Augustus the Strong, and that he gave two performances before the King of Prussia and received from him a gift of 'eine schwere goldene Dose mit Ducaten'. The problem with this legend is the precise relationship between Locatelli and the Dresden court: the only indication of a link between Locatelli and the Elector of Saxony, King of Poland, at that time is the presence of some of the composer's works in the archive of the Dresden Kapelle. Evidence for his presence in Frankfurt in 1728 is provided by his signature on a page – showing an Andante later published in the Sonata for flute op.2 no.3 (1732) – in a personal album belonging to Hendrik van Uchelen, a Dutch-born businessman living there. In December that year Locatelli was in Kassel, where he received a fee of 80 imperial thaler for 'services rendered' at the court of the Landgrave Carl von Hessen-Kassel. It is indeed because of Locatelli's contacts with the Kassel court that we are able to make a fair approximation of the date on which he arrived in Amsterdam: from a letter of December 1729 to Prince Maximilian von Hessen we learn that he had been in Amsterdam for at least four months and that he intended to remain there for the whole winter.

The reason for Locatelli's presence there is explained not by concert-giving in the Dutch Republic or, more precisely, in Amsterdam, but by the country's flourishing music-publishing firms, which, with their advanced technology and efficient commercial network, guaranteed wide international circulation. In Amsterdam Locatelli's collaboration with the publishing house of Roger and Le Cène, which had begun with his op.1 in 1721, continued with the publication of his orchestral works, while he issued at his own expense the collections of chamber music opp.2, 5 and 8, personally taking charge of sales from his own home. In 1731 he obtained from the States of Holland and East Friesland a privilege to print his own works which lasted for 15 years and was renewed in 1746, demonstrating cautious planning and practice in the publication of his works.
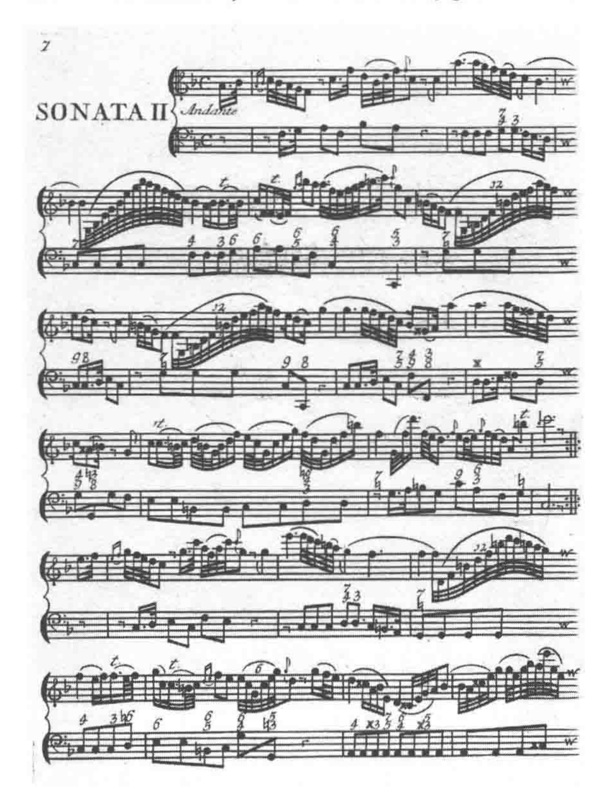
On the basis of Locatelli's own testimony and that of his contemporaries, he avoided the public, 'and he never will Play any where but with Gentlemen'. His regular Wednesday concerts in his own home were probably for a small circle of prosperous amateurs. His estate at the time of his death demonstrates clearly that in the 35 years he spent in Amsterdam he enjoyed a certain prosperity. Among the possessions in his house were large collections of works of art and old books (covering various fields and in various languages), sometimes in multiple copies, suggesting that he was engaged in commercial activities in the northern Netherlands, where there were at the time numerous collectors.



1. Pietro Antonio Locatelli: mezzotint by Cornelis Troost, 1733–6

2. Works. Two aspects sit side by side in Locatelli's musical personality: as a composer spanning two eras he showed himself receptive to changes in the air, while as a performer his stance might even be described as provocative. The dichotomy this reveals has caused confusion in musicological writings: the questionable taste of many of the 24 caprices in the *Arte del violino* for a long time blinded critics to the historical value of a work whose exceptional technical demands placed Locatelli as the founding-father of the 19th-century virtuoso concerto. In his psychological make-up Locatelli also seems to be a prototype of the modern virtuoso. Whether as performer or – slightly later – as composer, he leaves the historian with the impression of developments prematurely stranded in the prosperity and isolation of a commercial city such as Amsterdam.

As a violinist Locatelli explored uncharted territory, particularly in conquering the very top register of the instrument: his almost systematic exploration reaches, in the *Arte del violino*, c'''' (16th position), while in the 'Capriccio, prova dell'intonazione' in the Sonata op.6 no.12 Locatelli reaches b''''' (22nd position). Left-hand extensions, double and triple stopping, polyphonic passages, trills and double trills are explored in various ways, almost systematically. Frequent employment of the so-called staccato-legato, on the other hand, exemplifies the exploration of new possibilities for the right arm. Altogether these innovations earned Locatelli much criticism during his lifetime, in relation to beauty of



2. *Opening of the second sonata of Locatelli's 'XII sonate . . . da camera' op.6 (Amsterdam, 1737)*

sound, and contemporary critics compared him unfavourably with violinists who were certainly less innovative and influential. Locatelli's violin technique as a whole remains to this day a challenge for the player.

Locatelli's works comprise concerti grossi, solo concertos, trio sonatas and sonatas for one melody instrument and bass. The op.1 concerti grossi, following the model of Corelli's op.6, are divided into eight *da chiesa* and four *da camera* concertos. They are distinguished by the vitality of their counterpoint: the fugatos, fugues and double fugues generally go beyond the Corelli model and reveal a familiarity with the Roman contrapuntal tradition. Their density of texture is further intensified by the use of a viola in the concertino group. The severity of these concertos is mostly abandoned in the concertos opp.4 and 7: in many of these there is a clear tendency towards the solo concerto. The flute sonatas op.2 were widely known in the composer's day; their structures already show features which would later contribute to the formation of sonata form. They also show a movement towards the *galant* style: the flute's melodic line is characterized by numerous decorations including lombardic rhythms, sighs, appoggiaturas, syncopations and a huge variety of rhythmic values over a bass whose sole function is to articulate the harmony. The trio sonatas op.5 aim to create a pleasant mood, while the violin sonatas opp.6 and 8 represent the peak of Locatelli's work (fig.2), showing a highly personal fusion of the abilities of a virtuoso violinist with those of a composer at the forefront of the latest stylistic trends.

WORKS

Edition: *Pietro Antonio Locatelli: Opera omnia*, ed. A. Dunning and others (London, 1994) [D]

printed

published in Amsterdam unless otherwise stated

op.
1 XII concerti grossi a 4 e a 5, 2 vn, 1/2 va, b (1721, 2/1729); D i
2 XII sonate, fl, b (1732); D ii
3 L'arte del violino: XII concerti . . . con XXIV capricci ad libitum, vn; 2 vn, va, vc, b (1733); D iii (in preparation)
4 Parte Ia: VI introduttioni teatrali; Parte IIa: VI concerti, 2 vn, va, vc; 2 vn, va, b (1735); D iv
5 VI sonate a 3, 2 vn/fl, bc (1736); D v
6 XII sonate . . . da camera, vn, b (1737); D vi
7 VI concerti, 4 vn, 2 va, b (Leiden, 1741); D vii
8 X sonate; 6 for vn, b; 4 for 2 vn, b (1744); D viii
9 VI concerti, 2 vn, va, vc; 2 vn, va, b (1762), lost

Doubtful: 6 Sonatas or Duets, 2 fl/vn 'op.4' (London, 1746); 6 sonate, vn, vc/hpd 'op.10' (Paris, 1770) [no.1 also pubd (London, n.d.); nos.2, 5 and 6 also in M. Corrette: *L'art de se perfectionner dans le violon* (Paris, 1782/*R*]; Menuet, Ir M[enue]t, D [= Minuetto from op.6 no.6, lacking variations], 2r M[enue]t, D, in Nouveaux menuets francois et italiens tels qu'ils se dansent aux bal d l'Opera (Paris, n.d.); various movts, some from op.1 and 'op.10', in M. Corrette: *L'art de se perfectionner dans le violon* (Paris, 1782/*R*]

manuscript

Conc., A, vn, str, b, *D-Dl, S-Skma*; Conc., E, vn, str, *D-Dl*: D ix
Sinfonia . . . per l'esequie della sua donna . . . in Roma, f, 2 vn, va, b, *KA*; D ix
Sonata, g, vn, b, *S-Uu*; D ix
Conc., g, vn, str, b, lost, cited in Ringmacher catalogue (1773)
Sinfonia, C; Solo, g, ob: both lost, cited in Breitkopf catalogues
Conc. grosso a 2 cori, tpts, obs, fls, hns, timp, str, org, 1724; Quinto a 5 soprani, 2 vn, 2 va, vc, db, hpd; 2 vn concs; 2 fl concs; 2 sonatas, vc; 2 sonatas, vn; sonata, fl; sonata, kbd: all lost, cited in inventory of Locatelli's estate
Doubtful: Capriccio, E, vn, *I-Rsc*; Conc. (Trio Sonata, Sinfonia), A, 2 vn, b, *S-L*; Conc., a, vn, str, b, *L*; Conc., e, fl, str, b,*D-MÜs* (attrib. Scherer), *S-Uu* (attrib. Graun), cited as Locatelli's in Ringmacher catalogue (1773); Concertino (Sinfonia), A, 2 vn, va, org, *F-Pn*; 5 duetti, 2 fl, *D-Bsb*, some pubd as A. Groneman's; Menuet, D, *B-Ac*, in I. de Gruytters: Andante, Marchen, Gavotten (Antwerp, 1746); Sinfonia, C, 2 vn, va, b, *NL-Au* (anon.), *S-L* (2 copies, 1 attrib. Solnitz), cited as Sammartini's in Breitkopf catalogue; Sinfonia, C, 2 vn, va, b, *L*, cited as Agrell's in Breitkopf catalogue; Sinfonia, D, 2 vn, va, b, *A*; Sinfonia, F, *D-SWl* (attrib. Brioschi), *S-L* (attrib. Menegetij), *Skma* (attrib. D'Ambreville), cited as Locatelli's in Breitkopf catalogue (1762); Sinfonia, G, 2 vn, va, b, *L, Skma* (attrib. Polazzo), *Uu*; Sonata, A, 2 vn/fl, b/vc/hpd, *L, Skma* (attrib. Hasse), *Uu*; Sonata, D, 2 vn, b, *SK*; Sonata a 3, D, fl, vn, vc/hpd, *Skma* (based on material from op.8 no.8, op.7 no.4 and op.8 no.4); Sonata, d, 2 vn, b, *SK*; Sonata, E♭, *D-Bsb*; Sonata, F, vn, b, *I-Rsc*; 6 sonate a 3, C, F, B♭, G, D, A, 2 vn, b, *Bc*; 12 sonate, 2 fl, *F-Pn* (inc.); Trio, E♭, 2 vn, b, *Pn*

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1995) [incl.: A. Bernardi: 'Il mecenatismo musicale a Venezia nel primo Settecento', 1–128; M. Bizzarini: 'I "buoni fondamenti degli Antichi" e il "gusto moderno"; l'eredità di Benedetto Marcello nella formazione culturale e musicale di Pietro Antonio Locatelli', 129–50; A. Cantù: 'Locatelli tra passato e futuro', 175–96; G. Ciliberti: '"La naïve symphonie": sulla recezione di alcuni modelli popolari nei concerti di Natale settecenteschi', 197–214; C. Fertonani: 'Le introduzioni teatrali dell'opera IV di Pietro Antonio Locatelli', 215–40; J.H. Giskes: 'I dedicatari olandesi delle opere di Pietro Antonio Locatelli', 275–318; S. LaVia: 'Il Cardinale Ottoboni e la musica: nuovi documenti (1700–1740), nuove letture e ipotesi', 319–526; P. Palermo: 'La musica nella basilica di Santa Maria Maggiore a Bergamo all'epoca dell'infanzia di Locatelli', 653–748; A. Pavanello: 'Locatelli e il Cardinal Camillo Cybo', 749–92; F. Piperno: '"Su le sponde del Tebro": eventi, mecenati e istituzioni musicali a Roma negli anni di Locatelli: saggio di cronologia', 793–878; E. Porta: 'La tecnica violinistica dell'Arte del violino di Pietro Antonio Locatelli', 879–952; P. Pozzi: 'Il concerto strumentale italiano alla corte di Dresda durante la prima metà del Settecento', 953–1038; L. Saccà: 'Le sonate dell'opera II di Pietro Antonio Locatelli: osservazioni sulla loro costruzione', 1071–1112; E.K. Wolf: 'I concerti grossi dell'opera I (1721) di Pietro Antonio Locatelli e le origini della sinfonia', 1168–94]

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ALBERT DUNNING

Locatello, Gasparo (*fl* 1598–1625). Italian composer. He was a canon at S Marco, Venice, and on 30 May 1612 was elected head of the *compagnia* of the singers there. On 17 August 1617 he was appointed *maestro di canto* of the seminary of S Marco; he was replaced by Alessandro Grandi the following year (see J.H. Moore: *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli*, Ann Arbor, 1981, i, pp.8, 77). Locatello contributed a spiritual madrigal and a solo motet to anthologies (RISM 1598[6] and 1625[2]).

DENIS ARNOLD/TIM CARTER

Locatello [Loccatello, Lucatelli, Lucatello], **Giovanni Battista** (*b* Forlì; *fl* 1579–93). Italian composer and organist. He was the organist of S Pietro, Rome, from 1581 to at least 1590 and in 1593, and of S Spirito in Saxia, Rome, from 1579 to some time before 1595; he also taught the harpsichord to the foundling boys in the adjoining hospital. In the 1580s he was in the service of Cardinal Filippo Buoncompagni, nephew of Pope Gregory XIII. Single madrigals by him appear in numerous collections, and six are printed together in Cancineo's first book of madrigals of 1590. His *Ardo lunge e d'appresso* is printed in the madrigal anthology *Le gioie* (RISM 1589[7]), published by members of the Congregazione dei Signori Musici di Roma, to which Locatello must therefore have belonged. It shows a competent composer capable of matching a variety of textures to the text, but in a rather restrained style; De Ford has judged him one of the more conservative of Roman madrigalists. The eight-voice motet *Super flumina Babylonis* is more adventurous, both rhythmically and in its confident handling of the double-choir medium.

Given the long time gap there must be some doubt that the *Primo libro de madrigali* of 1628 is by the same Giovanni Battista Locatelli; it might well be by a son who shared the same name.

WORKS

11 madrigals, 4–6vv, 1582[4], 1583[10], 1585[29], 1589[7], 1589[11], 1590[21]
Super flumina Babylonis, motet, 8vv, 1614[3]
Laudate pueri, psalm-motet, 8vv, double choir, *I-Rn*

Doubtful: Primo libro de madrigali, 2-7vv, bc (Venice, 1628)

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NOEL O'REGAN

L'Occhialino. *See* CHINELLI, GIOVANNI BATTISTA.

Lochamer [Locheimer] **Liederbuch** (*D-Bsb* Mus.ms.40613). *See* SOURCES, MS, §IX, 7 and SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

Lochemburgho, Johannes. *See* LOCKENBURG, JOHANNES.

Lochon, Charles (*b* Lyons, *c*1760; *d* Paris, after 1817). French violinist and composer. He may have been related to the composer J.-F. Lochon who was active in Paris in the late 17th century. The *Mercure de France*, announcing his *Six duos pour deux violons* op. 1 in September 1777, called him 'premier violon de la Comédie de Bordeaux'. There Lochon came under the tutelage of the eminent Mannheimer F.I. Beck, who was conductor of the orchestra. About 1780–81 he went to Paris where he took lessons from Bertheaume, and in 1782 became a first violinist both at the Opéra and at the Concert Spirituel. In 1783 the *Almanach musical* referred to him as a violin teacher. There is no mention of any solo performances nor, from this date, of further compositions. He remained with the orchestra of the Opéra until April 1817 when he was pensioned. Béranger in his *Annonces* of 19 December 1794 mentioned a 'demoiselle Lochon', and Lochon *fils* is called an 'excellent violiniste' in the supplement to Choron and Fayolle (ii, 464).

Lochon's known works, all instrumental, were printed in Lyons between 1777 and 1778 by Guera and include, in addition to the violin duos op.1, a *symphonie concertante* in F for two violins op.2, another in A op.4, a symphony in E♭ (issued together with the first edition of Haydn's 'Der Schulmeister' Symphony and another by Vanhal) and a divertimento in D. Only the symphony and the *symphonie concertante* op.2 are extant, the former being a large, well-wrought, four-movement piece with a profusion of themes showing the influence of Beck and a more lyrical than dramatic talent. Lochon's attraction to the divertimento, a rare genre among his French contemporaries, likewise shows Beck's influence. (*BrenetM*; *BrookB*; *BrookSF*; *Choron-FayolleD*; *FétisB*; *GerberL*)

BARRY S. BROOK, JAIME GONZALEZ

Lochon, Jacques-François (*b* Paris, 1660–65; *d* after 1700). French composer. The son of René Lochon, he entered the Ste Chapelle as a choirboy on 28 April 1670 and served continuously until 24 March 1679. Some time after this he may have held a position at Liège, which could explain Sébastien de Brossard's adding the word 'Liégeois' after his name on one of his motets. Lochon published *Motets en musique … et un Oratorio* (Paris, 1701). The motets (nine solos, one duet and two trios,

with continuo) comprise slow *récitatifs* and fast movements. The oratorio is a Christmas work for four voices and two violins, comprising a chorus, a few dialogues and a *symphonie*. These works are part of the early 18th-century attempt to introduce elements of the Italian style into French music. Lochon's efforts, however, resulted in predictable and regular turns of phrase, sequential repetitions and idly rushing scales. As well as two motets from this volume, there are four further motets in Brossard's collection (*F-Pn* Vm[1]. 1175–1175[bis]).

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WILLIAM HAYS (with JEAN-PAUL MONTAGNIER)

Locke [Lock], **Matthew** (*b* ?Exeter, 1621–3; *d* London, shortly before 10 Aug 1677). English composer and organist. He was the most important, influential and prolific English composer of his generation, contributing to most genres of the time.

1. Life. 2. Domestic consort music. 3. Other instrumental music. 4. Sacred music. 5. Secular vocal music.

1. LIFE. A portrait of Locke attributed to Isaac Fuller in the Faculty of Music, Oxford University (fig.1) has the inscription 'aetat 40 / anno domini 1662', which implies that he was born sometime between March 1621 and March 1623, while Anthony Wood wrote that he was 'bred a chorister in the Cath. Church of Exeter (being as I presume a Devonian born)'; he was perhaps the son of Humphrey Locke, carpenter and freeman of Exeter, who married Elinor Deymont in 1619. He probably joined the cathedral choir around 1630, where his teachers would have been Edward Gibbons (eldest brother of Orlando) and the organist John Lugge, though Wood mentioned that he was also taught by William Wake, a lay vicar. He carved 'MATHEW LOCK / 1638' on the organ screen, possibly when his voice broke, and was warned by the dean and chapter on 29 August 1640 for fighting with a colleague. Perhaps a second carving, 'ML / 1641', records the year he left the choir.



1. Matthew Locke: portrait attributed to Isaac Fuller, 1662 (Faculty of Music, Oxford)

The next record of his activities is his copy of Italian motets (*GB-Lbl* Add.31437, ff.29–43*v*) labelled 'A Collection of Songs [made] when I was in the Low Countreys 1648'. Charles I made Exeter the base for his activities in the west in 1644 and conscripted all adult Devon men into the royalist army, and it is possible that Locke was one of those who accompanied Prince Charles to France in 1646. Hulse suggested that Locke was with Charles at The Hague in 1648, and accompanied the Duke of Newcastle to Antwerp early in 1649. Perhaps he became a Catholic at this point, and copied the Latin motets in *GB-Lbl* Add.31437 as part of the process; he apparently took them from Antwerp reprints of Venetian prints. The annotation 'made at the request of Mr W[m]. Wake for his Schollars 1651' against *The Little Consort* in his autograph score book (*GB-Lbl* Add.17801) suggests he had returned to Exeter by then. The *Duos for Two Bass Viols* are dated 1652 (Add.17801), but it is not known where or for whom they were written.

There are indications that he spent some time during this period in Herefordshire. John Aubrey wrote that there was 'a great friendship' between him and the antiquary and amateur musician Silas Taylor, who 'bought church lands (during the Commonwealth) and had half the bishop's palace at Hereford'. He added that Locke 'married Mr Garnon's daughter in Herefordshire', and the 1683 visitation of Hereford confirms that his wife was Mary, daughter of Roger Garnons from Trelough, south of Hereford. On 29 March 1654 a deposition was made against 'Mr. Matthew Lock as being a papist' and being involved in a fracas in Hereford, while he labelled a canon (*GB-Lbl* Add.17801) 'A Plaine Song given by M[r]. William Brode of Hereford. [16]54.'; William Broad had been a vicar-choral of Hereford Cathedral. *The Flat Consort*, 'for My Cousin Kemble', has been linked with a member of the prominent Catholic family of Pembridge Castle, Herefordshire.

It is often said that Locke was in London in 1653, when James Shirley's masque *Cupid and Death* was performed. But it is likely that the work only had music by Christopher Gibbons at that stage, and that Locke's contribution was made for the 1659 revival. There is no other sign of his presence in the capital before 1656, when Playford published his *Little Consort of Three Parts*, and he wrote lost vocal music for the fourth entry of Davenant's *The Siege of Rhodes*; he shared the part of the Admiral of Rhodes with Peter Ryman. He also seems to have written music for Davenant's *The Cruelty of the Spaniards in Peru* (?25 July 1658) and *The History of Sir Francis Drake* (?16 June 1659). *The Apes Dance* and *The Symerons Dance* in the Locke section of Playford's *Courtly Masquing Ayres* (1662) appear to come from the sixth entry of the former and the second entry of the latter. His contribution to *Cupid and Death*, made for a semi-public performance at a riding school in Leicester Fields in 1659, involved expanding the role of music by

setting a number of the original speeches to recitative, perhaps to hoodwink the authorities into thinking that their ban on spoken plays did not apply to it.

By the Restoration in 1660 Locke was England's leading composer: the main figures of the pre-war royal music had either died in the Interregnum or were nearing retirement. He was appointed composer to the Private Music, the pool of musicians that played in the royal apartments at Whitehall. A section called the Broken Consort (because it mixed violins, viols and continuo instruments) continued the tradition of contrapuntal consort music developed at Charles I's court, and presumably played Locke's two eponymous sets of suites. The first is dated 1661 in two sources and the second was probably written soon after. But, as Roger North put it, Charles II had 'an utter detestation of Fancys', and preferred the French-style dance music played by the court violin band, the 24 Violins. Locke received a second post as its composer, authorized 'to order & direct them in his course of Wayting', though this role was supplanted in spring 1662 when John Banister (i) created a Select Band and became effective leader of the whole 24 Violins.

It is often said wrongly that Locke also had a post as composer to the royal wind musicians, but he did write two five-part suites and a six-part pavan-almand 'For his Majesty's Sagbutts & Cornetts', and they have plausibly been associated with the entertainment organized for Charles II's entry into London on 22 April 1661, the night before the coronation. John Ogilby's published description mentions that he wrote all the music, and includes the texts of some lost songs. Locke eventually acquired a third court post when Catharine of Braganza established a Catholic chapel at St James's in 1662 (in Somerset House from 1671); Christopher Gibbons described him as 'ye Queenes-Organist' in a letter of 22 June 1663 (facsimile in Rayner). According to Roger North, he carried out his duties in unusual circumstances:

> He was organist at Somerset House chappell, as long as he lived; but the Italian masters, that served there, did not approve of his manner of play, but must be attended by more polite hands; and one while one Sabinico [Giovanni Sebenico], and afterwards Sig^r^ Babtista Draghe, used the great organ, and Lock (who must not be turned out of his place, nor the execution) had a small chamber organ by, on which he performed with them the same services.

It has been presumed that Locke's Latin motets were intended for the queen's chapel, but there is no sign that string players were employed there, so the ones with obbligato violins may have been the product of other circumstances.

As a Catholic, Locke was not a member of the Chapel Royal, though he wrote for it in the 1660s: the texts of some of his anthems appear in James Clifford's *Divine Services and Anthems Usually Sung in his Majesties Chappell* (London, 2/1664), and most of the others probably date from the same period. In 1666 he composed a novel through-composed setting of the Ten Commandments, but it was sabotaged by the Chapel Royal choir during the first performance on 1 April. He retaliated by publishing it as *Modern Church-Musick Pre-accus'd, Censur'd, and Obstructed in its Performance before his Majesty* (London, 1666), and Samuel Pepys, for one, thought it 'excellent good' when he tried it out with his friends. Later that year, on 14 August, the great polychoral anthem *Be thou exalted Lord* was performed in the chapel to celebrate Albemarle's naval victory over the Dutch; Pepys wrote of hearing 'a special good Anthemne before the king after sermon'.

Locke was one of eight members of the 24 Violins paid travelling expenses between 30 June 1665 and 18 February 1666, when the court was sheltering from the plague at Hampton Court and in Oxford. While in Oxford he participated in some of the weekly meetings of the Music School, adding a Gloria to his *Jubilate Deo* on 9 November 1665, and writing a four-part fantasy and courante (the so-called *Oxford Suite*) and the motet *Ad te levavi oculos meos* for the following week. His New Year songs *All things their certain periods have* and *Come loyal hearts* were performed for the king in Oxford on 1 January 1666. He probably maintained a connection with the Music School after 1666 through Edward Lowe, and was paid £5 by the university for writing an ode (probably *Descende caelo cincta sororibus regina*) for a degree ceremony in the Sheldonian Theatre on 14 July 1673.

In view of Locke's Oxford activities and his prominent position in English musical life, it is surprising he never received a doctorate from the university, as did Christopher Gibbons and Benjamin Rogers. Perhaps it was because he was a Catholic, though it is also likely that his assertive and quarrelsome personality, revealed in his writings, offended potential academic patrons. In particular, his quarrel with Thomas Salmon could have done him no good, since Salmon was an MA of Trinity College, and was supported by his Oxford colleagues. Salmon had approached Locke for music lessons some years earlier, but had been referred to the teacher and minor composer John Birchensha. Birchensha published Salmon's *Essay to the Advancement of Musick* (London, 1672), which proposed a reform of notation, to which Locke responded with *Observations upon a Late Book, Entitled, An Essay to the Advancement of Musick, etc.* (London, 1672). Salmon replied with *A Vindication of an Essay to the Advancement of Musick from Mr. Matthew Lock's Observations* (London, 1672), which in turn provoked Locke's *The Present Practice of Musick Vindicated* (London, 1673), including a supporting essay by John Phillips, Milton's nephew, and a letter from Playford.

In essence, Salmon proposed to reform notation by replacing the Gamut with the ordinary letters of the scale, by abandoning tablature, and by introducing a universal four-line stave in which the bottom line would always be G and its pitch would be indicated by the symbols B (bass), M (mean) and T (treble). It was probably unrealistic to expect Locke to welcome such far-reaching proposals from an amateur, but he and his supporters did not advance their case by responding with personal abuse rather than logical arguments. In many respects, the debate exemplifies the contemporary conflict between conservative and progressive thought systems, the former characterized by a respect for tradition and rote learning, the latter by an insistence on the dispassionate evaluation of evidence. Not surprisingly, Salmon was supported by the Royal Society, and was partially proved right: the Gamut was eventually abandoned, staff notation did replace tablature, and, ironically, Playford soon began to confine himself to treble and bass clefs when publishing vocal music.
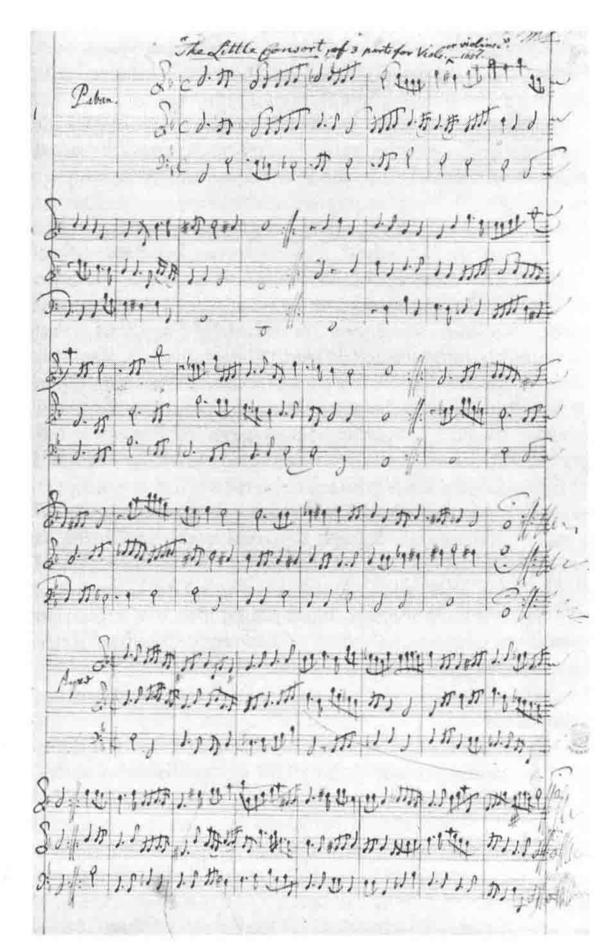
Locke's main sphere of activity outside the Restoration court was London's commercial theatre. As already mentioned, he had contributed to some of Davenant's operatic experiments during the Commonwealth, and he

continued the association after 1660, becoming the main house composer for Davenant and his Duke of York's Company, first at Lincoln's Inn Fields Theatre and after 1671 at Dorset Garden. He wrote music for at least 12 of their productions, though for some reason his last known theatre music, a lost song for D'Urfey's *The Fool Turn'd Critick* (November 1676), was for the rival King's Company. The 'Instrumental, Vocal and Recitative Musick' for Stapylton's *The Step-Mother* (October 1663) is unfortunately lost, as is most of his music for Shakespeare's *Macbeth* (November 1664), but we have three important late dramatic works: the masque of Orpheus and Euridice from Settle's *The Empress of Morocco* (July 1673), the suite of incidental music for *The Tempest* (April 1674), and an extended score for Shadwell's *Psyche* (February 1675), the prototype of the Purcellian type of semi-opera.

Locke remained active until the last few months of his life. In 1673 John Carr issued his *Melothesia, or Certain General Rules for Playing upon a Continued-Bass*, a publication that includes keyboard music by him and eight colleagues. Locke 'carefully reviewed' it, and also apparently edited Carr's anthology *Tripla concordia, or A Choice Collection of New Airs in Three Parts* (London, 1677, but licensed on 2 March 1676), which includes three suites by him. These were apparently written specially for the collection, and are probably his last consort music; much of the rest of the music, by five younger colleagues, is corrupt or incompetent. This is perhaps a sign that his powers were failing, though he was appointed Master of the Music when Nicholas Staggins went abroad in spring 1676, and was still deputizing on 22 May 1677. He died shortly before 10 August 1677, when Henry Purcell was sworn in to his post as composer to the 24 Violins. There is no evidence that Purcell was Locke's pupil, as has often been claimed, though his early music is heavily influenced by Locke, and he wrote an affecting elegy, 'On the Death of his Worthy Friend Mr. MATTHEW LOCKE', *What hope for us remains now he is gone?* (z472). Locke's daughter Maria administered his estate, which implies that his wife was already dead and that there was no male heir.

2. Domestic consort music. Locke was one of the greatest English composers of consort music after the Jacobean golden age, and consort music forms the largest and most consistently important part of his surviving output. The main source is the autograph score, *GB-Lbl* Add.17801 (fig.2), which contains six sets, each with a different scoring. He probably wrote most of them during the Commonwealth, when the interest in domestic consort music was at its height and before he had acquired demanding theatre or church commitments, though he revised them in later life.

Locke made a distinctive contribution to English consort music in the way he ordered the movements of his suites. The structure of *The Little Consort* is relatively conventional. The keys chosen for the suites do not make a meaningful pattern, and the uniform sequence of pavan–air (almand)–courante–saraband uses the established principle that the movements should be ordered in a progression from the slowest and most serious to the fastest and liveliest. *For Several Friends* uses the same principle, but is less orderly: the 54 pieces divide by key into 12 suites with between three and seven movements, though those in G minor/major, D minor/major, A minor/major, and C minor/major are adjacent and were probably intended to be performed together; William Lawes had paired fantasia-suites in this way in the 1630s. Indeed, the six suites that begin with a fantasia could be thought of as extended fantasia suites, particularly if organ accompaniment is used. The set is difficult to date. It was revised extensively before and after it was copied into the autograph, and its backward-looking features might suggest that the first version was written at least as early as *The Little Consort*, though there is no evidence for this in the sources.



2. Autograph manuscript of the opening pavan from Locke's 'The Little Consort of Three Parts', composed 1651 (GB-Lbl Add.17801, f.18)

Despite their early date, the *Duos for Two Bass Viols* are more sophisticated in design. There are four three-movement suites, each consisting of two fantasias and a courante or saraband. The sequence fantasia–fantasia–dance is found in William Lawes's five- and six-part viol consorts, though Locke was the first person to apply it to a complete collection, and the set is the first he organized so that the suites can be performed separately, in pairs or as a complete sequence. By contrast, *The Flat Consort* is relatively incoherent as a set since it has no meaningful key sequence, no standard scoring and no consistent pattern of movements. Indeed, it should perhaps be thought of as two sets, united only by three-part writing, a penchant for flat keys and, presumably, an origin in the musical activities of the Kemble household. The first two
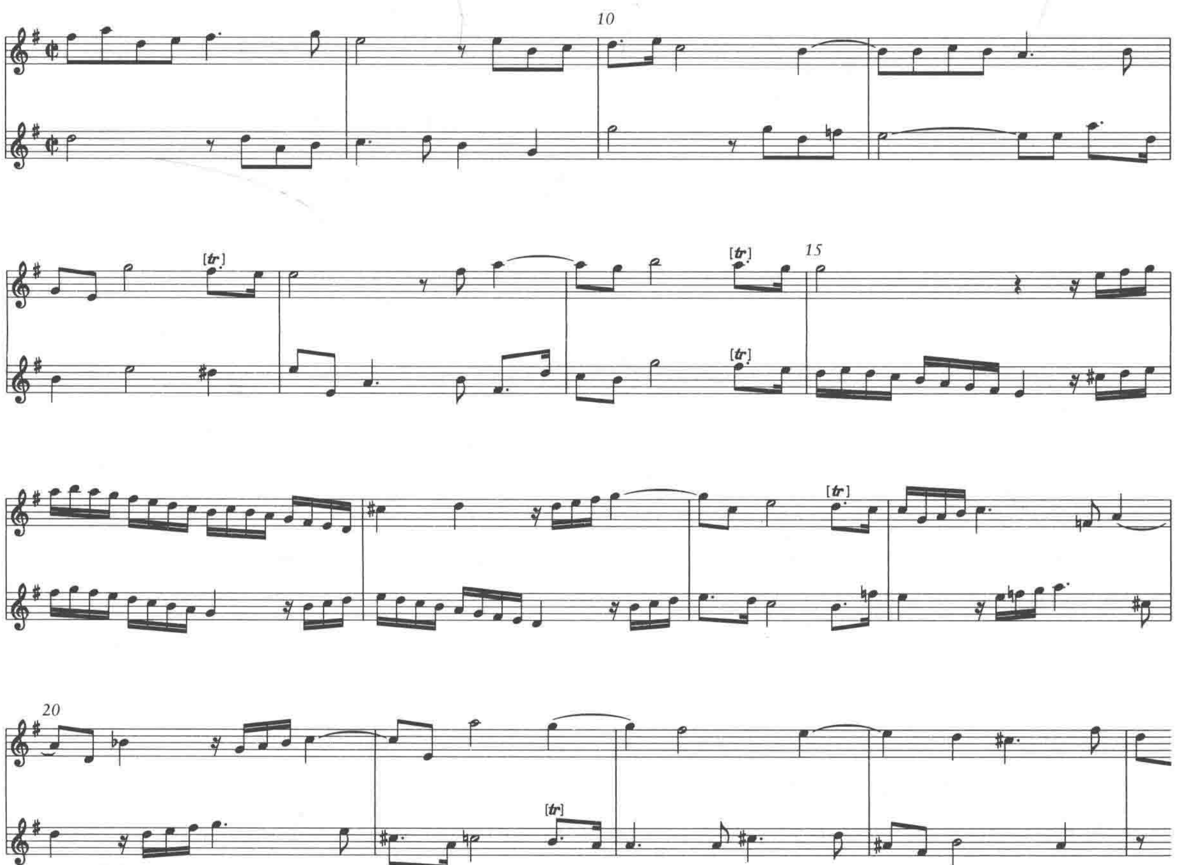
suites are scored for treble, tenor and bass, and have the unusual and effective sequence fantasia–courante–fantasia–saraband–fantasia–jig, while the other three require a treble and two basses and consist (in the revised autograph version) of four-movement sequences of fantasia–courante–fantasia–saraband. The first two may perhaps be a little earlier than the others, since they use the same scoring as the first part of *The Little Consort* and are relatively straightforward, while the other three have more complex and developed fantasias, with some elaborate division writing. However, they all probably date from Locke's Hereford period in the 1650s.

In the first part of *The Broken Consort* and the *Consort of Four Parts* Locke developed more intricate and satisfying versions of the triple-layered pattern used in the *Duos for Two Bass Viols*. They both consist of six suites with the uniform sequence fantasia–courante–air (almand)–saraband, but the suites are also paired by key and by the fact that the odd-numbered fantasias begin with homophonic 'slow introductions'. But Locke took the pairing of suites a stage further in the *Consort of Four Parts* by giving the even-numbered suites a matching 'drag' or conclusion; only the last suite in *The Broken Consort* has this feature. This may mean that the *Consort of Four Parts* is later than has been thought, and it may even have been written after the first part of *The Broken Consort*, despite its scoring for conventional viol consort. Roger North rightly described it as 'a magnifick consort of 4 parts, after the old style, which was the last of the kind that hath bin made', and it certainly contains some of Locke's most mature, complex and sophisticated music.

The Broken Consort was a conscious revival of the pre-Civil War court tradition of contrapuntal consort music, not least in its use of a mixed ensemble of violins, bass viol and continuo instruments; Locke presumably played the organ and the partly autograph *Och* Mus.772–6 contains parts for three theorbos. The fantasias are noticeably less contrapuntal than those in the *Consort of Four Parts*, probably because Locke was aware of Charles II's 'utter detestation of Fancys', and it is perhaps significant that the five suites of the second part begin with pavans rather than fantasias. He only copied the first two into *Lbl* Add.17801, so we do not know whether he was entirely responsible for the rather disorderly sequence found in secondary sources, with suites of three, four and five movements. However, the three extended suites for two violins and bass in *Tripla concordia*, the only important domestic consort music he is known to have written after the early 1660s, are even more disorderly, and are similar to English theatre suites and the loose sequences of movements extracted from Lully's operas that began to circulate in England in the 1670s. They are certainly a remarkable synthesis of Locke's distinctive melodic and harmonic idiom and elements of the French orchestral style.

Locke tended to be an innovator in matters of structure and musical language rather than scoring. The combinations he used in his domestic consort music were not new, though he may have been the first person to write suites for treble, tenor and bass, treble and two basses, and four viols. He was certainly unusual at the time in not providing his consort music with organ parts, though this

Ex.1 Fancy in G from *Tripla concordia*, excerpt





Ex.2 The Masque of Orpheus and Euridice from *The Empress of Morocco*, excerpt

does not mean that he did not intend organ accompaniment; it is likely that he accompanied from score at the keyboard (there are a few figures in *Lbl* Add.17801), and there are continuo parts in the secondary sources of most of his sets. He was not the only English composer of the period to cultivate an angular and unpredictable melodic and harmonic idiom, but he went further than most in extracting harmonic colour from unprepared dissonances, and in raising the emotional temperature by speeding up relatively conventional progressions (ex.1). His fantasias contain some skilful counterpoint, though he was not much interested in contrapuntal devices for their own sake, and the feature of his consort suites that remains in the memory is his superb melodic sense, whether

deployed in an elegant courante, a passionate slow almand or an exubherant one-in-a-bar saraband.

3. Other instrumental music. Locke has long been recognized as an important and original orchestral composer by virtue of his suite for *The Tempest*, with its extraordinarily vivid curtain tune depicting the storm at the opening of the play. It was published in *The English Opera* (London, 1675), together with his music for *Psyche*, but most of the rest of his orchestral music survives only in a problematic manuscript score, 'The Rare Theatrical' (*US-NYp* Drexel 3976). It seems to contain much of the incidental music he wrote for Restoration plays, but only one or two of the 78 pieces can be identified with particular productions, and the copyist evidently broke up suites so as to organize the manuscript by key. There is little doubt that it was all intended for the 24 Violins, a section of which worked regularly for the Duke's Company from winter 1664–5. The collection also contains some fine suites of branles, probably written for court balls, and most of the pieces seem intended for a single violin part, two violas, and bass violins in B♭, the scoring used by the group at the time. However, *The Tempest* suite and a few of the 'Rare Theatrical' pieces have two equal soprano parts, which suggests that a change to the more modern 'string quartet' scoring was made during the 1670s.

Locke's keyboard music is less important. His harpsichord works, mostly printed in *Melothesia*, are simple pieces doubtless written for teaching, some arranged from consort dances. The seven organ voluntaries in *Melothesia* were probably also written for teaching, intended to serve as specimens of what was essentially an improvisation genre. Locke claimed in *The Present Practice of Musick Vindicated* that he had written lute pieces without having 'the Practical Use of the *Lute*'. They are lost, as are the pieces for two flageolets that Pepys played with Thomas Greeting on 13 August 1668.

4. Sacred music. Locke copied Latin motets by Galeazzo Sabbatini, Giovanni Rovetta and Francesco Costanzo da Cosena (*fl* 1621) when he was in the Netherlands in 1648, and would have come across other examples of the genre in Richard Dering's *Cantica sacra* (RISM 1662[4]); most likely, he also knew the corpus of Italian music copied by musicians in Oxford from Venetian prints now at Christ Church. His own Latin motets are for one to five solo voices with or without strings and continuo. Some of them were published in *Cantica sacra* (London, 1674[2]), the sequel to Dering's collection, and all of them are similar to Italian models in scoring, formal outlines and idioms of word-setting, though they use a much more angular and dissonant melodic and harmonic idiom, related to English traditions of declamatory song. The finest are those that are most extended and depend on the interplay of voices and violins, such as *Audi, Domine, clamantes ad te* and *Super flumina Babylonis*. They mostly survive in Oxford sources, and may have been written for the Music School in the 1660s.

Locke's domestic sacred music, for one to three solo voices and continuo, uses a similar blend of Italian and English idioms. The most important pieces are a group of 14 psalm settings for three male voices and continuo in the autograph manuscript *GB-Lbl* Add.31437, ff.1–19. They have often been thought of as church music, but they belong to a tradition of three-part devotional psalm settings that goes back to *Choice Psalmes* (RISM 1648[4]) by William and Henry Lawes. Four devotional solos and duets were published in *Harmonia sacra* (1688[1]), perhaps at the instigation of Henry Purcell, who had a part in editing the volume.

It is possible that Locke wrote church music for Exeter Cathedral before the Civil War, though there is no reason to think that any of his surviving anthems were written before 1660. The most old-fashioned, such as the fine *When the son of man shall come in his glory*, with its Schütz-like sense of drama, still use an instrumental consort to accompany the solo voices in the Jacobean manner, though there is a continuo part as well. It is likely that they were written in the early 1660s, at a time when cornetts and sackbuts were still used in the Chapel Royal. We have only two Locke anthems with violins in the modern Restoration style, *O be joyful in the Lord, all ye lands* and *Be thou exalted Lord*. The latter is virtually the only true polychoral work from Restoration England, and seems designed to exploit the geography of Whitehall chapel. It is scored for three 'Quires' of voices. The first was probably sung by four solo voices, perhaps in the organ gallery, and was joined from time to time by soloists from the two choirs, presumably placed in the choirstalls on the floor of the chapel. They were accompanied by two groups of instruments, a consort of two violins, two bass viols and two theorbos, probably placed in a gallery, and a five-part string orchestra disposed in the French manner, presumably on the floor of the chapel. Magnificent as this work is, Locke's penitential verse anthems with organ, such as *Turn thy face from my sins* and *Lord let me know mine end* were more influential at their time with their fruitful synthesis of formal counterpoint and expressive soloistic vocal writing – the English equivalents of the *stile antico* and the *stile moderno*.

5. Secular vocal music. Although Locke wrote some effective single songs, dialogues and partsongs, his most important secular vocal music was written for plays and masques. His contributions to *Cupid and Death*, the only English masque with more or less complete surviving music, are relatively immature, though the Fifth Entry is set to almost continuous music, with some effective florid dialogue passages between Mercury, Cupid, Death and Nature. It is unfortunate that Locke published his music for *Psyche* in a compressed form in *The English Opera*, for the score does not contain all the details of the instrumental writing; Thomas Shadwell's text mentions that Locke used flageolets, flutes, 'pipes', recorders, 'hoboys', cornetts, sackbuts, trumpets, drums, strings, organ and harpsichord. As it stands, the most impressive passages are the dialogues for solo voices, such as the beautiful and highly original quartet of despairing lovers in Act 2, or the song of three Elizian Lovers in Act 5. However, his most successful surviving dramatic work is the little masque of Orpheus and Euridice from Act 4 of *The Empress of Morocco* (ex.2). With its sensitive yet flamboyant approach to setting English in the declamatory style, it must have been an important model for the miniature all-sung operas written by his followers, John Blow and Henry Purcell.

WORKS

Editions: *The John Playford Collection of Vocal Part Music*, ed. W.G. Whittaker (London, 1937) [W]

M. Locke: Cupid and Death, ed. E.J. Dent, MB, ii (1951, 2/1965) [D]
M. Locke: Keyboard Suites, ed. T. Dart (London, 1959, 2/1964) [TD]
M. Locke: Chamber Music: I, II, ed. M. Tilmouth, MB, xxxi, xxxii (1971–2) [T i–ii]
M. Locke: Anthems and Motets, ed. P. le Huray, MB, xxxviii (1976) [H]
M. Locke: Dramatic Music, ed. M. Tilmouth, MB, li (1986) [T iii]
M. Locke: Songs and Dialogues, ed. M. Levy (1996) [L]

ANGLICAN CHURCH MUSIC

Be thou exalted Lord (A Song of Thanksgiving for his Majesty's Victory over the Dutch), verse anthem, 12vv, 2 vn, 2 b viols, 2 theorbos, 5 str, bc, 1666, H
How doth the city sit solitary, verse anthem, 5/5vv, org, H
I will hear what the Lord God will say (1p. Lord thou hast been gracious), verse anthem, 7/5vv, 3 insts (? cornett, 2 sackbuts), bc, H
Lord have mercy on us (res to the Ten Commandments), I believe in one God, the Father Almighty (Nicene Cr) (Communion Service, F), full, 4vv, *Ob**, *Lbl*, Modern Church-Musick Preaccus'd, Censur'd and Obstructed in its Performance before his Majesty (London, 1666), ed. F. Bridge (London, 1917)
Lord let me know mine end, verse anthem, 5/4vv, org, H
Lord thou hast been gracious (2p. I will hear what the Lord God will say), verse anthem, 4/5vv, 3 insts (? cornett, 2 sackbuts), bc, *Lbl* (attrib. Blow)
Not unto us, O Lord, verse anthem, 8/8vv, org, H
O be joyful in the Lord, all ye lands, verse anthem, 4/4vv, 4 str, bc, H
The Lord hear thee in the day of trouble, verse anthem, 5/5vv, 4 insts (? 2 cornetts, 2 sackbuts), bc, H
Turn thy face from my sins, verse anthem, 5/5vv, org, H
When the son of man shall come in his glory, verse anthem, 6/6vv, 4 insts (? 2 cornetts, 2 sackbuts), bc, H
Who shall separate us from the love of Christ, verse anthem, 4/4vv, bc, H

fragments

God is gone up with a merry noise, 1v only, *Lbl*
Lord, thou hast been our refuge, 1v only, *IRL-Dcc*
Lord, who shall dwell in thy tabernacle, 3vv only, *Dcc*
O clap your hands together, 1v only, *GB-Lbl*
O praise God in his holiness, 1v only, *Y*

doubtful

Mag, Nunc (Evening Service, d), verse, 5/4vv, *Lbl* (attrib. Locke by later hand)
O clap your hands together, 4/4vv, 4 viols, bc, *Ob* (attrib. Locke by later hand)

lost

Awake, awake, put on thy strength, text in J. Clifford, The Divine Services and Anthem (London, 2/1664)
O sing unto the Lord a new song, text in J. Clifford, The Divine Services and Anthems (London, 2/1664)

LATIN MOTETS

Ad te levavi oculos meos, for Oxford Music School, 1665, 3vv, 2 tr viol/vn, 2 b viol, bc, H
Agnosce O Christiane, 2vv, bc, *Lbl**, 1674[2]
Audi, Domine, clamantes ad te, 5vv, 2 tr viol/vn, b viol, bc, H
Cantate Domino canticum novum, 2vv, bc, *Lbl**, 1674[2], ed. C. Bartlett (Wyton, 1989)
Bone Jesu verbum Patris, 2vv, bc, *Bu*
Domine est terra, 3vv, 2 tr viol/vn, b viol, bc, H
Jesu auctor clementie, 3vv, 4 str, bc, H
Jubilate Deo omnis terra (Gl added for Oxford Music School, 1665), 2vv, 2 tr viol/vn, b viol, bc, H
O Domine Jesu Christe, 2vv, bc, 1674[2], ed. C. Bartlett (Wyton, 1989)
Omnes gentes plaudite manibus (2p. Ascendit Deus), 2vv, bc, 1674[2]
Recordare Domine creaturae tuae, 2vv, bc, 1674[2]
Super flumina Babylonis, 4vv, 2 tr viol/vn, b viol, bc, H

doubtful

Bone Jesu verbum Patris, 1v, bc, L
Cantate Dominum et invocate nomen eius; Quid faciemus cum tuba de coelo intonare; Urbs caelestis, urbs beata; Vox dilecti mei: all 2vv, bc, *B-Bc* (attrib. Locke), *GB-Cfm* (attrib. S. Taylor)

Gratiam fac mihi, O Deus, 3vv, 2 tr viol/vn, b viol, bc, *US-NYp* (anon., probably by Locke)

ENGLISH DEVOTIONAL SONGS AND PARTSONGS

And a voice came out of the throne, 2vv, bc, 1688[1]
Arise, O Lord, 3vv, bc, *GB-Lbl**
Behold how good, 3vv, bc, *Lbl**, 1663[6], W
Blessed is the man, 3vv, bc, *Lbl**
Come honest sexton (The Passing Bell), 2vv, bc, 1688[1], L
From the depth have I called, 3vv, bc, *Lbl**
A hymn, O God, becometh thee in Syon, 3vv, bc, *Lbl**, *Ob*
I know that my Redeemer lives, 2vv, bc, 1688[1], ed. T. Roberts, *Restoration Duets*, ii (London, 1986)
In the beginning, O Lord, 3vv, bc, *Lbl**; ed. in Anthems for Mens Voices, i (London, 1965)
Let God arise, 3vv, bc, *Lbl**; ed. in Anthems for Mens Voices, i (London, 1965)
Lord let me know mine end, 2vv, bc, 1674[2], reduction of the verse anthem
Lord now lettest thou thy servant, 3vv, bc, *Lbl**
Lord, rebuke me not, 3vv, bc, *Lbl**; ed. in Anthems for Mens Voices, ii (London, 1965)
O give thanks unto the Lord, for he is gracious, 3vv, bc, *Och*, ed. J.E. West (London, 1908)
O how pleasant and how fair, 2vv, bc, 1674[2]
O Lord hear my prayer, 3vv, bc, *Lbl**; ed. in Anthems for Mens Voices, i (London, 1965)
O Lord our Lord, how marvellous is thy name, 3vv, bc, *Lbl**
Praise our Lord, all ye gentiles, 3vv, bc, *Lbl**, W
Sing unto the Lord a new song, 3vv, bc, *Lbl**, ed. J.E. West (London, 1905)
Then from a whirlwind oracle, 1v, bc, 1688[1], L
When I was in tribulation, 3vv, bc, *Lbl**

doubtful

As on Euphrates shady banks; I to thy wings for refuge fly; Lord, to my prayers incline; My prayers shall with the sun's uprise ascend; New composed ditties sing; Now great Jehovah reigns; Now in the winter of my years; Remember Edom Lord: all 2vv, bc, *B-Bc* (attrib. Locke), *GB-Cfm* (attrib. S. Taylor)

SACRED CANONS

Domine Jesu Christe miserere mei, canon 6 in 3, 6vv, *Observations upon a Late Book* [see 'Theoretical Works'], *GB-Lbl*
Gloria Patri et Filio, canon 4 in 2, 4vv, *Bu*
Glory be to the Father, canon 2 in 1, 2vv, *Lbl*
O bone Jesu miserere mei, canon 2 in 1, 2vv, *Observations upon a Late Book* [see 'Theoretical Works'], *Lbl*
Sanctus, sanctus, sanctus, Dominus Deus, canon 3 in 1, 3vv, *Observations upon a Late Book* [see 'Theoretical Works']

Domine salvum fac regem, 8vv, lost, mentioned by Pepys, 21 Feb 1660

SECULAR VOCAL

Alas, alas, who has been here, on the burial of Sir Charles Lucas and Sir George Lisle, 1661, 2vv, bc, L
All things their certain periods have, for the New Year, 1666, 3/4vv, bc, *GB-Lbl*, *Ob*
Ambitious man, why dost thou raise, 1/4vv, bc, *Lbl*, *Lgc*
Cloris, it is not in our power (G. Etherege), 3vv, 1667[6]
Come let us drink and never think, catch, 3vv, 1673[4]
Descende caelo cincta sororibus regina, Oxford academic ode, 1673, 4vv, 2 vn, b viol, bc, *Och*
Divinest siren, cruel fair (T. Stanley), 1v, bc, L
Hail ye hallowed numens of this place, 1/3vv, 1667[6]
I charge thee Neptune (A Dialogue between Apollo and Neptune; T. Flatman), on the death of Edward Montagu, Earl of Sandwich, 1672, 2vv, bc, 1675[7], L
In a soft vision of the night (Urania to Parthenissa; Flatman), 1v, bc, 1679[7], L
Lucinda, wink or veil those eyes, 1v, bc, L
Ne'er trouble thyself at the times, 3vv, 1667[6], W
Since by wealth we can't prolong our years, 3vv, 1667[6], W
Sing forth sweet Cherubim (To a lady singing to herself by the Thames-side; W. Habington), 1v, bc, L
'Tis love and harmony, 4vv, 1667[6], W
To Pan, great Pan, 3vv, 1667[6]
Up and down this world goes, catch, 3vv, 1685[4]
Ut la ut fa me, catch, 3vv, 1685[4]

Welcome royal May (A. Brome), for the king's birthday, 1661, 3vv, 1667[6]
When death shall part us from these kids (A Dialogue between Thirsis and Dorinda; A. Marvell), 2vv, bc, 1675[7], L
Wrong not your lovely eyes, 1v, bc, 1675[7], L
'English Songe to play on ye Base viol with ye singinge' (b viol and bc pts for an unidentified Oxford academic ode), *Ob*

lost

Come loyal hearts (N. Lanier), song for the New Year, 1666, text *Ob*
Comes not here the king of peace; From Neptune's wat'ry kingdoms; King Charles, great Neptune of the main; With all our wishes, Sir, go on; for entertainment before the king's coronation, 1661: all 3vv, texts in J. Ogilby, *The Relation of his Majestie's Entertainment* (London, 1661)

STAGE

4th entry in The Siege of Rhodes (op, W. Davenant), 1656, lost
The Apes Dance, vn, b, in The Cruelty of the Spaniards in Peru (masque, Davenant), 1658, 1662[8]
Addns, solo vv, chorus, 1/2 vn, b/bc, to Cupid and Death (masque, J. Shirley), 1659, collab. C. Gibbons, D [masque orig. perf. 1653]
The Symerons Dance, vn, b, in The History of Sir Francis Drake (masque, Davenant), 1659, 1662[8]
Dance, flageolet, in Love and Honour (play, Davenant), 1661, The Pleasant Companion (London, 1672)
Orpheus with his lute, song, 3vv, in Henry VIII (play, Davenant, after W. Shakespeare), 1663, 1667[6]
Instrumental, Vocal and Recitative Musick, in The Step-Mother (play, R. Stapylton), 1663, lost
Dance, vn, in Macbeth (play, Davenant, after Shakespeare), 1664, Apollo's Banquet (London, *c*1669), attrib. Locke in The Pleasant Companion (London, 1672)
Dance, flageolet, in The Comical Revenge, or Love in a Tub (play, G. Etherege), 1664, The Pleasant Companion (London, 1672)
Flow streams of liquid salt, song, 1v, bc, in Albumazar (play, T. Tomkis), 1668, *GB-NO** (facs. in Hulse)
Dance, vn, in She Would if She Could (play, Etherege), 1668, Apollo's Banquet (London, *c*1669), setting a 4, *US-NYp*
No music like that which loyalty sings, song, 1v, Masque of Orpheus, 4vv, bc, in The Empress of Morocco (play, E. Settle), 1673, T iii
Suite, 4 str, in The Tempest (semi-op, T. Shadwell, after Shakespeare), 1674, The English Opera (London, 1675), 3 act tunes probably by Robert Smith (i), T iii
2 songs, Fie, fie, this love keeps such a coil, Oh the brave jolly gypsy, both 1v, bc, in The Triumphant Widow (play, W. Cavendish), 1674, *GB-NO** (facs. in Hulse)
Psyche (semi-op, Shadwell), London, Dorset Garden, 27 Feb 1675, The English Opera (London, 1675), T iii
Away with the causes of riches, song, 2vv, in Madam Fickle, or The Witty False One (play, T. D'Urfey), 1676, 1685[4], 3vv version, *Lbl*
Room for a man of the town, song, in The Fool Turn'd Critick (play, D'Urfey), 1676, lost

CONSORT MUSIC

The Little Consort, 5 suites, g, C, d, B♭, e, 2 tr viol/vn, b viol, opt. bc, 5 suites, F, g/G, a, B♭, d/D, tr viol/vn, t viol, b viol, opt. bc, 1651, Matthew Locke his Little Consort of 3 Parts (London, 1656), T i
Duos for 2 Bass Viols, 4 suites, d, D, c, C, 2 b viol, 1652, T i
For Several Friends, 12 Suites, g, G, B♭, d, D, e, F, a, A, c, C, d, tr viol/vn, b viol, opt. bc, T i; 7 extra pieces, *GB-Cfm*, *Lbl*, *Och*
The Flat Consort, 2 suites, c, B♭, tr, t, b viol, opt. bc, 3 suites, d, B♭, a/A, tr viol, 2 b viol, opt. bc, T i
The Broken Consort Part 1, 6 suites, g, G, C, C, d, D, 2 vn, b viol, bc, 1661, T ii
The Broken Consort Part 2, 4 suites, c/C, d/D, e, F, 2 vn, b viol, bc, ?1661–2, T ii
Consort of 4 Parts, 6 suites, d, d/D, F, F, g, G, 4 viols, opt. bc, T ii
2 suites, B♭, a, tr viol/vn, b, 1662[8]
3 suites, g, G, e, piece in B♭, 2 vn, b vn, 1677[4]; suite in G, ed. P. Holman (London, 1980)
Suite of branles, roundo, g, *Och* (inc., vn pt only)
Suite, g/B♭, 2 vn, b, *US-NH*, *NYp*
Fantasy, courante (The Oxford Suite), d, for Oxford Music School, 1665, 2 tr viol/vn, b viol, ?bc, T ii
15 dances, g, 4 str, *NYp*, ed. S. Beck (New York, 1942, 2/1947)
78 pieces, A, a, B♭, C, c, d, D, 4 str, *NYp* (facs. in MLE, A4, 1989)
2 suites, d, F, ?for entertainment before the king's coronation, 1661, 2 cornetts, 3 sackbuts, *GB-Cfm*, *Lbl**, ed. A. Baines (London, 1951)
Pavan-almand, F, ?for entertainment before the king's coronation, 1661, 2 cornetts, 4 sackbuts, *Lbl**
3 canons, a 3, G, G, C, *Cfm*, *Lbl*, in C. Simpson, *A Compendium of Practical Music* (London, 1667), ed. P.J. Lord (Oxford, 1970)
Counterpoint ex. (Upon an Ut Re Mi), F, a 5, *Lbl*
2 canons, 4 in 2, F, g, a 6, T ii

Pieces, 2 flageolets, lost, mentioned by Pepys, 13 Aug 1668

SOLO INSTRUMENTAL

4 suites, C, g, C, D/d, hpd, *Melothesia* [see 'Theoretical Works'], TD
8 pieces, G, F, C, hpd, 1663[7], 1678[6], 7 arr. from The History of Sir Francis Drake, Cupid and Death, The Little Consort; TD
Entry, F, hpd, *The Present Practice* [see 'Theoretical Works']
Suite, D, hpd, *US-NYp*, 1 movt arr. from The Little Consort; TD
Almand, G, prelude a, hpd, *GB-Lbl*, D
Courante, a, hpd, *Ob*
7 voluntaries, a, F, a, d, G, a, d, org, *Melothesia* [see 'Theoretical Works'], ed. C. Hogwood (Oxford, 1987)
Mr Lock's Tune, g, vn, Apollo's Banquet (London, *c*1669)
Almand, d, b viol, *The Present Practice* [see 'Theoretical Works']

Pieces, lute, lost, mentioned in *The Present Practice* [see 'Theoretical Works']
Voluntary, a, org, *Cfm*, doubtful

THEORETICAL WORKS

Observations upon a Late Book, Entitled, An Essay to the Advancement of Musick, etc. Written by Thomas Salmon, M.A. of Trinity College in Oxford (London, 1672) [incl. sacred canons, see above]
The Present Practice of Musick Vindicated against the Exceptions and New Way of Attaining Musick Lately Published by Thomas Salmon M.A. etc. . . . to which is added Duellum Musicum, by John Phillips, Gent. Together with a Letter from John Playford to Mr. T. Salmon by way of Confutation of his Essay, etc. (London, 1673/*R*)
Melothesia, or Certain General Rules for Playing upon a Continued-Bass, with a Choice Collection of Lessons for the Harpsicord and Organ of all Sorts: Never before Published (London, 1673[6]/*R*); ed. C. Hogwood (Oxford, 1987) [incl. works for kbd, see 'Solo Instrumental')

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A. Lewis: 'Matthew Locke: a Dynamic Figure in English Music', *PRMA*, lxxiv (1947–8), 57–71
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PETER HOLMAN

Lockenburg [Lochemburgho], **Johannes** [Jhänj] (*d* Munich, 1591 or 1592). ?German composer, organist and court servant. He was a valet in the pay of Duke Albrecht V of Bavaria at his court at Munich and later a composer in the Kapelle directed by Lassus. Payments to him are first recorded in the treasury accounts in 1558. About 1562 he was taken on permanently as an organist. His starting salary was 166 florins, but he was often granted special honoraria (100 gold crowns in 1567), and when he married, in 1568, the duke gave him a drinking-vessel worth 82 florins. In the same year Massimo Troiano (in his *Discorsi delli triomfi*) praised him as a skilled composer. In court documents from about 1570 to 1575, the period of his main activity in Lassus's Kapelle, he is not described as organist but only as a *chamerdiener-officier*. He enjoyed a close friendship with the musicians of the Landshut Kapelle of Duke Wilhelm V, including Gosswin. He was awarded an annuity for life of 250 florins by a ducal decree of 26 October 1581. He was one of several competent minor composers in Lassus's circle. His close connections with Lassus are attested by his three parody masses, one of which is based on a chanson by Lassus, *Avec vous mon amour finira* (from his first print, of 1555). After Lassus's death, Lockenburg's mass on the chanson *Or sus à coup* was wrongly ascribed to Lassus and printed thus in Paris in 1607, an error repeated in several subsequent editions. The mass on Crecquillon's *Se salamandra* has also on occasion been wrongly attributed to Lassus.

WORKS

4 madrigals, 4vv, 1560[17]; madrigal, 5vv, 1559[16] (copy, dated 1770, in *GB-Lbl* Add.14398)
Missa super 'Avec vous'; Missa super 'Or sus à coup' (formerly wrongly attrib. Lassus); Missa super 'Se salamandre' (formerly wrongly attrib. Lassus) ed. in S. Hermelink and others: *Orlando di Lasso: Sämtliche Werke* (Kassel, 1956–), ix:*A-Wn* (copy, XIX saec); *D-As, Mbs, Rp*, Domarchiv, Regensburg, *F-CA*

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WOLFGANG BOETTICHER

Lockhart, Beatriz (*b* Montevideo, 17 Jan 1944). Uruguayan composer. She started her studies at the age of five with Emilia Conti de Alvarez (piano), and at 15 entered the Conservatorio Nacional de Música, being instructed by Carlos Estrada and Héctor Tosar. From 1969 to 1970 she attended the Di Tella Institut in Buenos Aires to study composition and electronic music with Ginastera, Gandini and Kroepfl. During that time she wrote orchestral, chamber and piano works, and electronic music. From 1974 to 1988 she was in Venezuela, teaching in Caracas at the Conservatorio Juan José Landaeta and the Escuela de Música José Lorenzo Llamozas. She has won composition awards from the Instituto Panamericano de Cultura, Montevideo (1972), the Símon Bolívar University, Caracas (1977), and the municipality of Caracas (1978, 1983, 1984, 1987). She has attended symposia in Venezuela, Mexico, Puerto Rico, Chile and Uruguay, where she has presented her works. Her *Convergencias* was performed at the International Conference Institut für Neue Musik in Weiz in 1985, and her *Triptico sudamericano* and *Microconcierto* were heard at the First Festival of 20th-Century Latin American Chamber Music in Caracas in 1986. She teaches at the University of Montevideo and is married to the composer Mastrogiovanni.

WORKS

Orch: Concertino triple, 2 vn, vc, str, 1966; Conc. grosso, str, 1966; Ecos, 1970; Pieza para orquesta, 1970; Microconcierto, pf, perc, 1978; Estampas criollas, chbr orch, 1983; Masia Mujú, fl, orch, 1987
Chbr: 2 piezas para recitante, pf, vn, vc, 1969; Tríptico sudamericano, pf qt, 1969; Suite, chbr orch; Variations, orch; Trio, fl, ob, cl; Convergencias, a-sax, vib, 1985
Vocal: Madrigal, chorus, 1966; Homenaje a Federico García-Lorca, S, pf, 1967; 2 canciones, S, orch, 1968; Homenaje a Andrés Bello, solo v, chorus, orch, 1982; Tiempo de mariposas, chorus, 1982; Visión de los vencidos, S, orch, 1990; 2 canciones indias, S, orch, 1991; several songs, v, pf
Pf: Suite, 1965; Toccata, 1967; Estudio, 1968; Theme and Variations, 1968; Joropo, 1979; Toccata, 1984; Merengue, 1986
Elec: Ejercicio I, tape, 1970

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S. Salgado: *Breve historia de la música culta en el Uruguay* (Montevideo, 1971, 2/1980)

SUSANA SALGADO

Lockhart, James (Lawrence) (*b* Edinburgh, 16 Oct 1930). Scottish conductor. He studied at Edinburgh University and the RCM, and worked as a répétiteur successively at Münster, Munich, Glyndebourne and Covent Garden, as well as directing the opera workshop of the University of Texas at Austin (1957–9). He made his début with

Sadler's Wells Opera in 1960 (*Figaro*), and after two seasons there became resident conductor at Covent Garden (1962–8). He conducted the première of Walton's *The Bear* for the English Opera Group at the Aldeburgh Festival (1967), which he also recorded. He was music director of the WNO (1968–73), where his wide repertory included the first production of Berg's *Lulu* by a British opera company (1971), and his qualities as a trainer and his overall skill decisively strengthened the company's musical standards.

From 1972 to 1981 Lockhart was Generalmusikdirektor at Kassel, where his activities ranged from the *Ring* cycle to the first German production of Gilbert and Sullivan's *The Yeomen of the Guard* (as *Der Gaukler von London*) in 1972. He moved to Koblenz (1981), where he introduced several Britten works and a Janáček cycle to the opera repertory and was made director of the Rhine State PO, with whom his recordings include orchestral works by Maurice Emmanuel and Paul Le Flem. In the USA he made his Metropolitan début (1984) conducting the ENO in *War and Peace*, and conducted *Peter Grimes* at San Diego. In 1986 he became director of opera at the RCM (from 1992 the London Royal Schools Vocal Faculty), where his productions have included the première of Paul Max Edlin's *The Fisherman* (1989) in association with London International Opera Festival. As a pianist Lockhart is a sensitive accompanist of singers, notably the soprano Margaret Price, with whom he has made a number of recordings.

ARTHUR JACOBS, NOËL GOODWIN

Lockspeiser, Edward (*b* London, 21 May 1905; *d* Alfriston, Sussex, 3 Feb 1973). English musicologist and composer. He studied in Paris (1922–6), during the last year as a pupil of Nadia Boulanger, and at the RCM (1929–30) under Kitson and Malcolm Sargent. He worked as a composer and conductor (founding the Toynbee Hall Orchestra in 1934) before becoming London music critic for the *Yorkshire Post* in 1936. From 1941 to 1950 he worked for the BBC, after which he spent his time teaching and as a musical journalist.

Lockspeiser's chief interest was French music. His pioneering Master Musicians study of Debussy (1936) was followed by 30 years' intensive research on the life and personality of the composer, culminating in his two-volume *Debussy: his Life and Mind* (1962–5). In his teaching he stressed the value of studying a composer's social and aesthetic background, and in his last work extended this principle to the visual arts. Lockspeiser's compositions date mainly from the 1920s, though he later wrote some film music. Only one work was published (*Deux mélodies*, Paris, 1926). For his services to French music he was made an Officier de l'Académie in 1948. His extensive library was acquired after his death by Lancaster University.

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Music and Painting: a Study in Comparative Ideas from Turner to Schoenberg (London, 1973)

DAVID SCOTT

Lockwood, Annea [Anna] **(Ferguson)** (*b* Christchurch, New Zealand, 29 July 1939). New Zealand composer. After attending Canterbury University, New Zealand (BMus 1961), she studied with Peter Racine Fricker at the RCM, London (1961–3); she also attended Darmstadt summer courses (1961–2) and worked with Koenig at the Staatliche Hochschule für Musik, Cologne, and at the Bilthoven electronic music studio (1963–4). In 1973 she went to the USA and taught at Hunter College, CUNY, and in 1982 joined the staff at Vassar College.

While working in many genres, Lockwood' consistently focusses on timbre and performance with spatial considerations. Her early works, including the Violin Concerto (1962), the chamber cantata *A Abélard, Héloise* (1963) and *Aspekte einer Parabel* (1964), are atonal. In the mid-1960s she moved away from both instrumental music and synthesized electronic materials to work with acoustic sounds from nature, attracted by their subtle complexity, rich variety and unpredictability. Her imaginative *Glass Concert*, performed many times from 1966 to 1973, uses diverse sizes and shapes of glass which are struck, rubbed, bowed and snapped. Other examples of her work as an instrument builder include *Sound Hat* and *Sound Umbrella* (both 1970) which create a private concert for the wearer of delicate sounding, suspended objects such as bamboo chimes and table tennis balls. For *Silver* (1984) she created a basketball-size 'sound ball' containing two colanders, six speakers, amplifiers and an FM receiver, all covered with gray foam; the sound ball was also used in *Three Short Stories and an Apotheosis* (1985), playing a Gertrude Stein text as it was passsed through the audience.

During the 1970s and early 80s she turned her attention to tape pieces and the exploration of other performance possibilities. *Tiger Balm* (1970), for tape, effectively combines the sounds of a cat purring, a heartbeat, gongs, Jew's harps, tigers mating, an airplane, and a woman's sexual arousal. Here, and typically, Lockwood's arrangement and selection of sounds are crucial since the sounds used are unmodulated. Participatory pieces, such as *Humming* (1972), demonstrate her interest in the connections between sound and the body, stemming from her study of psycho-acoustics during the early 1970s. Among her most unusual and controversial installations was *Piano Transplants* (1968–72) in which pianos were burnt, gradually drowned in a shallow lake, planted in a garden or anchored at a beach. In *A Sound Map of the Hudson*

River (1982) the musical parameters of rhythm, pitch, counterpoint, texture and form are constructed using recorded sounds from 15 locations along the river. In the mid-1980s Lockwood returned to composing for acoustic instruments and for voices, composing solo pieces and chamber works such as *Thousand Year Dreaming* (1990) and *Ear-Walking Woman* (1996). Throughout her career she has frequently collaborated, co-authoring early tape works and also working with performers, such as in *Monkey Trips* (1995) composed with the ensemble California EAR Unit.

WORKS
(*selective list*)

Inst: Vn Conc., orch, 1962; Amazonia Dreaming, snare drum, 1988; Red Mesa, pf, 1989; 1000 Year Dreaming, vv, ob + eng hn, cl + cb cl, 4 didjeridus, conch shells, 2 trbn, perc, slide projections, 1990; Monkey Trips, chbr ens, slide projections, 1995, collab. California EAR; Western Spaces, fl + a fl, 3 perc, 1995; Ear-Walking Woman, amp prep pf, 1996; Shapeshifter, chbr orch, 1996

Vocal: Serenade no.1 (Sappho, Anacreon), S, fl, 1962; A Abélard, Héloise (chbr cant., Héloise), Mez, 10 insts, 1963; Aspekte einer Parabel (F. Kafka), Bar, chbr ens, 1964; Humming, mixed vv and/or audience participation 1972; Malaman, vv, 1974; Malolo (Lockwood), 3vv/SSA, 1978; Saouah! (Lockwood), 4 SATB groups, 4 gongs, 1986; Night and Fog (C. Forché, O. Mandelstam), Bar, b sax, perc, 1987; The Angle of Repose (R.M. Rilke, P. Matthiessen), Bar, fl, khāēn/shō, 1991; For Richard (E. Ensler), Bar, cl/pf, 1992; I Give you Back (J. Harjo), Mez, 1993; Tongues of Fire, Tongues of Silk, 8 S, perc, 1997

El-ac and mixed media: Love Field, tape, 1964; Glass Concert, amp glass insts, 1966; Shone, chant, sound games, 1966; Piano Transplants, installations, 1968–72; Glass Water, elecs, 1969; Sound Hat, sound sculpture, 1970; Sound Umbrella, sound sculpture, 1970; Tiger Balm, tape, 1970; Deep Dream Dive, db, elecs, 1972; Cloud Music, tape, 1973; EYE/EAR, light and sound installation, 1973, collab. A. Roberton; The River Archive: Play the Ganges Backwards One More Time, Sam, installation, 1973; Spirit Catchers, 4 amp speaking vv, mixer, 1974; Tripping, participatory event to stimulate listening, bus trip to the beach, 1974; World Rhythms, gong, 10-track tape, mixer, 1975; Singing the Earth, Singing the Air, audience participation event, 1976; Spirit Songs Unfolding, tape, photographs, silk screens, slide projections, 1977; Conversations with the Ancestors, installation, 1979; Delta Run, tape, movt, slide projections, 1981; Pillow Talk, installation, pillow containing tape, 1981; Singing the Moon, ritual, 1981; A Sound Map of the Hudson River, installation, 1982; Silver, tape, 'sound ball', 1984; 3 Short Stories and an Apotheosis, tape, 'sound ball', slide projections, 1985; Soundstreamer, hn, trbn, tape, 1986; Rokke, 2 pfmrs using vv, stones, dance, 1987, collab. E. Karczag; Nautilus, didjeridu + conch shells, perc + v + conch shells, slide projections, 1989; Secret Life, db, elecs, tape, 1989

Principal publishers: Boosey & Hawkes, Ear Magazine, G. Schirmer, Source, Waiteata Press

Principal recording companies: CRI, Finnadar, Harmonia Mundi, Lovely Music, New Wilderness Foundation, Nonsequitur/¿What Next?, Opus One, Source

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P. Dadson: 'Sound Travels, Part 2', *Music in New Zealand*, no.20 (1993), 36–40

J. MICHELE EDWARDS

Lockwood, Lewis (Henry) (*b* New York, 16 Dec 1930). American musicologist. He took the BA in 1952 at Queens College, CUNY, where he studied with Edward Lowinsky; subsequently he worked at Princeton University with Strunk and Mendel, taking the MFA in 1955 and the PhD in 1960. He joined the Princeton faculty in 1958 and was appointed professor in 1968. He was appointed professor at Harvard University in 1980, and in 1985 was named Fanny Peabody Professor of Music. From 1964 to 1967 he was general editor of the *Journal of the American Musicological Society* and he was president of the AMS from 1982 to 1987.

Lockwood's research focusses on music history and its intellectual contexts. His principal areas of concern are Renaissance music and Beethoven studies. His Renaissance interests include the musical reforms that followed the Council of Trent and the role of Vincenzo Ruffo in their implementation. He has made a thorough study of Ruffo's life and works, showing the stylistic differences between the pre- and post-Tridentine compositions and using archival materials to document Ruffo's relationships with contemporary composers and the Catholic hierarchy, particularly Cardinal Borromeo. Lockwood's other Renaissance investigations include a study of musical activities at the court of Ercole I d'Este at Ferrara, and several approaches to the problems of *musica ficta*, in which he has examined the writings of contemporary theorists and used computers to help determine those melodic and harmonic configurations that might require the addition of accidentals.

As one of the leading American Beethoven scholars, Lockwood is concerned with the use of sketches and autograph scores in textual criticism. His research into the sources of the op.69 cello sonata and the unfinished piano concerto of 1815, among other works, indicate no clear line of development from sketch through working score to fair copy, but rather an interrelationship between these sources as Beethoven attempted to clarify points of melodic, harmonic and formal structure and details of scoring.

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The Counter-Reformation and the Sacred Music of Vincenzo Ruffo (diss., Princeton U., 1960; Venice, 1970 as *The Counter-Reformation and the Masses of Vincenzo Ruffo*)

'A Continental Mass and Motet in a Tudor Manuscript', *ML*, xlii (1961), 336–47

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'On "Parody" as Term and Concept in 16th-Century Music', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 560–75

'Computer Assistance in the Investigation of Accidentals in Renaissance Music', *IMSCR X: Ljubljana 1967*, 444–57

'A Sample Problem of *Musica ficta*: Willaert's *Pater noster*', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968/*R*), 161–82

'Vincenzo Ruffo and Two Patrons of Music at Milan: Alfonso d'Avalos and Cardinal Carlo Borromeo', *Il duomo di Milano: Milan 1968*, ii, 23–34
'Beethoven's Unfinished Piano Concerto of 1815: Sources and Problems', *MQ*, lvi (1970), 624–46; repr. in *The Creative World of Beethoven*, ed. P.H. Lang (New York, 1971), 122–44
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'The Autograph of the First Movement of Beethoven's Sonata for Violoncello and Pianoforte, opus 69', *Music Forum*, ii (1970), 1–109
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'Beethoven's Sketches for *Sehnsucht*, WoO 146', *Beethoven Studies*, ed. A. Tyson (London and New York, 1974), 97–122
'Dufay and Ferrara', *Dufay Conference: Brooklyn, NY, 1974*, 1–26
'"Messer Gossino" and Josquin Desprez', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R.L. Marshall (Kassel and Hackensack, NJ, 1974), 15–24
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PAULA MORGAN

Lockwood, Normand (*b* New York, 19 March 1906). American composer. He studied with Respighi (1924–5), Boulanger (1925–7) and was a fellow of the American Academy in Rome (1929–32). His teaching appointments included positions at Oberlin Conservatory (1932–43), Union Theological Seminary (1945–53), Trinity University (1953–5), the University of Hawaii, Manoa (1960–61), and the University of Denver (1961–74). In 1945 Stravinsky included him on a list of ten notable American composers. He has received two successive Guggenheim Fellowships (1943–5), honorary doctorates from Berea College (1974) and the University of Denver (1979), and awards from the American Academy and Institute of Arts and Letters (1946, 1981) and the Colorado Council on the Arts and Humanities (1971) among others.

Lockwood's compositional priority in his approximately 500 works is timbre. His adept text settings comprise tonal (*Out of the Cradle Endlessly Rocking*, 1938), modal (*To Margarita Debayle*, 1977) and starkly dissonant harmonic languages (*Donne's Last Sermon*, 1978; *Medea redux*, 1992). Bitonal, quartal, octatonic and 12-note constructions appear in the concertos for organ and brasses (1951, 1977), the Piano Concerto (1973) and *Reflections on the Surface of Time* (1993). In most of his vocal works the musical structure evolves from the text; leitmotifs are employed in the operas and oratorios, and motivic relationships are also important in the instrumental compositions.

WORKS
(*selective list*)

STAGE

The Scarecrow (chbr op, 3, D. Lockwood, after P. McKaye), New York, 1945; Early Dawn (op, 3, R. Porter), Denver, 1961; The Wizards of Balizar (children's op, 2, Porter), Denver, 1962; The Hanging Judge (op, 3, Porter), Denver, 1964 [orig. entitled The Inevitable Hour]; Requiem for a Rich Young Man (op, 1, D. Sutherland), Denver, 1964; 22 incid music scores

VOCAL

Choral: Dirge for Two Veterans (W. Whitman), SATB/TTBB, 1936; Out of the Cradle Endlessly Rocking (Whitman), SATB, 1938; The Birth of Moses (Bible: *Exodus*), SSA, pf, 1947; Carol Fantasy (trad. carols), SATB, orch, 1949; Elegy for a Hero (cant., Whitman), ?1951; Prairie (orat, C. Sandburg), SATB, orch, 1952; I Hear America Singing (Whitman), SATB, pf, 1953; Children of God (orat, C.C. Cooper), S, A, T, Bar, B, SATB, children's chorus, orch, 1956; Light out of Darkness (orat, Pss, St Paul), Bar, SATB, orch, 1957; Land of Promise (orat, R. Porter), Bar, nar, SATB, orch, 1960; Choreographic Cant. (Bach chorale texts, trans. H. Heiberg), SATB, perc, org, 1968; Mass, children's chorus, orch, 1976; Donne's Last Sermon, SATB, org, 1978; The Jade Mountain (Wei Ying-Wu, trans. W. Bynner), children's chorus, fl, va, perc, 1993; God of All Wisdom (R. Porter), SATB, wind, 1996; *c*160 other choral works

Solo: 3 Verses of Emily Dickinson, S, pf, 1938; 10 Songs (J. Joyce: *Chamber Music*), S, str qt, 1940; 5 Cinquains (A. Crapsey), S, pf, 1942; The Red Cow is Dead (E.B. White), S, pf, 1942; Ps xxiii, S, orch, 1948; Prelude to Western Star (S.V. Benét), Bar, pf, 1951, rev. 1983; Fallen is Babylon the Great, Hallelujah! (Bible: *Revelation*), Mez, pf, 1955; The Dialogue of Abraham and Isaac (D. Sutherland), 1v, pf, 1965; 4 Songs (W. Whitman), song cycle, S, vn, org, 1977; To Margarita Debayle (R. Darío, trans. Sutherland), S, pf, 1977; Indian Woman Down in the Marketplace (J. Pasos), S, pf, 1984; 4 Poems of Liu Chang-Ch'îng, C, fl, pf, 1984; Funeral Service (Bible, e.e. cummings, E. Dickinson, P.B. Shelley), S, A, T, B, nar, chbr orch, 1988; Medea redux (Euripides, trans. S. Goldfield), Mez, orch, 1992; *c*50 other works for solo vv

INSTRUMENTAL

Orch: A Year's Chronicle, 1934; Weekend Prelude, wind, perc, 1944; Conc. no.1, org, 2 tpt, 2 trbn, 1951; Sym. Sequences, 1965; Conc., ob, chbr orch, 1967; From an Opening to a Close, wind, perc, 1973; Conc., org, chbr orch, 1973; Pf Conc., 1973; Sym., str, 1975; Conc. no.2, org, 2 tpt, 2 trbn, 1977; Panegyric, hn, str, 1979; Sym., 1979; Prayers and Fanfares, wind, perc, 1980; Conc., 2 hp, orch, 1981; Lenten Sequence, Interval, Ascent, wind, perc, 1989; Metaphors, wind, perc, 1991; Tpt Conc., tpt, band, 1992; Reflections on the Surface of Time, wind, perc, 1993; Sym. in 4 Movts and Coda, 1993; *c*12 other orch works

Chbr: 8 Str Qts, *c*1933–92; Pf Qnt, 1940; 9 American Folksongs, 1941; Trio, fl, va, hp, 1941, rev. 1978; Cl Qnt, 1959; Tripartito, fl, gui, 1980; 3 Chorale Voluntaries, tpt, org, 1982; Pf Trio, 1984; *c*30 other chbr works

Kbd: Org Sonata, 1960; Sonata Fantasia, accdn, 1964; Processional Voluntary, org, 1965; Sonata, 2 pf, 1965; Fugue Sonata, pf, 1969; Fantasia, pf, 1971; Festive Service, org, 1976; 25 Org Preludes, 1980; *c*50 other kbd works

MSS in *US-BO*, *US-Bp*, U. of Denver

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KAY NORTON

Loco (Lat.: 'in its place'). A term used to countermand a previous instruction such as *8va bassa*, ALL'OTTAVA or *sul ponticello*.

Locrian. The term commonly used when referring to the octave species from *B* to *b* divided at *f* and consisting of a diminished 5th plus an augmented 4th, *B–c–d–e–f* + *f–g–a–b*; Glarean, in the *Dodecachordon* (1547), called this division of the octave HYPERAEOLIAN. The term 'Locrian' is mentioned by several classical writers, including Cleonides (as an octave species) and Athenaeus (as an obsolete *harmonia*); it occurs twice in classical citations in the *Dodecachordon* (i/9 and i/25) and similarly in Zarlino's *Le istitutioni harmoniche* (2/1573, p.367). There is no warrant, however, for the modern usage of 'Locrian' as equivalent to Glarean's 'Hyperaeolian' in either classical authority, Renaissance modal theory or its successive phases in the 17th and 18th centuries (see, for example, the entries 'Modus musicus' and 'Modus locricus' in *WaltherML*), or modern scholarship on ancient Greek musical theory and practice.

HAROLD S. POWERS

Loder. English family of musicians.

(1) John David Loder (bap. Bath, 14 Aug 1788; *d* London, 13 Feb 1846). Violinist and music publisher. A son of John Loder, musician of Bath (bap. Candle Stourton, Devon, 23 Sept 1757; *d* Weymouth, 1795), he began early to play in concert orchestras in Bath, and on 4 April 1800 took the first violin in a string quartet by Blasius at the New Assembly Rooms. From 1799 to 1836 he played in the orchestra of the Theatre Royal, most of the time as leader. From about 1812 his annual benefit night there became a considerable occasion, with visiting celebrities from London. In 1821 he engaged Angelica Catalani for a grand concert on 7 October; she returned her fee, 'as a small tribute of regard for his private worth, and high professional skill'. He resigned in 1836 after a public quarrel with Woulds, the lessee of the theatre, but returned for two seasons in 1840–41.

Loder was the first Englishman to lead the orchestra at the Philharmonic Society of London, which he did at least once a year from 12 May 1817. From 1826 he played a large part at the Three Choirs Festivals. He was in business as a music publisher at 46 Milsom Street, Bath. In 1840 he became a professor of violin at the RAM, and he also played at the Ancient Concerts, where he succeeded Franz Cramer as leader in 1845. From 1842 until his death he played the viola in Dando's Quartet Concerts at Crosby Hall. His *General and Comprehensive Instruction Book for the Violin* (1814) was widely used, and was republished as late as 1911. He also produced three duets for two violins (1837) and *The Whole Modern Art of Bowing* (1842).

An uncle of John David Loder, Andrew Loder (bap. 1751), was organist of the Octagon Chapel, Bath; he published *A Collection of Church Musick* (Bath, 1798) which included ten hymn tunes of his own composition. One of John David Loder's seven children was John Fawcett Loder (*b* Bath, 1812; *d* London, 16 April 1853), who was active in Bath as a violinist, teacher and concert manager before moving around 1840 to London, where he worked as an orchestral player and leader.

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(2) Edward (James) Loder (*b* Bath, 1813; *d* London, 5 April 1865). Composer, son of (1) John David Loder. His mother, formerly Miss Mills, came of a long line of actors and actresses, and was stepdaughter of the comedian John Fawcett (1768–1837). Musical ability and early training came from his father. He was sent to Frankfurt in 1826 to study under Ferdinand Ries, an old friend of the family. He returned to England in 1828, and in 1830 arranged the music for a production of *Black-eyed Susan* at the Theatre Royal, Bath, taking the melodies from Dibdin. Later he returned to Germany with the idea of qualifying for the medical profession, but changed his mind and again placed himself under Ries, whose ambitious but unsuccessful English opera *The Sorceress* had been produced in London in 1831. Loder's chance to excel in the same direction came in 1834, when S.J. Arnold decided to open the rebuilt Lyceum Theatre as the English Opera House. He commissioned several new operas, one of which was Loder's *Nourjahad*, based on an old play of Arnold's. The theatre opened on 14 July with a week of established operas; *Nourjahad* followed, and Macfarren later called it 'the inaugural work of the institution of modern English operas'. Though it contained spoken dialogue, like *Oberon* and *The Sorceress*, it was also, like them, a genuine musical drama, not a

string of independent songs and ballads in the manner of Bishop. The opera found favour with the critics. William Ayrton acknowledged that 'the music highly gratified, and not a little surprised us . . .. Every piece in the opera is calculated to please both those who are and those who are not qualified to judge it critically'. As a popular success it was somewhat overshadowed by Barnett's *The Mountain Sylph*, which opened at the same theatre on 25 August.

Loder had few opportunities in his life to develop this promising beginning. As *The Times* put it, he 'chiefly occupied himself in the production of such works for the music publishers as would be most likely to procure him the means of subsistence'. For some years he was under contract with Dalmaine & Co. to furnish a new composition every week, and he produced a very large number of songs and partsongs during the next ten years. His next five dramatic productions were pot-boilers of low degree, including the so-called 'opera' *Francis the First* which was merely a collection of his songs strung together on the slenderest dramatic thread. One of them, 'The Old House at Home', became his most popular song.

Meanwhile, however, Loder had 'made many successful appeals to amateurs of taste and musicians' in the form of more sophisticated compositions, among them a string quartet in E♭, several times performed by the Society of British Musicians, and a set of nine sacred songs dedicated to Sterndale Bennett. In 1846 he became musical director at the Princess's Theatre, and returned at last to serious opera composition, with the production of *The Night Dancers*. Described as a 'romantic opera', it had a libretto by George Soane based on a French version of a German folk tale, *The Wilis*, already familiar to London audiences in Adolphe Adam's ballet *Giselle*. It was a very considerable success with both press and public. The composer was called for each night for a fortnight; the work was revived in 1850, and in many later years, having in the meantime travelled as far as New York and Sydney (1847).

With such encouragement Loder might well have felt able to continue to develop his serious operatic style. But the three pieces he brought out at the Princess's Theatre in 1848 represent a return to the old ballad opera form. A somewhat more serious work was the 'operatic masque' *The Island of Calypso*, which in the later 19th century would have been called a 'cantata'. It was written for the National Concerts in 1850, but when these fell through it was not performed until 14 April 1852, when Berlioz conducted it for the New Philharmonic Society at Exeter Hall.

In 1851 Loder was engaged as musical director of the Theatre Royal, Manchester, by William Howard Glover, who had begun an ambitious programme of English opera there in 1848. The season frequently included one or two weeks of Italian opera by one of the London companies on tour, but apart from that Loder was in almost sole charge of the music and was evidently kept busy composing and arranging new farces, pantomimes and overtures, the music of which has disappeared. His last important work, and perhaps his masterpiece, *Raymond and Agnes*, was produced there on 14 August 1855, and had a run of seven performances. It had been announced originally (as *Agnes and Raymond*) for performance during the 1849–50 season at the Princess's Theatre. At Manchester the opening was several times postponed, isolated songs from the work being sung at concerts in the town. It was not a great success. The theatre was half empty on the opening night; the local newspapers gallantly defended the cast, but it is obvious that the difficult music was too much for the provincial singers (Henri Drayton as the Baron, and George Perren and Miss S. Lowe in the title roles).

Shortly after this disappointment Loder was attacked by a brain disease, which removed his only means of earning a living and soon brought him into poverty and distress. He had to give up the Manchester position and return to London. A subscription to help him was started by some fellow musicians, and was publicized by the *Musical World* in 1856 and 1857. His friends and family made efforts to induce the Pyne–Harrison company to perform *Raymond and Agnes* at Covent Garden in 1858; eventually its only London production was given by another short-lived 'English opera company' (formed by Augustus and Hamilton Braham, Susan Pyne and a Mme Rudersdorff) on 11 June 1859 at the St James's Theatre. Loder was too ill to conduct, and the performance was directed by his cousin (3) George Loder jr. As usual the critics were enthusiastic about the music, but the performance was no better than at Manchester and the production lasted for only a week. On 7 July a charming light operetta *Never Judge by Appearances* was staged at the Adelphi Theatre; it was probably written and first performed during Loder's Manchester period. The following year *The Night Dancers* was revived at Covent Garden.

But these successes had come too late for Loder to enjoy them. He was by now quite paralysed, and soon sank into a deep coma in which he spent the last four years of his life. He was unmarried, and he died, neglected and alone, at 101 Bolsover Street; his death was registered by his nextdoor neighbour.

Loder's three serious operas show him to have been a composer of outstanding ability. He was the equal of Balfe or any other contemporary in the rich lyricism he could pour into a ballad. 'Wake, my love' from *The Night Dancers*, and 'Farewell, the forest and the plain' from *Raymond and Agnes*, have a warmth of passion not often found in that pale form. But he possessed gifts more unusual in an English composer of his time, among them a mastery of orchestration remarked by critics in all three operas, and the ability to build up cumulative dramatic tension in a series of musical movements, the one indispensable talent for a real opera composer. This last quality is found in the grand scena 'Giselle's dream' in *The Night Dancers*, but it was fully developed only in *Raymond and Agnes*. As Peter Heyworth said, 'in the second act the score develops a sustained dramatic attack that is all too rare in the annals of English opera' (*The Observer*, 8 May 1966). According to Nigel Burton (*GroveO*), 'the sense of drama and depth of musical characterization is close to Verdi, especially in the magnificent confrontation between Raymond and Inigo in Act 2, and in the quintet "Lost! and in a dream"'. Burton considers Loder the foremost composer of serious British opera in this period.

Little of the rest of Loder's large output is of value. He was clearly a victim of the circumstances of his time. In the absence of any effective law of copyright, he was compelled to sell his music to publishers outright for a small sum, and gained nothing from the subsequent popularity of some of his songs. Most of his music was

therefore written not only in great haste, but in deliberate denial of his true musical inclinations. He forced himself to write plain, obvious tunes such as the public wanted, Shakespeare songs in close imitation of Bishop, church music in the accepted church manner. When he wrote as he wanted to, critics acclaimed him, but the public was unimpressed. Many of his best songs were composed for the theatre. A few others, such as 'Invocation to the Deep', 'I heard a brooklet', *Sacred Songs and Ballads*, display something of his full powers. The string quartet, which is not extant, was highly praised by musicians who heard it. A fine flute sonata in E♭, commissioned by Walter Broadwood, survives in a manuscript with the last page missing.

Loder's reputation did not last out the century; *The Night Dancers*, with other fairy operas of the English Romantic school, succumbed to the satire of *Iolanthe*. By 1900 only a few of the popular ballads were known. 'I heard a brooklet', Loder's setting of Longfellow's of the text of Schubert's *Wohin?*, did receive exaggerated admiration: Husk (*Grove2*) said it was 'quite worthy to stand beside Schubert's setting', and Walker called it 'a solitary, but very real, masterpiece ... an almost incredible effort'. Apart from this nothing was done for Loder until the revival of *Raymond and Agnes* at the Arts Theatre, Cambridge, on 2 May 1966. The music was edited by Nicholas Temperley. As Fitzball's libretto could not be found, the story was reconstructed and new dialogue written by Max Miradin. A shortened version was broadcast by the BBC on 18 December 1966. Since then, a copy of the original printed libretto has been discovered at the Library of Congress, Washington.

WORKS

printed works published in London unless otherwise stated

THEATRICAL

first performed in London unless otherwise stated; publications are vocal scores

EOH – *English Opera House [Lyceum Theatre]*
PT – *Princess's Theatre*
TRM – *Manchester, Theatre Royal*
† – *partly adapted*
** – *wholly adapted*

**Blackeyed Susan (play, D. Jerrold), Bath, Theatre Royal, 18 Nov 1830 [from airs by Charles Dibdin]
Nourjahad (grand romantic op, 3, S.J. Arnold), EOH, 21 July 1834, *GB-Lbl* (1835)
The Widow Queen (historical drama, T.J. Serle), EOH, 9 Oct 1834
†The Covenanters (Scottish ballad op, 2, T. Dibdin), EOH, 10 Aug 1835 [from Scottish airs]
The Dice of Death (romantic drama, 3, J. Oxenford), EOH, 14 Sept 1835, *Lbl*
The Foresters, or Twenty-Five Years Since (drama, 3, Serle), Covent Garden, 19 Oct 1838, 1 song (?1845)
†Francis the First (grand op, McKinlan), Drury Lane, 6 Nov 1838 (1839)
†The Deer Stalkers, or The Outlaw's Daughter (Scottish operatic melodrama, M. Lemon), EOH, 12 April 1841 [from Scottish airs]; 1 song (?1845)
The Night Dancers, or The Wilis (grand romantic op, introduction, 2, G. Soane), PT, 28 Oct 1846, *US-Wc* (1847)
†The Sultana (play, R. Toff), PT, 8 Jan 1848
†The Andalusian, or The Young Guard (operetta, Soane), PT, 20 Jan 1848, selection (1849)
Robin Goodfellow, or The Frolics of Puck (ballad op, E.J. Loder), PT, 6 Dec 1848 (1849)
Dick Whittington and his Cat (pantomime), TRM, Dec 1852
Balcony Courtship (farce), TRM, 6 May 1853
Raymond and Agnes (romantic op, 4, E. Fitzball), TRM, 14 Aug 1855, *Wc*, rev. (3), St James's, 11 June 1859 (1859; ed. N. Temperley, 1966)
Never Judge by Appearances (operetta, 1, H. Drayton), Adelphi, 7 July 1859, selections (1857–8)
Not produced: Little Red Riding Hood, 1839; Pizzaro; Sir Roger de Coverley (M.D. Ryan); **The Beggar's Opera

VOCAL

[3 sets of] 6 songs (1837–8)
[9] Sacred Songs and Ballads (M.D. Ryan) (1840); 1 ed. in MB, xliii (1979)
4 hymn tunes, 1 chant, 1 set of responses, in Improved and Select Psalmody, ed. Loder (1840)
[12] Songs of the Poets (1841–4)
[6] Songs of the Cities (J.E. Carpenter) (1842)
6 Bass Songs (1843)
[4] Songs of the Seasons (G.D. Thompson) (1844)
2 anthems: I will arise, 1839 (1847); Enter not into judgment (Manchester, 1855)
The Island of Calypso (operatic masque, Soane), perf. Exeter Hall, 14 April 1852 (1850)

Separately pubd: 39 glees and partsongs, incl. 18 listed in Baptie, 1896; 1 trio, 18 duets; *c*150 songs, 3 ed. in MB, xliii (1979)

INSTRUMENTAL

2 concert ovs., E, E♭: *GB-Lbl*
6 theatre ovs.: Fairy Page, Gil Blas, Les frères corses, Ivanhoe, Pauline, Uncle Tom's Cabin
String Quartet no.4, E♭, pf 4 hands score (1841), perf. Society of British Musicians, 29 Oct 1842
Flute/Violin Sonata, *Lcm*, ed. N. Temperley (Oxford, 1990)
Theme and Variations, fl, pf (1828)
Pf: Introduction and Rondo brillant, op.17 (Bath, 1829) repr. in *LPS*, xvi (1985); 3 Tarantellas, op.19 (1847); [3] Musical Devotions (1859); fantasias, variations, valses, melodies
Modern Pianoforte Tutor (1839)

ARRANGEMENTS

The First Principles of Singing, with popular airs (1838)
A Selection of Standard Songs, 41 nos. (1840–55)
Divine lyrics (*c*1840)
Dr Watts's Sacred and Moral Songs (*c*1840)
A Selection of ... Songs of Handel (1841)
Locke: Macbeth (1843)

Many others for pf, pf 4 hands, 2vv

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(3) George Loder jr (*b* Bath, 1816; *d* Adelaide, 15 July 1868). Conductor and composer, nephew of (1) John David Loder. His father, George Loder, was a successful flautist in Bath, and his mother, Fanny Philpot, was a piano teacher and sister of LUCY ANDERSON. He went to the USA in 1836, living first in Baltimore and then in New York, where he was prominent in the early years of the Philharmonic Society (founded 1842). He played the

double bass for five seasons, and occasionally conducted the society's orchestra, notably at the first American performance of Beethoven's Ninth Symphony on 20 May 1846. In 1844 he was principal of the New York Vocal Institute, for which he published *The New York Glee Book* containing many of his own partsongs. In 1856 he went to Australia, with Anna Bishop, and conducted operas at Adelaide. In 1859 he was again in London, conducting the revival of (2) Edward Loder's *Raymond and Agnes* there on 11 June. His operettas *Pets of the Parterre* and *The Old House at Home* were staged at the Adelphi Theatre in 1861–2. In 1863 he returned to Australia, conducting that year in Melbourne the first Australian performance of *Les Huguenots*. He died in Australia after a long illness.

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(4) Kate (Fanny) Loder (*b* Bath, 21 Aug 1825; *d* Headley, Surrey, 30 Aug 1904). Pianist and composer, sister of (3) George Loder jr. Precociously musical, she demonstrated perfect pitch at the age of three. She studied piano with Miss Batterbury (an assistant of her mother) and then with Henry Field. At the age of 13 she entered the RAM, studying the piano with her mother's sister, Lucy Anderson, and composition with Charles Lucas. In 1839 she gained the King's Scholarship. She appeared as a pianist at the RAM concerts in March 1840, at Her Majesty's Theatre on 31 May 1844 (when she played Mendelssohn's G minor Concerto in the composer's presence), and at the Philharmonic Society on 15 March 1847, when she played Weber's Concerto in E♭. Her performance of Mendelssohn's G minor Concerto at the Philharmonic on 29 May 1848 achieved the rare distinction of an encore, and her reputation was made; a large connection of private pupils was rapidly formed. Her last appearance in public was on 6 March 1854.

Kate Loder was appointed a professor of harmony at the RAM in 1844. On 16 December 1851 she married Henry Thompson, an eminent surgeon, who was knighted in 1867, created a baronet in 1899 and died on 18 April 1904. They had a son (Sir Herbert Thompson) and two daughters. About 1871 Lady Thompson became gradually paralysed, but she remained a strong influence on English musicians. It was at her house on 7 July 1871 that Brahms's *German Requiem* was first performed in England; she and Cipriani Potter played the accompaniments as a piano duet.

She achieved considerable success as a composer. Her works include an opera *L'elisir d'amore*, an overture (performed at the RAM, 20 April 1844), two string quartets (G minor, 1846; E minor, 1848), a piano trio, a sonata in E for violin and piano (performed at the Society of British Musicians, 5 Oct 1847) and various sonatas and other pieces for piano and for violin and piano. Among her songs, *My Faint Spirit* (1854) is outstanding, and compares favourably with Sullivan's setting of the same text.

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NICHOLAS TEMPERLEY

Lodge, (Thomas) Henry (*b* Providence, RI, 9 Feb 1884; *d* West Palm Beach, FL, 16 Feb 1953). American pianist and composer. He began composing in his teens and had at least three pieces published in 1904 (two songs and a march); between 1904 and 1918 he issued some 17 rags and ragtime blues. Having moved to New York, he played piano in theatre and dance orchestras and was engaged for solo cabaret appearances. In the 1920s, while playing in dance orchestras in New York and West Palm Beach, Florida, he also wrote background music for films, spending part of 1930 in Hollywood writing film music.

Lodge is best remembered for his rags and especially for *Temptation Rag* (1909). One of the most successful works in the genre, it was recorded more than any other rag in the years preceding 1920. Lodge's earlier rags were sophisticated danceable pieces which lent themselves well to orchestral treatment, but his later ragtime blues were more sombre and increasingly adventurous in harmony and structure. More than any other rag composer, Lodge explored and developed the use of minor tonalities. Among his more than 100 published works are pieces of all types including songs, waltzes and various pieces of instrumental dance music. His biggest song hit was *That Red Head Gal* (1922).

WORKS
(*selective list*)

all printed works published in New York

Pf rags: Red Pepper: Spicy Rag (1909); Temptation Rag (1909); Oh! You Turkey: a Rag Trot (1914); Geraldine: Valse Hesitation (1915); Silver Fox: a Raggy Fox Trot (1915); Baltimore Blues (1917); The Bounding Buck: a Rag Dance (1918)
Song: That Red Head Gal (G. Van, J. Schenck) (1922)

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RICHARD ZIMMERMAN

Lodge [Lodge Ellerton], **John.** *See* ELLERTON, JOHN LODGE.

Lodi, Pietro da (*fl c*1510). Italian composer. His surviving music consists of eight frottolas and two *laude* which were printed in anthologies by Petrucci and Antico. He is also known to have composed music in Petrucci's tenth frottola book, now lost. Apart from a simple strophic setting of a sonnet and one *strambotto* in Petrucci's seventh book, Lodi's frottolas are all *barzellette*, showing his skill as a composer within its metrical and formal limits. In *La beltà ch'ogi è divina*, he inverted the normal order of the *barzelletta*, delaying the *ripresa* until after the stanza. As usual in such cases, the *ripresa* cites a popular tune, in this case, *Beato è colui ch'à bella vicina*. One of Lodi's two *laude*, *Stella coeli extirpavit*, sets a Latin antiphon to the Virgin for relief from the plague, which raged in northern Italy in the first decade of the 16th century; the other, *Legno sancto e glorioso*, sets a corporate, devotional prayer in the first person plural. Like many *laude*, it is a *barzelletta*. The *laude* settings are

similar in style to the frottolas, one being indistinguishable from a *barzelletta* in form.

WORKS

for titles see Jeppesen, 1935 and 1968–70

8 frottolas, 1507[3], 1511, 1514[2], 1517[2]; 1 ed. *IMa*, 2nd ser., iii (1964); 1 ed. in Jeppesen (1968–70); 1 ed. in F. Luisi, *Apografo miscellaneo marciano: frottole, canzoni e madrigali con alcuni alla pavana in villanesco* (Venice, 1979)

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JOAN WESS/WILLIAM F. PRIZER

Lodïzhensky, Nikolay Nikolayevich (*b* St Petersburg, 20 Dec 1842/1 Jan 1843; *d* Petrograd, 2/15 Feb 1916). Russian diplomat and composer. His father was a cousin of Dargomïzhsky. In 1866 he became acquainted with the Balakirev circle. While pursuing a career in the diplomatic service he also composed, but few of his works were completed and, when he was posted to the Balkans, he gave up composition altogether. He was later appointed consul in New York, and on his return to Russia founded the Society for the Unification of the Orthodox and Anglican Churches. Though accepted socially by Balakirev and his friends, Rimsky-Korsakov regarded him as 'bizarre, incomprehensible, eccentric, intelligent, educated and talented, and apparently fit for nothing'. Few were impressed by his music, though Rimsky referred to a 'powerful, purely lyrical gift for composition' and Stasov remarked that his songs were 'full of poetry, talent and intense emotion'.

Lodïzhensky composed parts of an opera, *Dmitry samozvanets* ('The False Dmitry', based on the episode of Russian history used by Musorgsky in *Boris Godunov*), sections of a cantata entitled *Rusalka*, and sketches for a symphony, all of which remain in manuscript. In 1873 he published a set of six songs, which reveal a gift for attractive melody and an ability to create an appropriate and imaginative musical atmosphere. A further set of four songs, *Rekviyem lyubvi* ('Requiem of Love'), was completed in 1880 and performed in 1882 at a musical evening at the home of Nikolay and Aleksandra Molas (née Purgold, Rimsky-Korsakov's sister-in-law) in the presence of Balakirev, Stasov, Glazunov, Borodin and Blumenfeld, but it remained unpublished.

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JENNIFER SPENCER/EDWARD GARDEN

Lodwick. *See* BASSANO family, (2).

Łódź. City in central Poland. It was under Russian domination from 1795 to 1918. From 1844 touring theatre companies, mostly from Warsaw, visited the young industrial city, performing lighter works by Polish composers (Stefani, Kurpiński, Baszny and Duniecki), as well as operas by Weber, Bellini, Donizetti, Rossini and Verdi; Moniuszko's *Halka* was given in 1875 and was followed by his other works. The Victoria Theatre opened in 1877; among the companies that performed here was the successful Opera Łódzka, 1892–6. From 1901 numerous operettas were performed in the newly opened Teatr Wielki. After World War I, operatic life depended on occasional guest performances organized by the Opera Society (from 1925), just as after World War II it relied on regular visits from the Silesian Opera of Bytom (1946–54).

On 18 October 1954 the Society of the Friends of Opera, under the musical direction of Władysław Raczkowski, opened the first permanent opera house in the city, the Opera Łódzka. In 1967 the company moved to the new Teatr Wielki (the largest theatre in Poland outside Warsaw; cap. 1400). Since then it has built a reputation as the best opera company in Poland after those in Warsaw and Poznań, presenting an ambitious repertory, both classical (*Fidelio*, *Mefistofele*, *La Juive* and *Die Walküre*) and modern (works by Henryk Czyż and Romuald Twardowski), and reaching a high standard of singing and production. A second music theatre, the Operetka Łódzka (Łódź Operetta), was opened in 1946.

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KORNEL MICHAŁOWSKI

Łodzia z Kępy, Jan [de Kampa, de Kempa, de familia Łodza, Johannes] (*b* Kępa, Great Poland, before 1300; *d* ?Poznań, 14 April 1346). Polish poet. In 1319 he was chancellor, in 1320–21 archdeacon and from 1335 Bishop of Poznań, and in his official capacity he took an active part in the proceedings against the Knights of the Cross, particularly in 1339 in Warsaw, as well as in other important political events of the period. According to the information provided by Jan Długosz (1415–80) and confirmed in the Włocławski Annual, Łodzia was a great lover of both sacred and secular music and wrote sequences and other liturgical works. Three sequences – *In laudem sancti sacro presuli* (text ed. in Szołdrski and Kowalewicz, 1964), *Paule, doctor egregie* and *Salve, salutis ianua* (texts ed. in AH, x, 1819, xlii, 1903, and in Kowalewicz, 1964) – and an antiphon – *Lux clarescit in via* (in *PL-Kk*, *GNd*) – found among Polish manuscripts can be ascribed to Łodzia; two other works mentioned by Długosz (*Benedicta* and *Tu es Petrus*) have not so far been identified. Existing melodies (ed. Pikulik, 1975) were adapted to suit Łodzia's texts, possibly by the poet himself.

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MIROSŁAW PERZ

Loeffler, Charles [Karl] **Martin** (*b* Schöneberg, nr Berlin, or Mulhouse, Alsace, 30 Jan 1861; *d* Medfield, MA, 19 May 1935). Composer and violinist. He claimed Alsatian birth; his parents, however, were natives of Berlin, and the records of the Hochschule für Musik give one of their residences, Schöneberg, as the composer's birthplace. The later political difficulties endured by his father, including imprisonment (to which Loeffler attributed his father's death), made the son so hostile towards Germany that he adopted French manners, tastes and style. He had his first violin lessons in the late 1860s from a German member of the Russian Imperial Orchestra. By the age of 13 he had decided to become a professional violinist, and from 1874 to 1877 studied violin with Joachim and Eduard Rappoldi and theory with Friedrich Kiel and Bargiel at the Hochschule für Musik in Berlin. He continued his musical studies in Paris, taking private lessons in violin from Massart and in composition from Guiraud. He was a member of Pasdeloup's orchestra for a season, then played in the private orchestra of Paul de Derwies (1879–81).

After the death of Derwies in June 1881, Loeffler left for the USA. Although he returned several times to Europe (he studied violin with Léonard in Paris in 1884), he decided to settle in the country he found 'quick to reward genuine musical merit and to reward it far more generously than Europe', and became an American citizen in 1887. During the 1881–2 season he played in Leopold Damrosch's orchestra in New York. In May 1882 he participated in Theodore Thomas's New York Festival and the following summer in his 'Highway' tour. In the autumn of 1882 Loeffler joined the Boston SO as second concertmaster, a position he held for 21 years, and he became a favourite soloist with the Boston public. He was a proponent of contemporary music and played the American premières of works by such composers as Bruch, Saint-Saëns and Lalo. Loeffler's brother Erich played the cello in the Boston SO. Loeffler was also a popular composer. The first of his works to receive a public performance was one movement of the String Quartet in A minor, played by the Adamowski Quartette in Philadelphia in 1889. The Boston SO gave the première of his first orchestral work, *Les veillées de l'Ukraine*, in 1891.

Loeffler retired from the orchestra at the end of the 1902–3 season. After spending a year (1904–5) in Paris he settled in Medfield, Massachusetts, where he shared his time between his working farm, his thoroughbred horses, and his musical activities. He taught violin and coached chamber ensembles, and founded the female American String Quartette in 1908. For a time he directed a boys' choir in Gregorian chant, and in 1909 visited the Benedictine monastery at Maria Laach, Germany, where he studied chant practice. He remained active in the musical life of Boston, retaining unofficial ties with the Boston SO; he was a member of the board of directors of the Boston Opera Company, and served as an adviser on various competition juries. Loeffler also had interests in New York, serving as an adviser on the foundation of the Juilliard Graduate School (1924).

Loeffler's major occupation was composition. He was a skilled and careful, even fastidious, composer, who was severely self-critical; he repeatedly revised his compositions and withheld most of them from publication. His music was, nevertheless, often performed. Early in his career he was considered avant-garde, primarily for his use of programmatic forms and advanced harmonies. He was also known as a symbolist and was frequently described as decadent for the bizarre and sinister moods that coloured many of his early works (for example *La mort de Tintagiles*, *Rapsodies*, and *Quatre poèmes*). Loeffler espoused no particular school of composition: his technique was based on a Germanic foundation, but his style was most strongly influenced by French composers; he also borrowed heavily from Russian music, especially in early compositions such as the String Sextet, the Quintet, and *Les veillées de l'Ukraine*. His music displays fluid rhythmic and melodic writing, a marked ingenuity of orchestration, and sensitivity to harmonic colour.

Loeffler supported American musical activity and admired many native composers. With the exception of some works that incorporated jazz elements (for example, the Partita for violin and piano), however, he did not attempt to write in an American style. He drew from a variety of literary inspirations, including Virgil, St Francis, Gogol, Whitman, Poe, Yeats, Maeterlinck, and Verlaine. His musical interests, equally eclectic, ranged from Gregorian chant (used notably in *Canticum fratris solis* and Music for Four Stringed Instruments) to national musics (the *Divertissement espagnol* and the Five Irish Fantasies draw respectively on Spanish and Irish themes).

A man of aristocratic bearing and cosmopolitan culture, Loeffler was extremely well read (especially in French literature) and was esteemed as an intellectual as well as an artist. John S. Sargent, who painted his portrait, was among his friends. Among the many honours Loeffler received as a composer were membership in the National Institute of Arts and Letters (1908), which later awarded him a Gold Medal (1920), an honorary doctorate from Yale (1926), and election to the American Academy of Arts and Letters (1931). He was also named an Officer de l'Académie des Beaux Arts (1906) and a Chevalier of the Legion d'Honneur (1919).

WORKS

STAGE

Ouverture pour le T.C. Minstrel Entertainment (incid music), 2 vn, pf, Boston, ?1906
The Passion of Hilarion (op, 1 act and 2 tableaux, W. Sharp), 1912–13 (Boston, 1936)
Les amants jaloux (op, Loeffler), 1918
The Peony Lantern (op, Loeffler, after Okakura-Kakuzo), *c*1919
The Countess Cathleen (incid music, W.B. Yeats), 1924, Concord, MA, 8 May 1924, lost
The Reveller (incid music, D. Sargent), 1925, Boston, 22 Dec 1925 (New York, 1926)

ORCHESTRAL

Les veillées de l'Ukraine, vn, orch, 1890, arr. vn, pf, *c*1891; rev. 1899; 1st movt separately rev. as Rapsodie russe, vn, pf, 2nd movt separately rev. as Une nuit de Mai, vn, orch
Morceau fantastique (Fantastic Concerto), vc, orch, 1893
Divertissement, a, vn, orch, op.1, 1894, arr. vn, pf, *c*1895
La mort de Tintagiles, 2 va d'amore, orch, op.6, 1897, rev. 1 va d'amore, orch, 1900
Divertissement espagnol, sax, orch, 1900
Poem (La bonne chanson; Avant que ru ne t'en ailles), 1901, rev. 1915
La villanelle du diable, op.9, 1901 [rev. of no.3 of Rapsodies: see SONGS]
A Pagan Poem, op.14, 1906 [rev. of Poème païen: see CHAMBER]
Hora mystica, orch, male chorus, 1915
Memories of my Childhood (Life in a Russian Village), 1924
Evocation, orch, female chorus, l930
Poeme: scène dramatique, vc, orch, lost [arr of work for vc, pf: see CHAMBER]
Untitled work, str orch, org, inc.

SOLO VOCAL WITH ORCHESTRA

5 Irish Fantasies (W.B. Yeats), 1920; Canticum fratris solis (G. Perara), 1925, arr. female chorus, 1925; La cloche fêlée (C. Baudelaire), Sérénade (P. Verlaine) [arrs. of nos. 1 and 4 of Quatre poèmes: see SONGS]

CHAMBER

3 or more insts: Str Qt, a, 1889; Str Sextet, *c*1891, 2nd movt rev. as Le passeur d'eau, 1900; Qnt (Lyrisches Kammermusikstück/Eine Frühlingsmusik), 3 vn, va, vc, 1894; Octet, 2 cl, hp, 2 vn, va, vc, db, *c*1896; Le passeur d'eau, str sextet, 1900; 2 tapsodies, ob, va, pf, 1901 [rev. of L'étang, La cornemuse from Rhapsodies: see SONGS]; Poème païen (Poème antique), 2 fl, ob, cl, eng hn, 3 tpt, 2 hn, va, db, pf, 1902, rev. 3 tpt, 2 pf, 1902, lost; Ballade carnavalesque, fl, ob, sax, bn, pf, 1902; Music for 4 Str Insts, str qt, 1917–19; Historiettes, str qt, hp, 1922; Paraphrase on 2 Western Cowboy Songs (The Lone Prairie), sax, va d'amore, pf, unfinished
1–2 insts: Danse bizarre, vn, 1851; Berceuse, vn, pf, by 1884; Vn Sonata, 1886, lost; Les veillées de l'Ukraine, vn, pf, *c*1891; Requiem, vn, by 1894; Divertissement, vn, pf, *c*1895; Norske land, va d'amore, pf, rev. as Eery Moonlight, vn/va d'amore, pf, rev. as Norse saga, db, pf, 1929; Poème: scène dramatique (Poème espagnole/Conte espagnole), vc, pf, 1916; Cynthia, vn, pf, 1926; Partita, vn, pf, 1930; Airs tziganes, vn, pf; Allegretto, vn, pf; Barcarolle, vn, pf; Capriccio Russe, vn, pf; Divigations sur des airs tziganes (Repülj fecske'm), vn, pf; Grave, vn, pf; Joe Bibb (Joe Bibb: the Clown), vn, pf; Mescolanza 'Olla Podrida', va d'amore, pf; Une nuit de Mai, vn, pf, inc. [rev. of 2nd movt of Les veillées de l'Ukraine: see ORCHESTRAL]; Rapsodie russe, vn, pf [rev. of 1st movt of Les veillées de l'Ukraine, see ORCHESTRAL]; Rêverie-barcarolle, vn, pf; Romance russe, vn, pf; Rondo, vn, pf; Spring Dance (Danse norvégienne), vn, pf; Tarantella, vn, pf; III, vn, pf, inc. [rev. of 4th movt of Les veillées de l'Ukraine: see ORCHESTRAL]; Zapateado, vn, pf

CHORAL

L'archet (C. Cros), S, female chorus 4vv, va d'amore, pf, op.26, *c*1900; The Sermon on the Mount, female chorus 4vv, 2 va d' amore, b viol, hp, org, inc.; Ps. cxxxvii (By the rivers of Babylon), female chorus 4vv, 2 fl, vc, hp, org, op.3, *c*1901 (1907), version with pf acc. (1907); For One who Fell in Battle (T.W. Parsons), 8vv, 1906, rev. 1911 as Ode for One who Fell in Battle (1911); Poème mystique (G. Kahn), boys' chorus, chorus, 4 hn, 2 ob, hp, org, 1907; Beat! Beat! Drums! (Drum Taps) (W. Whitman), unison male vv, pf, 1917, version with wind, brass, perc acc. (1932); version with pf, 4 tpt, fifes, perc; Drei Marienlieder (Angelus Domini), 8vv, 1919–20; Canticum fratris solis, female chorus 3vv, 1925; Prière (R. Dévigne), 4vv, pf, 1926, arr. 1v, pf, 1926]; Ave maris stella, S, boys' chorus, str orch, pf, org

SONGS

Edition: *C.M. Loeffler: Selected Songs with Chamber Accompaniment*, ed. E. Knight, RRAM (1988)
(*all for 1v, pf, unless otherwise stated*)

La chanson des ingénues (P. Verlaine), 1v, va, pf, *c*1893; Harmonie du soir (C. Baudelaire), 1v, va/va d'amore, pf, *c*1893; La lune blanche (Verlaine), 1v, va, pf, *c*1893; Rêverie en sourdine (Verlaine), 1v, va, pf, *c*1893; Le rossignol (Verlaine), 1v, va, pf, *c*1893; 4 poèmes, 1v, va, pf, *c*1893, op.5 (1904): La cloche fêlée (Baudelaire), Dansons la gigue! (Verlaine), Le son du cor s'affige vers les bois (Paysage triste) (Verlaine), Sérénade (Verlaine); Rapsodies (M. Rollinat), 1v, cl, va, pf, 1898: L'étang, La cornemuse, La villanelle du diable
4 mélodies (G. Kahn), op.10, 1899: Timbres oubliés, Adieu pour jarnais, Les soirs d'automne, Les paons
Bolero triste (Kahn), (1v, pf)/(1v, vn, pf), 1900; Le flambeau vivant (Baudelaire), *c*1902, lost; A une femme (Verlaine), (1v, pf)/(1v, vn, pf), 1904; 4 Poems, op.15, 1905: Sudden Light (D.G. Rossetti), A Dream Within a Dream (E.A. Poe), To Helen (Poe), Sonnet (G.C. Lodge); Der Kehraus (J.F. von Eichendorff), 1906; Vereinsamt (F. Nierzsche), 1906; The Wind among the Reeds (Yeats), 1906–7: The Hosting of the Sidhe, The Host of the Air [rev. in 5 Irish Fantasies, 1920]; Je te vis (Hommage) (Kahn), 1908; Ton souvenir est comme un livre bien-aimé (A. Samain), by 1911; Hymne (Dévigne), S, str qnt, org, pf, 1919: Hymne d'église, Hymne à Dieu, Prière; 5 Irish Fantasies, 1920: The Hosting of the Sidhe, The Host of the Air (Yeats), The Fiddler of Dooney (Yeats), The Ballad of the Foxhunter (Yeats), Caitilin ni Ullachain (W. Heffernan); Vieille chanson d'amour (15th century), 1925; Prière (Dévigne), 1926 (Boston, 1936); Busslied; Girl and Boy Guides Prayer Hymn; Les hirondelles (A. d'Hotelier); Madrigal (P. Bourget); Marie (A. de Musset); Rêverie; Vassar College Song

OTHER WORKS

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Pedagogical: Violin Studies for the Development of the Left Hand, 1920 (New York, 1936); Vn Exercises
*c*50 arrs., most for vn/va d'amore/other str inst, pf, of works by other composers
Cadenzas: Saint-Saëns: Vn Conc. op.1, 1893, Morceau de concert, op.62, 1894; Brahms: Vn Conc. op.77, 1897; Paganini: Vn Conc. op.6
MSS in *US-Bc*, *Bgm*, *NH*, *Spma*, *Wc*
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ELLEN KNIGHT

Loeillet. Flemish family of instrumentalists and composers (fig.1).

(1) Pieter [Pierre Noël] **Loeillet** (*b* Ghent, bap. 21 May 1651; *d* Ghent, 2 Nov 1735). Violinist and concertmaster. Second son of Jacques Loeillet and his wife Barbe (née Seneschal). He was a violinist and concertmaster at Ghent, and from 1715 to 1730 he worked at Bordeaux. His younger brother, Jean Baptiste François Loeillet (1653–85), was a surgeon at Ghent.

(2) Pierre Loeillet (*b* Ghent, bap. 20 April 1674; *d* Ghent, 24 Nov 1743). Violinist, nephew of (1) Pieter Loeillet. He was the eldest son of Jean Baptiste François Loeillet by his first wife, Catherine (née van der Fonteyn); he succeeded his uncle Pieter Loeillet as violinist at the cathedral of St Baaf in Ghent.

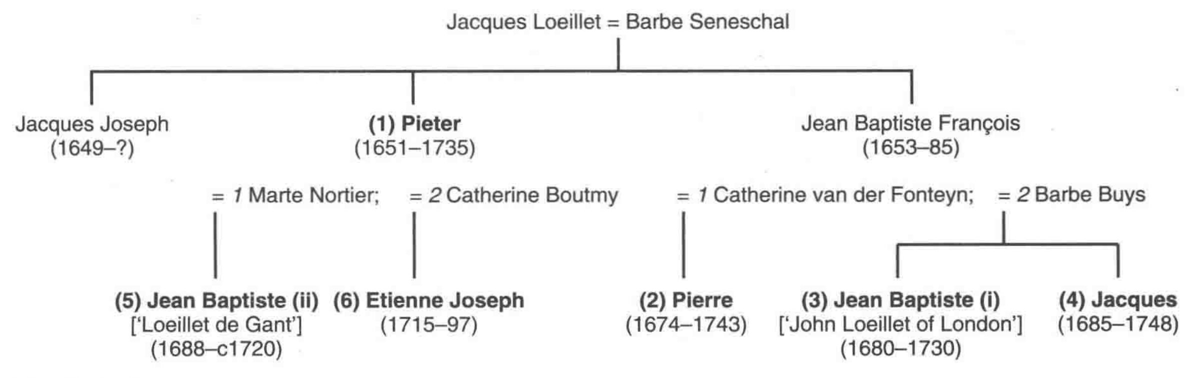
(3) Jean Baptiste Loeillet (i) ['John Loeillet of London'] (*b* Ghent, bap. 18 Nov 1680; *d* London, 19 July 1730). Composer, nephew of (1) Pieter Loeillet. He was the son of Jean Baptiste François Loeillet by his second wife, Barbe (née Buys); he is often confused with (5) Jean Baptiste Loeillet (ii) ('Loeillet de Gant'). In view of his father's death in 1685, it is possible that John Loeillet was brought up by his uncle Pieter Loeillet. He settled in London in about 1705, where his surname was often rendered more or less phonetically as 'Lullie' or 'Lully', and he anglicized his first name to John. He is mentioned in 1707 as a member of the Drury Lane orchestra, and a year or two later he appears as principal oboist (and flautist) in Heidegger's list of the opera band at the Queen's Theatre, Haymarket. In 1710 or soon after he started weekly concerts at his house in Hart Street, Covent Garden, where, on a famous occasion (probably in December 1714), Corelli's concerti grossi op.6 were first played in England. Loeillet became a celebrated master and teacher of the harpsichord. There is a tradition, which may well be true, that he was chiefly responsible for introducing the transverse flute as a fashionable instrument in England. In 1722, with Handel, Croft and others, he tested a new organ at St Dionis Backchurch. Later in his life Loeillet moved to East Street near Red Lion Square, where he died. In his will, dated 1 May 1729 and proved 9 September 1730, he left bequests to his half-brother (2) Pierre Loeillet in Ghent, to his sister Catherine and to his brother (4) Jacques Loeillet in Munich; his young cousin at Bordeaux, (6) Etienne Joseph Loeillet, received a legacy and the 'very Best of my Absecords', and the residuary legatee was (1) Pieter Loeillet 'my oncle att Bordeaux in France', also to receive 'my ... Collection of musick boocks ... and musickell instruments consisting in violins, Flutes of all kind, Bass violins'.

John Loeillet of London's nine suites of lessons for harpsichord or spinet are in the English keyboard tradition and include such characteristically English movements as the hornpipe and cibell. They are competently written and make modest technical demands, but do not approach the quality of those of his English contemporaries Blow and Croft. His instrumental sonatas fall into the *sonata da chiesa* pattern, usually comprising a slow first movement in common time, a fast *alla breve* fugal movement (often with a bass of running quavers), a sarabande-like slow movement requiring much ornamentation, and a lightweight gigue. Within these limits Loeillet used a markedly different style for each of the three groups of instruments for which he was writing. His six trio sonatas for recorder and oboe and the six sonatas for recorder are his most conservative works, and they follow the stereotyped formula of movements; the bass simply supports the melodic parts, but the two treble voices have almost equal status, whereas in the trio sonatas for two like melodic instruments the second part is subordinate to the first. The six trio sonatas for two flutes are less predictable in style than those for recorder and oboe, and more forward-looking: Loeillet used long melodic lines with suspensions, and upper parts in parallel 3rds and 6ths. The trio sonatas for two violins represent Loeillet at his most adventurous, containing idiomatic string figures and expansive themes based on arpeggios reminiscent of Corelli and Vivaldi, and the cello part is more consistently integrated into the musical texture.

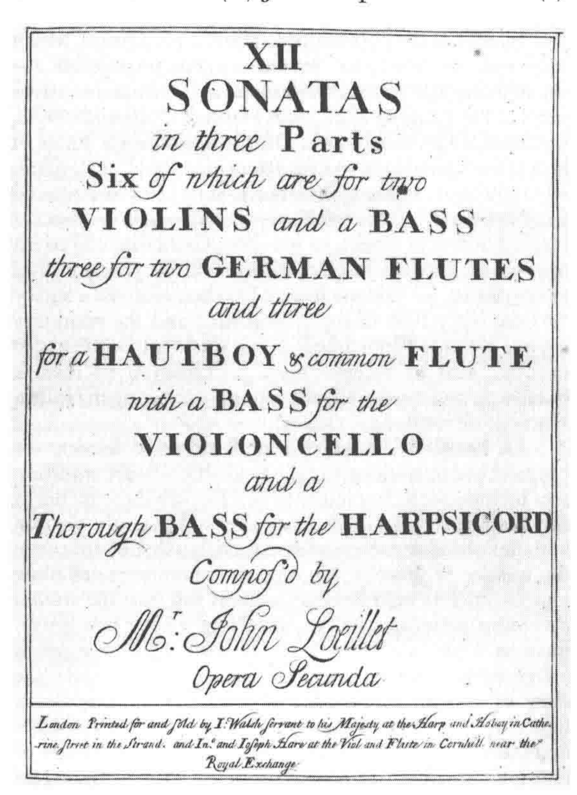
WORKS

all published in London

Lessons (e, D, g), hpd/spinet (*c*1712); ed. in MMBel, i (1932)
[6] Sonatas for Variety of Instruments (F, G, g, D, C, e), op.1 (1722); nos.1, 3, 5 for rec, ob, bc; 2, 4, 6 for 2 fl, bc



1. *Loeillet family tree*



XII
SONATAS
in three Parts
Six of which are for two
VIOLINS and a BASS
three for two GERMAN FLUTES
and three
for a HAUTBOY & common FLUTE
with a BASS for the
VIOLONCELLO
and a
Thorough BASS for the HARPSICORD
Compos'd by
Mr. John Loeillet
Opera Secunda

London Printed for and sold by I: Walsh servant to his Majesty at the Harp and Hoboy in Catherine street in the Strand. and Jn.o and Joseph Hare at the Viol and Flute in Cornhill near the Royal Exchange

2. *Title-page of Jean Baptiste Loeillet (i)'s 12 Sonatas in Three Parts op.2 (London: Walsh & Hare, c1725)*

6 Suits of Lessons (g, A, c, D, F, E♭), hpd/spinet (1723/*R*); ed. in MMBel, i (1932)
12 Sonatas in Three Parts (B♭, F, A, d, G, c, E, b, g, e, D, G), op.2 (*c*1725); nos.2, 4, 6 for rec, ob, bc; 8, 10, 12 for 2 fl, bc; others for 2 vn, bc
12 Solos (C, d, F, a, g, d, e, G, D, b, D, G), op.3 (1729); nos.1–6 for rec, bc; 7–12 for fl, bc

(4) **Jacques** [Jacob] **Loeillet** (*b* Ghent, bap. 7 July 1685; *d* Ghent, 28 Nov 1748). Composer and oboist, younger brother of (3) Jean Baptiste Loeillet (i). He was an oboist to the Elector of Bavaria while the latter was in the Netherlands, and in 1726 he moved to the elector's court at Munich; later he became *hautbois de la chambre du roi* at Versailles. In 1746 he returned to Ghent. His widow received a pension from the king of France.

All his extant sonatas are in the *sonata da chiesa* pattern, although they include four movements with French titles. His six solo sonatas are more substantial works than the six duets.

WORKS

6 sonates (G, D, b, A, G, e), 2 fl/vn, op.4 (Paris, 1728)
6 sonates (e, G, g, D, b, G), fl/vn, bc, ?op.5 (Paris, 1728); ed. A. and C. Manners (London, *c*1982–3); ed. R.P. Block (Monteux, *c*1985)
Opp.1–3 unknown
2 concertos, *D-ROu*: E♭, ob, str; D, fl, 2 vn, bc

(5) **Jean Baptiste Loeillet** (ii) ['Loeillet de Gant'] (*b* Ghent, bap. 6 July 1688; *d* Lyons, *c*1720). Composer, son of (1) Pieter Loeillet. He was the eldest son of Loeillet by his first wife, Marte (née Nortier). Loeillet de Gant, as he styled himself on all his published compositions, went to Lyons in the service of the archbishop, Paul-François de Neufville de Villeroy, and died there at an early age – before 1729 and probably about 1720. He has often been confused with his cousin (3) Jean Baptiste Loeillet (i). 48 sonatas for recorder and continuo, together with some other works, were composed by Loeillet de Gant and published in Amsterdam between about 1710 and 1717, and republished in London by Walsh & Hare between about 1712 and about 1722.

His sonatas are in the Italian style of Corelli and are generally of the *sonata da chiesa* type, although some (especially op.3 onwards) include several movements with named dances such as allemanda, sarabanda, gavotta and giga and have more than four movements. The bass parts are more independent than those of John Loeillet of London, not only in the fugal second movements, where they may play an equal part, but also in the slow movements, where they often have their own rhythmic patterns throughout the movement; his basses often start a movement with two or three bars solo before the recorder enters. Loeillet de Gant had a stronger contrapuntal sense than his two cousins; occasionally his fugal movements have clearly differentiated countersubjects but they lack the skill shown by many of his contemporaries. Unlike John Loeillet, Loeillet de Gant ornamented many of his slow movements in the French manner, with flourishes of demisemiquavers and *notes perdues* (the 'little note that does not enter into the bar'; Marais: *Pièces à une et à deux violes*, 1686).

WORKS
all published in Amsterdam

op.
1 12 sonates (a, d, G, F, B♭, C, c, d, g, F, G, e), rec, bc (*c*1710); ed. G. Orbán (Budapest, *c*1988)
2 12 sonates (F, g, d, B♭, c, G, e, F, g, D, g, a), rec, bc (1714)
3 12 sonates (C, B♭, g, G, c, e, E♭, F, B♭, d, A, e), rec, bc (1715); ed. M. István (Budapest, *c*1986)
4 12 sonates (d, a, F, G, c, g, D, F, G, C, f, a), rec, bc (1716); ed. M. István (Budapest, *c*1986)
5 6 sonates (e, b, d, D, G, g), fl, ob/vn, bc, bk 1 (1717); (D, e, G, g, C, e), bk 2 (1717)

(6) **Etienne Joseph Loeillet** (*b* Macon, bap. 18 Sept 1715; *d* Brussels, 10 Dec 1797). Violinist and organist, son of (1) Pieter Loeillet by his second wife, Catherine (née Boutmy). He was a violinist and organist at the cathedral of St Michel et Ste Gudule in Brussels for about 40 years.

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ALEC SKEMPTON, LUCY ROBINSON

Loer, Adam. *See* AQUANUS, ADAM.

Loeschhorn [Löschhorn], **Carl Albert** (*b* Berlin, 27 June 1819; *d* Berlin, 4 June 1905). German pianist and composer. He was a pupil of Ludwig Berger from 1837, and later studied at the Royal Institute for Church Music in Berlin, where his teachers included A.E. Grell and A.W. Bach; he became a piano teacher at the institute in 1851 and professor in 1858. From 1846 Loeschhorn, together

with the brothers Adolf and Julius Stahlknecht, formed a trio which gained fame within Germany and toured Russia in 1853. Loeschhorn was widely known as a composer of salon pieces, studies and sonatas for piano, as well as chamber music, and for his publication of *Wegweiser in der Pianoforte-Literatur* (with J. Weiss; Berlin, 1862, 2/1877) and *Führer durch die Klavier-Literatur* (Berlin, 1886, 2/1895).

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CHRISTOPHER FIFIELD

Loesser, Frank (Henry) (*b* New York, 29 June 1910; *d* New York, 28 July 1969). American lyricist, composer, librettist and publisher. The son of a noted piano teacher and the half brother of Arthur Loesser (1894–1969), concert pianist, author, and for many years professor of piano at the Cleveland Institute, Frank grew up in a musical home that disdained popular culture. He enrolled at the City College of New York at the age of 15, but failed nearly every subject. After his father died unexpectedly in 1926, Loesser gained temporary employment with a succession of newspapers, at the same time working in various and often unusual jobs, including those of a process server and a restaurant reporter. He began writing song lyrics in his late teens. In 1931, while working for the publishers Leo Feist, he sold his first song lyric, *In Love with a Memory of You*, with music by the future eminent American composer, William Schuman. After several more years of writing and selling song lyrics, in 1936 Loesser and composer Irving Actman managed to have several songs interpolated into a revue, *The Illustrators' Show*. Although the revue was a critical débâcle and rapidly folded, their songs won them a six-month contract with Universal Studios. For the next six years Loesser wrote more than 100 lyrics for various composers, most notably Hoagy Carmichael (*Heart and Soul* and *Two Sleepy People*), Burton Lane (*How'dja like to love me* and *Says My Heart*) and Jule Styne (*I don't want to walk without you*). In 1942 Loesser published his first song as a composer as well as lyricist, *Praise the Lord and pass the ammunition*, an immediate success that quickly sold more than two million records and one million copies of sheet music. In addition to composing several other popular World War II songs (*What do you do in the infantry?* and *Rodger Young*) and the music to several revues as Private First Class Loesser, he would also, with increasing frequency, compose both the music and lyrics for films. One of these songs, *Baby, it's cold outside* (1944), a party-piece duet with his first wife, Lynn Loesser, eventually appeared in *Neptune's Daughter* (1948) and won an Academy Award.

Loesser's Broadway score, *Where's Charley?* (1948), based on Brandon Thomas's perennially popular 1892 play, *Charley's Aunt*, was conceived as a star vehicle for Ray Bolger. Backed by enterprising novice producers Cy Feuer and Ernest Martin and drawing on the extensive authorial and directorial experience of George Abbott, *Where's Charley?* derived much of its humour from Bolger's frantic switches of costume between Charley and his aunt. Despite many imaginative touches, the show is best remembered for 'Once In Love with Amy', which Bolger sang to and notably with his audiences until the show closed as the tenth-longest running musical up to that time. Loesser's next musical *Guys and Dolls* (1950), based on Damon Runyon stories about the gruff but lovable tinhorn gamblers and the devoted Salvation Army missionaries who inhabit Times Square, produced by Feuer and Martin this time under the direction of George S. Kaufman, is widely regarded as one of Broadway's most perfect amalgamations of story, music and stagecraft. After winning the Tony Award for best musical, Loesser's second successive hit would also emerge as a popular film in 1955 and return to Broadway and London regularly, most remarkably in a 1992 Broadway revival that lasted for three seasons. In 1952 he composed eight songs for film producer Samuel Goldwyn and his star, Danny Kaye, a fictional account of the famed story teller, *Hans Christian Andersen*.

By this time Loesser had begun the four-year challenge of writing the libretto as well as the lyrics and a vast score for *The Most Happy Fella*, a process observable in 16 sketchbooks with mostly datable entries and many other subsequent drafts. The poignant story, adapted from Sidney Howard's Pulitzer Prize-winning play, *They Knew What They Wanted* (1924), was a popular success, both in 1956 and in two New York revivals of the early 1990s. Nevertheless, Loesser's self-designated 'opera with a lot of music', with its heterogeneous assortment of classical and popular styles, has only gradually approximated the critical and popular stature of the more consistently vernacular, homogeneous, and less operatic *Guys and Dolls*. Beginning in 1948 he began to acquire the rights to his own material, and by 1950 had formed the Frank Music Corporation and began to seek out other promising songwriters. Starting with *Kismet* (1953) he would publish all the future musicals of Robert Wright and George Forrest, and he also played a large part in discovering and developing the talents and careers of Richard Adler and Jerry Ross and Meredith Willson, as well as publishing Adler and Ross's *The Pajama Game* (1954) and *Damn Yankees* (1955) and Willson's *The Music Man* (1957).

In 1960 Loesser experienced his first Broadway failure with *Greenwillow*, a musical based on the charmingly bucolic but undramatic novel by B.J. Chute. The following year he and his collaborators achieved great success again with *How to Succeed in Business without Really Trying*, which eventually surpassed *Guys and Dolls* as the most popular musical of his career. A clever, good-natured, yet often wickedly irreverent satire on the world of business adapted from Shepherd Mead's best selling handbook, *How to Succeed*, it earned for Loesser another New York Drama Critics Circle Award after those for *Guys and Dolls* and *The Most Happy Fella*, also his second Tony Award, and became only the fourth musical to win the Pulitzer Prize for drama. Loesser's last completed musical, *Pleasures and Palaces* (1965), which Samuel Spewack, Loesser and director-choreographer Bob Fosse adapted from Spewack's unsuccessful 1961 play *Once There Was a Russian*, closed out of town in Detroit. He abandoned his final incomplete musical based on a story by Budd Schulberg, *Señor Discretion Himself*, one year prior to his death from lung cancer in 1969. He was survived by his second wife, Jo Sullivan, a talented singer who created the role of Rosabella in *The Most Happy Fella*, and by two children from each of his marriages, the oldest of whom, Susan Loesser, wrote his first biography (New York, 1993).

Throughout his productive career, first as a lyricist for films and then as a composer-lyricist for films and musicals

in the tradition of Berlin and Porter, Loesser exhibited a rare knack for capturing the humour as well as the humanity of a dramatic situation with catchy vernacular lyrics that invariably match their readily accessible cultivated and vernacular melodies, despite the fact that – with the exception of 'Standing on the Corner' from *The Most Happy Fella* and 'I believe in you' from *How to Succeed . . .* – relatively few songs from his musicals became major hits. Perhaps more than Berlin and Porter, his show-stopping Broadway songs, regularly displaying an unprecedented degree of imaginative counterpoint and harmony, typically function as miniature scenes that advance the action as well as our understanding of his characters.

WORKS
(selective list)

STAGE

unless otherwise stated, all are musicals, music by Loesser and dates are those of first New York performance; writers shown as (lyricist; book author)

The Illustrator's Show (revue, Loesser; Liebman, O. Soglow and others), 48th St, 22 Jan 1936, music I. Actman and others [incl. Bang the bell rang (music: Actman)]

Skirts (revue, mostly Loesser and H. Rome), Cambridge, London, 25 Jan 1944, music mostly Loesser and Rome

About Face! (revue, Loesser, J. Livingston and others; A. Auerbach and others), Camp Shanks, 26 May 1944, music Loesser, Livingston and others [incl. One Little WAC (music: E. Dunstedter)]

Hi, Yanks! (revue, Loesser, A. North and others; Auerbach and others), Theatre No.5, Fort Dix, NJ, 7 Aug 1944, music Loesser, North and others

PFC Mary Brown (revue, mostly Loesser; Auerbach and others), *c*Nov 1944, music mostly Loesser [incl. PFC Mary Brown]

OK, U.S.A.! (revue, probably Loesser), *c*June 1945

Where's Charley? (2, Loesser; G. Abbott after B. Thomas: *Charley's Aunt*), orchd T. Royal, H. Spialek and P.J. Lang, St James, 11 Oct 1948 [incl. Make a miracle; My darling, my darling; Once in Love with Amy]; film 1952

Guys and Dolls (2, Loesser; J. Swerling and A. Burrows, after D. Runyon), orchd G. Bassman and Royal, 46th St, 24 Nov 1950 [incl. Adelaide's Lament, Fugue for Tinhorns, Guys and Dolls, If I were a bell, I'll know, I've never been in love before, Luck be a lady tonight, My Time of Day, Sit down, you're rockin' the boat]; film 1955 [incl. Pet me, Poppa; A Woman in Love]

The Most Happy Fella (3, after S. Howard: *They Knew What They Wanted*), orchd D. Walker, Imperial, 3 May 1956 [incl. Big D, Happy to Make your Acquaintance, How Beautiful the Days; Joey, Joey, Joey; The Most Happy Fella, My heart is so full of you; Somebody, Somewhere; Standing on the Corner]

Greenwillow (2, Loesser; L. Samuels and Loesser, after B.J. Chute), orchd. R. Ginzler, Alvin, 8 March 1960 [incl. The Music of Home, Never will I marry]

How to Succeed in Business without Really Trying (2, Loesser; Burrows, J. Weinstock and W. Gilbert, after S. Mead), orchd Ginzler, 46th St, 28 Mar 1963 [incl. Brotherhood of Man, The Company Way, Happy to Keep his Dinner Warm, I believe in you]; film 1967

Pleasures and Palaces (Loesser; Loesser and S. Spewack, after Spewack: *Once there was a Russian*), orchd Lang, Fisher Auditorium, Detroit, 11 Mar 1965

Señor Discretion Himself (Loesser; Loesser, after B. Schulberg), Musical Theatre Works, 20 Nov 1985

FILM SONGS

Lyrics by Loesser, composer in parentheses: The Moon of Manakoora (A. Newman), in *The Hurricane*, 1937; Blame it on the Danube (H. Akst), in *Fight for Your Life*, 1937; Heart and Soul (H. Carmichael), in *A Song is Born*, 1938; How d'ja like to love me (B. Lane), Moments Like This (Lane), I fall in love with you every day (M. Sherwin), in *College Swing*, 1938; Says My Heart (Lane), in *Cocoanut Grove*, 1938; Small Fry (Carmichael), in *Sing You Sinners*, 1938; Two Sleepy People (Carmichael), in *Thanks for the Memory*, 1938

Fidgity Joe (M. Malneck), Strange Enchantment (F. Hollaender), in *Man About Town*, 1939; The Boys in the Backroom (Hollaender), in *Destry Rides Again*, 1939; The lady's in love with you (Lane), in *Some Like It Hot*, 1939; Say it (J. McHugh), in *Buck Benny Rides Again*, 1940; I hear music (Lane), in *Dancing on a Dime*, 1940; Dolores (L. Alter), in *Las Vegas Nights*, 1941; I'll never let a day pass by, Kiss the boys goodbye, Sand in my Shoes (V. Schertzinger), in *Kiss the Boys Goodbye*, 1941

Katy-Did, Katy-Didn't (Carmichael), We're the couple in the castle (Carmichael), in *Mr. Bug Goes to Town*, 1941; I don't want to walk without you (J. Styne), in *Sweater Girl*, 1942; Touch of Texas, Can't get out of this mood, I get the neck of the chicken (McHugh), in *Seven Days Leave*, 1942; Jingle Jangle Jingle (J. Lilley), in *The Forest Rangers*, 1942; Let's get lost, Murder, He says (McHugh), in *Happy Go Lucky*, 1943; The Dreamer, How sweet you are, I'm riding for a fall, Love isn't born, it's made, They're either too young or too old (A. Schwartz), in *Thank Your Lucky Stars*, 1943

Lyrics and music by Loesser: Spring will be a little late this year, in *Christmas Holiday*, 1944; In My Arms, in *See Here, Private Hargrove*, 1944 [with T. Grouya]; I wish I didn't love you so, Poppa don't preach to me, The Sewing Machine, in *The Perils of Pauline*, 1947; Tallahassee, in *Variety Girl*, 1947; Baby, it's cold outside, in *Neptune's Daughter*, 1947; Red Hot and Blue, in *Red Hot and Blue*, 1949; Roseanna, in *Roseanna McCoy*, 1949; Anywhere I Wander, I'm Hans Christian Andersen, The King's New Clothes, No Two People, Thumbalina, Inchworm, Wonderful Copenhagen, in *Hans Christian Andersen*, 1952

Other films, lyrics by Loesser unless otherwise stated, composer in parentheses: Blossoms on Broadway (Sherwin), 1937; Vogues of 1938 (Sherwin), 1937; Freshman Year (Actman), 1938; Men with Wings (Carmichael), 1938; Spawn of the North (Lane), 1938; Stolen Heaven (Sherwin), 1938; Cafe Society (Lane, L. Shuken), 1939; The Gracie Allen Murder Case (Malneck), 1939; Hawaiian Nights (Malneck), 1939; Invitation to Happiness (Shuken), 1939; Island of Lost Men (Hollaender), 1939; Saint Louis Blues (Carmichael, Lane, Malneck), 1939; Zaza (Hollaender), 1939

The Farmer's Daughter (Hollaender), 1940; Johnny Apollo (A. Newman, L. Newman), 1940; Moon Over Burma (Hollaender, H. Revel), 1940; Seven Sinners (Hollaender), 1940; A Night at Earl Carroll's (Hollaender, G. Niesen), 1940; Northwest Mounted Police (V. Young), 1940; The Quarterback (Malneck), 1940; Seventeen (Hollaender, Niesen), 1940; Typhoon (Hollaender), 1940; Youth Will Be Served (L. Alter), 1940

Aloma of the South Seas (Hollaender), 1941; Caught in the Draft (Alter), 1941; The Fleet's In (Schertzinger), 1941; Glamour Boy (Schertzinger), 1941; Hold Back the Dawn, 1941; Sailors on Leave (Styne), 1941; Sis Hopkins (Styne), 1941; World Premiere (Lane), 1941; Beyond the Blue Horizon (Styne), 1942; Priorities on Parade (Styne), 1942; Reap the Wild Wind (Young), 1942; This Gun for Hire (J. Press), 1942; Tortilla Flat (F. Waxman), 1942; True to the Army (H. Spine), 1942

Swing Your Partner (Styne), 1943; Tornado (Hollaender), 1943; Jam Session (McHugh), 1944; Moon over Las Vegas (McHugh), 1944; You Can't Ration Love (Styne), 1944; Duffy's Tavern (Loesser), 1945 [lyrics, Burrows]; Her Lucky night (McHugh), 1945; Let's Dance (Loesser), 1950; Malaya (Styne), 1950; The Flaming Feather (Sherwin), 1951; With a Song in My Heart (A. Schwartz), 1952

OTHER SONGS

lyrics and music by Loesser, unless otherwise stated; other composers in parentheses

I'm in love with a memory of you (W. Schuman), 1931; Doesn't that mean anything to you (B. Emmerich), 1934; Goo Goo Ge'Da (E. Breuer), 1934 [lyrics with B. Frisch and R. Leveen]; I wish I were twins (J. Meyer), 1934 [lyrics with E. DeLange]; Junk Man (Meyer), 1934 [lyrics with DeLange]; A Tree in Tipperaray (Actman), 1936; The last thing I want is your pity (1938); Hello Mom (Dunstedter), 1942; Praise the Lord and pass the ammunition, 1942; Have I stayed away too Long?, 1943; What do you do in the infantry?, 1943

Salute to the Army Services Forces, 1944; My Lady (collab. W. Stein), 1945; Rodger Young, 1945; Wave to me, 1945; Bloop, Bleep!, 1947; A Tune for Humming, 1947; What are you doing New Year's Eve, 1947; The Feathery Feelin', 1948; On a Slow Boat to China, 1948; Hoop-Dee-Doo, 1950; All is forgiven, 1953; Just Another Polka (collab. M. DeLugg), 1953

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S. Green: *The World of Musical Comedy* (New York, 1960, rev. and enlarged 4/1980)

M.A. Mann: *The Musicals of Frank Loesser* (diss., CUNY, 1974)

Frank Loesser Remembered (New York, 1977) [incl. list of published songs]

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GEOFFREY BLOCK

Loetti, Gemignano. *See* CAPILUPI, GEMIGNANO.

Loevendie, Theo (*b* Amsterdam, 17 Sept 1930). Dutch composer. His musical career began in the Amsterdamse Postharmonie wind band, in which he played the clarinet. He soon started composing for bands which he formed with friends, in a jazz idiom inspired by the music of Benny Goodman, and later Parker, Gillespie and Ellington; he subsequently began to play the alto saxophone. After completing his military service he became a professional musician, formed his own quintet and gave concerts in night clubs. As a member of an international light orchestra, he travelled in the early 1950s to Turkey, where he acquired a lifelong fascination for Turkish folk music. Back in the Netherlands he decided at the age of 25 to enter the Amsterdam Conservatory, where he studied with Mulder and Orthel (composition) and Ru Otto (clarinet). He became active in improvised music, and as the leader of the Boy Edgars Big Band and later of his own Theo Loevendie Consort, he developed in the 1960s into one of the most successful Dutch jazz musicians, gaining an international reputation.

After his début as a composer in 1969 with *Scaramuccia* for clarinet and orchestra, Loevendie gradually emerged as a leading Dutch composer. He became a lecturer at the conservatories of Rotterdam (theory and composition) and Amsterdam (composition) and in the 1970s organized informal but influential STAMP concerts (Foundation for Alternative Music Practice), in which widely differing musical genres were presented on the same evening. He received many prizes, including the Koussevitzky Award for *Flexio*, the Matthijs Vermeulen Prize for *Naima* and the 3M Prize for his entire output. He has also been active in an administrative capacity: first as chairman of the GeNeCo (Society of Dutch Composers) and then as chairman of the Fonds voor de Scheppende Toonkunst.

Loevendie's late entry (at the age of 38) into the world of composed serious music with *Scaramuccia* was in part due to the lack of affinity he felt with the rigid intellectual aspects of serialism which, in the 1960s, governed the musical thinking of younger Dutch composers. He regarded serialism as 'an excess of rationalism' which did not offer him any points of contact. In *Scaramuccia* he contrasted this with music which excelled in polyrhythmic flexibility, a predilection for melodic and rhythmic ostinato motifs and a view of harmony and timbre which owed something to French music; the influence of Stravinsky was also important. Loevendie was not entirely insensitive to the prevailing musical fashions: for example, the spatial arrangement of the musicians in *Orbits* (1976) for solo horn and orchestra cannot be viewed in isolation from Stockhausen's *Gruppen*; and the construction of the earlier *Aulos* (1972), in which the performers are given freedom in the choice of pitch, has aleatory characteristics, although in Loevendie's case a link with improvised music is more logical.

The influence of jazz is also clearly apparent from the mid-1970s on. In *Strides* (1976) the hypnotic repetitions of notes characteristic of Loevendie are integrated with reminiscences of the style of Fats Waller's Harlem stride piano, and in *Bons* (1991) an improvising soloist (preferably with demonstrable jazz credentials) is set against a chamber ensemble playing fully written-out parts.

From an early age Loevendie had a predilection for strict counterpoint, and devices such as canon and isorhythm, as well as ostinato, heterophony and passacaglia form play a role in all his compositions, often in the form of complex rhythmic conglomerates. *Incantations* for bass clarinet and orchestra (1975), *Six Turkish Folkpoems* (1977), *Flexio* for orchestra (1979) and *Twee stukken op canons van Guillaume de Machaut* (1993) are appealing examples. In addition, influences from non-Western music play a role in Loevendie's work: African polyrhythm in *Timbo* for percussion ensemble (1974) and *A Dramé* for jembe and ensemble (1996); Turkish heterophony in such works as *Incantations*, the *Folkpoems*, the chamber opera *Gassir, the Hero* and the Piano Concerto (1995); and Argentine tango in *Amsterdam Tango* (1994).

Rhythm and melodic cyclic structures related to Turkish and Arabic music have also come to play an important role. These structures and their connected principle of 'non-octave modes' can be tracked back to the 'curve technique' which Loevendie first used in *Flexio* and with which he diverted his attention from rhythmic to pitch organization. Curve technique, unlike serialism, is not a closed system, but a flexible approach to systematic musical thought, which leaves ample latitude for the intuitive and the improvised. In its simplest form it consists of a basic melodic or melodic-rhythmic idea that is maintained throughout a work. This basic thought may be stretched and enlarged, compressed and reduced in such a way that its curve and the inherent relationships between the notes are preserved.

Since 1979 his work has been governed by six or seven curves per composition, each with a length of three to eight notes, though Loevendie has been applying the technique intuitively for longer as an improviser throughout his whole career, although as a composer for the first time in his String Quartet (1961), in a rudimentary form. In *Gassir, the Hero*, a stack of curves gives rise to a mode which is repeated not at the octave but at other intervals. These non-octave modes also determine the melodic and harmonic structure in works such as *Cycles* (1992), *Lerchen-Trio* (1992), *Laps* (1995) and his third opera *Esmée* (1987–94).

The subject of *Esmée*, like the first, *Naima*, is the conflict between freedom, power and the role of the

outsider; this theme undoubtedly has autobiographical roots. *Naima* is concerned with a small group of musical guerillas who resist the 'Institute'; *Esmée* tells the story of the resistance fighter Esmée van Eeghen, who during World War II was suspected of espionage for the Germans. The latter, as with all Loevendie's operatic works, has an eclectic musical design: alongside intricate melodic-rhythmic structures, it contains a lied, Protestant psalm melodies, choral adaptations, bar music and a fugal march for percussion, recalling the composer's captivation by brass band music in his youth.

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Naima (op, 3, L. de Boer), 1985, Amsterdam, Carré, 7 June 1985
Gassir, the Hero (chbr op, 7 scenes, Loevendie), 1990, Amsterdam, Amsterdamse Studios, 30 May 1993
Esmée (op, 2, J. Blokker), 1987–94, Amsterdam, Carré, 31 May 1995

INSTRUMENTAL

Orch: Confluxus, jazz orch, orch, 1966; Scaramuccia, cl, orch, 1969; Incantations, b cl, orch, 1975; Orbits, hn, 4 obbl hn, orch, 1976; Flexio, 1979; De nachtegaal [The Nightingale] (H. Andersen), nar, orch, 1981; Music for a Strange Wedding, 1983 [from op Naima]; Suite, 1986 [from Naima]; Intermezzo, 1986 [from Naima]; Pf Conc., 1996; Vn Conc. 'Vanishing Dances', 1998; see also VOCAL [Oh oor o hoor, 1987]

Chbr: Str Qt, 1961; 3 stukken voor jeugdensemble, 2 fl, ob, 2 cl, pf, 1964; 3 pezzi, 3 cl, 1968; 10 Easy Sketches, cl, pf, 1970; Music for Bass Cl and Pf, 1971; 2 Trios, small perc ens, 1973; Prelude, 6 conga players, 1974; Timbo, 6 perc, 1974; Music for Fl and Pf, 1979; Voor Jan, Piet en Klaas, 2 pf 4 hands, 1979; Nonet, pic, cl, bn, hn, tpt, trbn, pf, perc, db, 1980; Venus en Adonis, suite, b cl, mand, gui, vn, perc, 1981; Back bay bicinium, pic, cl, vn, va, vc, perc, pf, 1986; Plus One, fl, b cl, pf, 1988

Drones, vn, pf, 1991; Bons, improviser, ens, 1991; Cycles, vn, cl, vc, pf, 1992; Lerchen-Trio, cl, vc, pf, 1992; 2 stukken op canons van Guillaume de Machaut, 3 fl, a fl, 1993, arr. mand, gui, hp, b cl, 1994, arr. sax qt, 1994; Amsterdam Tango, vn, bandoneon, va, vc, db, pf, 1994, arr. vn, pf; Laps, ens, 1995; Fanfare, brass ens, 1996; Que pasa en la calle?, 4 tpt, 1996; A Dramé, jembe, ens, 1996; Vueltas, str, perc, 1997; Ackermusik, pf trio, 1997; 2 Mediterranean Dances, 8 vc, 1998; Golliwogg's Other Dances, cl, bn, tpt, 1998; Kazan-trilogy, 2 perc, 1999

Solo inst: Toccata, pf, 1965; Aulos, 1 or more wind/str insts, 1972; 2 korte stukken, pf, 1976; Strides, pf, 1976; Walk, pf, 1985; Dance, vn, 1986; Duo, b cl, 1988; Gassir's Dream, dbn/bn, 1991; Strands, fl, 1991; On the Train, pf, 1992; Trait d'union, fl, 1992; 4 Easy Pieces, pf, 1993; Dome, pf, 1999

VOCAL

6 Turkish Folkpoems, S, fl, cl, vn, vc, perc, hp, pf, 1977; De nachtegaal (H. Andersen), nar, ens, 1979, arr. nar, orch, 1981; All the Flowers of the Spring (J. Webster), Mez, T, pf, 1985 [from op Naima]; 2 Songs (W. Shakespeare, T. Campion), Mez, pf, 1985 [from Naima]; As fast as thou shalt wane (W. Shakespeare), S, pf, 1985 [from Naima]; Oh oor o hoor [Hear, oh Ear] (Lucebert), B-Bar, orch, 1987; Een nachtegaal in Echternach (D. Zonderland), S/Mez, pf, 1989; Sonate voor stem [Sonata for Voice], 1990

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ERIK VOERMANS

Loewe, (Johann) Carl (Gottfried) (*b* Löbejün, nr Halle, 30 Nov 1796; *d* Kiel, 20 April 1869). German composer and singer. He was the twelfth and youngest child of the Kantor and schoolmaster Adam Loewe (*d* 1826), from whom he received his first musical education. In 1807 he became a choirboy in the Cöthen court chapel, moving two years later to the Franke Institute in Halle, where he studied with Türk. His singing attracted the attention of King Jérôme of Westphalia, who awarded him an annual stipend of 300 thaler to enable him to devote his full attention to music.

Loewe's studies were interrupted by the outbreak of war in 1812, and the death of Türk in 1813. When King Jérôme was forced to flee later that year, Loewe's funding came to an abrupt end. In 1814 he became organist at a local church, and in 1817 he enrolled at the University of Halle to study theology and philology though his main energies continued to be devoted to music. He joined the Halle Singakademie, founded after Zelter's model by Naue, Türk's successor as musical director of the university, and around this time composed his first important songs. It was through the Singakademie that Loewe met his first wife, Julie von Jacob, whom he married in 1821.

In 1819 and 1820 Loewe paid visits to Dresden, Weimar and Jena, making the acquaintance of Weber, Goethe and Hummel. Having been a professor at the Gymnasium in Stettin from January 1820, in November that year he was appointed organist at the Jakobikirche; as part of the examination for the post, he was required to submit a musical exercise to Zelter. On 14 February 1821 he became musical director of the city; he worked in Stettin until 1866, when he was asked to resign his various positions following illness. Loewe spent his last years at Kiel, though after his death his heart was buried near the organ in the Jakobikirche, Stettin. His first wife having died in 1823, in 1850 he married Auguste Lange, who survived him.

During his long career in Stettin, Loewe established a reputation across Europe both as a composer and a singer. Much respected at the Prussian court, where he was a favourite of both Friedrich Wilhelm III and Friedrich Wilhelm IV, he was elected a member of the Berlin Academy in 1837. He travelled extensively: in 1837 he undertook a lengthy tour of Germany, visiting the Düsseldorf and Mainz festivals, as well as Hamburg, Lübeck and Bremen; in 1844 he visited Vienna; and in 1847 he was in London, where he performed at court and heard Jenny Lind sing. Among other important trips were those to Sweden and Norway in 1851 and France in 1857.

Loewe's posthumous reputation as a composer rests mainly on his songs, though, for all the importance they are accorded in the scholarly literature, they remain largely neglected by modern performers. His earliest offerings, for example, the *Acht Jugendlieder* and three



Carl Loewe: unsigned lithograph

Anakreontische Lieder, belong firmly to the mainstream late 18th-century tradition, with their dependence upon a single melodic line, rudimentary accompaniment and largely strophic and varied strophic forms. From around 1817, however, Zumsteeg's influence becomes strongly apparent, and henceforth the ballad was the predominant vocal genre that Loewe cultivated. The first collection of *Balladen*, published in 1824, brings together three of his most successful early settings: *Edward*, *Der Wirthin Töchterlein* and *Erlkönig*. Each is cast in the usual rhapsodic form, but there is a striking absence of organic musical development. The choice of *Erlkönig* begs inevitable comparison with Schubert, and though Loewe has found his champions, his treatment is generally reckoned less effective. (The claims of his daughter Julie, that Loewe saw Schubert's setting in manuscript and was prompted to his own version because he believed he could improve upon it are now largely discredited.) In contrast to the Schubert, there is no unifying musical motif which sets the framework for the whole song: instead, each poetic idea is treated separately and episodically. This essentially conservative approach to the ballad is maintained throughout Loewe's output. Even in such late works as *Odins Meeresritt* (1851) and *Die Schwanenjungfrau* (1857), there is no attempt to disguise the multisectional structure of the work.

In other respects, Loewe was more adventurous. His handling of the accompaniment was imaginative and, at times, daring. In his setting of Alexis's *Walpurgisnacht*, for example, he provided a veritable pianistic tour de force, while in songs such as *Die Begegnung am Meeresstrande*, with its wonderfully atmospheric opening, and the plangent *Die schwarzen Augen*, he demonstrated a keen appreciation of the piano's sonorous and tonal potential.

For his earliest ballads, Loewe frequently chose poems dealing with supernatural or grotesque themes, in many cases setting texts that had been popular with composers of the previous generation, such as Uhland's *Geisterleben*, Körner's *Wallhaide* and the *Todtengräberlied* (a translation of the gravediggers' scene from Shakespeare's *Hamlet*). Although such subject matter continued to fascinate him, together with texts relating to Norse, Scottish or other folk myth, Loewe gradually turned to ballads dealing with patriotic and historic themes. Frequently, these were concerned with Teutonic history, such as Schiller's *Der Graf von Habsburg*, Schwab's *Kaiser Heinrichs Waffenweihe* and the set of four historic ballads *Kaiser Karl V*, which brought together poems by Grün, Hohlfeld and von Platen. Loewe was not immune, however, from the influence of the new Romantic movement; as well as setting a number of texts translated from the French, Italian and Spanish, he was strongly attracted to poetry reflecting an oriental influence, such as Stieglitz's *Wanderbilder aus Arabien* and *Bilder der Heimath aus Persien*.

Although Loewe made his most characteristic contribution to the development of the lied through his ballads, he by no means limited himself to this genre. Throughout his career, he continued to compose shorter songs, often taking religious poetry, or texts dealing with nature in a stylized and idealistic anacreontic fashion strongly redolent of an earlier era. Here, as in his ballads, his choice of poets was commendably eclectic. As well as setting the verses of classical masters such as Goethe, Schiller and Herder, he was also attracted to a wide range of lesser, as well as more modern poets. His setting of Chamisso's *Frauenliebe*, for example, predated Schumann's more famous cycle by four years, while Loewe was also one of the first to set Rückert's poetry.

In essence, though, Loewe was a conservative figure. Despite his extensive tours, he appears to have assimilated few of the more radical trends of the mid-19th century. With a few notable exceptions, it is hard to detect any influence from Schumann, Chopin or Liszt, for example, and by the time of his death he was an outdated figure. Nonetheless, his songs remained popular in Germany for some time afterwards, particularly for informal performance, though their influence on later composers is limited.

Even in Loewe's instrumental works, the influence of song is never far removed. This is demonstrated most strikingly in his E major Piano Sonata op.16, whose slow movement is a setting for tenor of a poem entitled 'Adolf an Adele'. Generally, Loewe owed much to the example of Hummel, Ries and, above all, Weber in his keyboard works, though they rely for much of their effect on technical display at the expense of musical invention. Even the programmatic sonatas, such as *Mazeppa* op.27, lack emotional depth, though in their characterful description they have much in common with the more advanced of his song accompaniments.

For most of his early career, Loewe struggled in vain to gain acceptance as an operatic composer. Some fragments of a setting of Kotzebue's *Die Alpenhütte* survive, but the work was apparently never performed. His next opera fared little better: even though *Rudolf der deutsche Herr* was well received at a private concert performance and earned Spontini's support, Loewe was unsuccessful in his

attempts to have it staged. In 1834 he finally achieved his ambition, and the comic opera *Die drei Wünsche* was given at the Berlin Schauspielhaus. While it was well received by the audience, some critics had reservations: 'Dr Loewe would be even more suited to serious, heroic or tragic opera than to comic Singspiel', noted the reviewer of the *Allgemeine musicalische Zeitung* (xxxvi, 1934, col.229).

In fact, with the oratorio *Die Zerstörung Jerusalems*, first performed two years earlier in Leipzig, Loewe had already found a more appropriate outlet for his dramatic talents. After *Die drei Wünsche* he effectively abandoned opera for oratorio, producing 14 works in which biblical themes were given a highly charged and dramatically compelling treatment. Although he was later not entirely unmoved by the Baroque revival that was gradually sweeping across Germany, Loewe's conception of the oratorio remained essentially operatic. A small quantity of sacred vocal music also survives, though this contains few original moments.

As a singer, Loewe excelled in the performance of his own songs: contemporary accounts praise his imposing presence and his fine, well-honed baritone voice. He sang others' songs only infrequently, but his *Gesang-Lehre*, which ran to five editions, provides some insight into his overall approach to the art and remains a useful source for contemporary vocal practice.

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Rudolf der deutsche Herr (grosse romantische Oper, 3, Loewe and Vocke), 1825; excerpts in GA ii, 112, 122; xvi, 121, 156, 207

Malek-Adhel (grosse tragische Oper, 3, C. Pichler, after W. Scott: *The Talisman*), 1832; excerpt in GA xiv, 4

Das Märchen im Traum (incid music, E. Raupach), ?1832

Neckereien (komische Oper, 3, Mühlbach), 1833; excerpt in GA ii, 116

Die drei Wünsche (Spl, 3, E. Raupach), Berlin, Schauspielhaus, 2 Feb 1834, vs (Berlin, 1834)

Emmy (romantische Oper, 3, Melzer and Hauser, after Scott: *Kenilworth*), 1842; excerpts in GA ii, 26, 128

Scenas: Isabella (F. von Schiller), A, male chorus, orch, 1836; Die Kaiserin, A, chorus, orch, 1836; Scholastica, A, orch

ORATORIOS

texts by L. Giesebrecht unless otherwise stated

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Der Meister von Avis, 1843, excerpts in GA ii, 54ff and viii, 117; Das Sühnopfer des neuen Bundes (von Telschow), 1847, excerpt in GA xvi, 37; Hiob (von Telschow), 1848, excerpts in GA viii, 74, 80 and xvi, 44, 63, 81; Das hohe Lied von Salomonis, 1859; Polus von Atella, 1860, excerpts in GA xiv, 106; Die Heilung des Blindgeborenen (Bible: *John* ix), op.131 (Magdeburg, 1860); Johannes der Täufer (Gospels), 1862, excerpt in GA xvi, 83; Die Auferweckung des Lazarus (Bible: *John* xi), op.132 (Brunswick, 1863); Der Segen von Assisi, unfinished, 1st part in GA xiv, 134

OTHER SACRED VOCAL

TeD, chorus, orch, op.77 (Berlin, 1842); Salvum fac Regem, 4vv (Berlin, 1853); Komm, Gott Schöpfer (Easter cant.)

6 psalms: Ps xxiii, 4 male vv (Dresden, 1845); Ps cxxi, 4 male vv (Dresden, 1845); Ps xxxiii, 4 male vv (Dresden, 1845); Ps li, 4 male vv, 1849; Ps lxi, 4vv, 1850; Ps lxv.3, 4vv

3 motets: Motette (Bible: *Lamentations* iii.22–8), 4vv, ?1866; Motette zum Bibelfeste (Bible: *Hebrews* iv.12), 4 male vv; Motette zur Einweihung des Taubstummen-Instituts, 4vv; 4 Weihnachts-Responsorien, 8vv, 1859, GA i, 101

SECULAR CHORAL, PARTSONGS, DUETS

Die Walpurgisnacht (J.W. von Goethe), 1v, chorus, pf, 1833 (Berlin, 1833)

Gesang der Geister über den Wassern (Goethe), S, A, T, B, pf (Berlin, 1842)

Die Hochzeit der Thetis, cantata (F. von Schiller), solo vv, chorus, op.120a (Berlin, 1851)

Cantate für Männerstimme, 1854

Die seligen Meister der Tonkunst (von Eckardtsberge), male vv, pf [op.138]

Festkantate zur Feier der silbernen Hochzeit des Königs Friedrich Wilhelm IV. und der Königin Elisabeth, 1848

Chorus a cappella: Meisters Schlusswort (Goethe), S, A, T, 1836, GA xvii, 174; [6] Gesänge, 4vv, op.79 (Dresden, 1841); [5] Gesänge, nos.1–3 for 4vv, nos.4–5 for female vv, op.80 (Berlin, 1842); 5 Lieder, 4vv, op.81 (Leipzig, 1842); Gutenbergs Bild (L. Giesebrecht), 4 mixed/male vv (Mainz, 1848); König Wilhelm, 4vv, op.139, 1862; Epilog zu Schillers Glocke (Giesebrecht); Brautlied (P. Brumm), 4vv

Male chorus a cappella (4vv unless otherwise indicated): 6 Gesänge, 4–5vv, op.19, 1826 (Berlin, 1827); 5 Oden (Horace), op.57, 1836 (Berlin, 1836); 6 Gesänge (Mainz, 1839); Des Königs Zuversicht (von Telschow); 2 Vaterlands-Lieder (Elberfeld, 1841); 5 Humoresken, op.84 (Berlin, 1843); Der Papagei (F. Rückert), op.111 [arr. 1v, pf (Breslau, 1847)]; Deutsche Flotte (Stettin, 1851); Der Friede (Mettlerkampf) (Zürich, 1858); Regenlied (Vogl), 1858; Märznacht (L. Uhland), 1865; Unsere Aula (Giesebrecht); Der weisse Hirsch (Uhland); Beim Mai trank (Vogl); Die brüderliche Theilung (Rückert); Die Geister der Stifter (Emsmann); Der Ritter Schlemusalnik

Quartets, pf acc.: Liebe rauscht der Silberbach, 1817, GA xvii, 166; Der Abschied, 1817, GA xvii, 171

Duets, pf acc.: Stimmen der Elfen (3 songs), S, A, op.31, 1833 (Berlin, 1833); duets, S, A, in Erste Sammlung mehrstimmige Gesänge, ed. J. Neus (Mainz, 1839); Heilig, heimlich! (F. Gubitz), S, T (Dresden, 1843); 3 Gedichte (Goethe), 2 S, op.104 (Hanover, 1845); Noch ahnt man kaum der Sonne Licht (Uhland), S, T, op.113 (Berlin, 1850); Treue Liebe (L. Tieck), S, T; Die Heimat (Wieland), 2 S

3 school songs, 2vv: Die Schule; Der Schmied (C. Enslin); Sommerlied; all in GA i, 96

SOLO SONGS WITH OPUS NUMBERS

all in GA

op.	
[1]	Klotar (F. Kind), 1812 (Halle, 1813) [original op.1]
1	3 Balladen (Berlin, 1824): Edward (Scottish, trans. J.G. von Herder), 1818; Der Wirthin Töchterlein (L. Uhland), 1823; Erlkönig (Goethe)
[2]	Das Gebet des Herrn (Vater unser), 1812 (Halle, 1813) [original op.2]
2	3 Balladen (Berlin, 1824): Treuröschen (T. Körner), 1814; Herr Oluf (Danish, trans. Herder), 1821; Walpurgisnacht (W. Alexis), 1824
3	3 Balladen, 1825 (Berlin, 1825): Abschied (L. Uhland); Elvershöh (Danish, trans. Herder); Die drei Lieder (Uhland)
4	Hebräische Gesänge (Byron, trans. F. Theremin), i, 1823 (Berlin, 1825): Herodes Klage um Marianne; An den Wassern zu Babel; Wär ich wirklich so falsch; Alles ist eitel; Totenklage; Tränen und Lächeln
5	Hebräische Gesange, ii, 1824 (Berlin, 1826): Sie geht in Schönheit; Jephtas Tochter; Die wilde Gazelle; Weint um Israel; Mein Geist ist trüb; Saul vor seiner letzten Schlacht
6	Wallhaide, ballad (K.T. Körner), 1819 (Leipzig, 1826)
7	2 Balladen (Berlin, 1826): Die Spree-Norne (Baron von Kurowsky-Eichen), 1826; Der späte Gast (Alexis), 1825
8	2 Balladen (Berlin, 1827): Des Goldschmieds Töchterlein (Uhland), 1827; Der Mutter Geist (Danish, trans. Talvj), 1824
9	[54] Gesammelte Lieder, Gesänge, Romanzen und Balladen

i, [6] Nachtgesänge (Berlin, 1828): Die Lotosblume (H. Heine), 1828; Der König auf dem Turme (Uhland), 1828; Über allen

Gipfeln ist Ruh (Goethe), 1817; Der du von dem Himmel bist (Goethe), 1828; Geisterleben (Uhland), 1819; Die Elfenkönigin (F. Matthisson), 1824

ii, [5] Nachtgesänge (Leipzig, 1828): Totengräberlied (W. Shakespeare), 1827; Lied der Desdemona (Shakespeare), 1827; Die Abgeschiedenen (Uhland), 1824; Das Ständchen (Uhland), 1826; Die Jungfrau und der Tod (F. Kugler), 1827

iii, [5] Gesänge der Sehnsucht (Leipzig, 1828); Ich denke dein (Goethe), 1817; Meine Ruh ist hin (Goethe), 1822; Wie der Tag mir schleichet (J.J. Rousseau, trans. F. Gotter), 1818; Der Treuergebene (H. von Stretlingen), 1817; Sehnsucht (Goethe), 1818

iv, [5] Gesänge der Sehnsucht (Leipzig, 1828): Wenn du wärst mein eigen (L. Kosegarten), 1819; Abschied (H. von Gerstenberg), 1819; Frühlingserwachen (G. Gamberg), 1819; Ihr Spaziergang (Talvj), 1819; Graf Eberhards Weissdorn (Uhland), 1825

v, [5] Heitere Gesänge (Leipzig, 1828): Minnelied (J. Voss), 1819; Hans und Grete (Uhland), 1824; Bauernregel (Uhland), 1824; Die Zufriedenen (Uhland), 1824; An die fleissige Spinnerin (J. Krauseneck), 1819

vi, [5] Heitere Gesänge (Leipzig, 1828): Wach auf (Baron von Kurowsky-Eichen), 1824; Liebesgedanken (W. Müller), 1823; Vogelgesang (L. Tieck), 1823; Mädchen sind wie der Wind, 1818; Graf Eberstein (Uhland), 1826

vii, 6 Gedichte, 1832 (Leipzig, 1832): Der Pilgrim von St Just (A. von Platen); Im Traum sah ich die Geliebte (Heine); Erste Liebe (Heine); Neuer Frühling (Heine); Du schönes Fischer-mädchen (Heine); Ich hab' im Traume geweinet (Heine)

viii, 5 Gedichte (Goethe), 1833 (Leipzig, 1834): Turmwächter Lynceus zu den Füssen der Helena; Lynceus, der Helena seine Schätze darbietend; Lynceus, auf Fausts Sternwarte singend; Mädchenwünsche; Gutmann und Gutweib

ix, 6 Lieder, 1835 (Leipzig, 1836): Szene aus Faust (Goethe); Der alte Goethe (F. Förster); Die verliebte Schäferin Scapine (Goethe); Eis Aphroditen (An Aphrodite) (Sappho, trans. C. von Blankensee); Eis tettiga (An die Grille) (Anacreon, trans. von Blankensee); Der Fernen (von Gerstenberg)

x, 6 Lieder, 1837 (Leipzig, 1839): Jugend und Alter (H. von Fallersleben); Die Sylphide (Herder); Der Bräutigam (O. Gruppe); Niemand hat's gesehn (Gruppe); Einrichtung (Gruppe); Der Apotheker als Nebenbuhler (Gruppe)

10 [12] Bilder des Orients (H. Stieglitz), 1833 (Leipzig, 1834)

i, Wanderbilder: Die Geister der Wüste; Der verschmachtende Pilger; Melek in der Wüste; Die Oasis; Lied eines Vögleins in der Oasis; Melek am Quell

ii, Bilder der Heimat: Maisuna; Ali im Garten; Assard mit dem Selam; Taubenpost; Gulhinde am Putztische; Abendgesang

13 Hebräische Gesänge, iii, 1825 (Berlin, 1826): Sanheribs Niederlage; Belsazars Gesicht; Die höh're Welt; Jordans Ufer; Wohin, o Seele?; Die Sonne der Schlaflosen

14 Hebräische Gesänge, iv, 1826 (Berlin, 1827): Saul und Samuel; Eliphas Gesicht; Davids Harfe; Saul; Jerusalems Zerstörung durch Titus

15 6 Serbenlieder (trans. Talvj), 1824 (Berlin, 1825): Mädchen und Rose; Beim Tanze; Überraschung; Des Jünglings Segen; Liebesliedchen; Kapitulation

17 Der Gang nach dem Eisenhammer, ballad (Schiller), 1829 (Leipzig, 1830)

20 3 Balladen (Goethe), 1832 (Berlin, 1832): Hochzeitlied; Der Zauberlehrling; Die wandelnde Glocke

21 Die Gruft der Liebenden, ballad (von Puttkamer), 1832 (Berlin, 1832)

22 [10] Geistliche Gesänge

i (Berlin, 1832): Wenn ich ihn nur habe (Novalis), 1821; Wenn alle untreu werden (Novalis), 1822; Der Hirten Lied am Krippelein (C. Schubart), 1828; Busslied (C. Gellert), 1829; Gottes ist der Orient (Goethe), 1829

ii (Berlin, 1833): Werfet alle eure Sorgen auf ihn (A. Niemeyer), 1830; Engelstimmen (Gellert), 1830; Der nahe Retter (Niemeyer), 1830; Wie gross ist des Allmächtigen Güte (Gellert), 1831; Ave maris stella, 1832

23 Die nächtliche Heerschau, ballad (J.C. von Zedlitz), 1832 (Berlin, 1833)

29 Die Braut von Corinth, ballad (Goethe), 1830 (Berlin, 1830)

33 [3] Legenden, 1834 (Berlin, 1834): Jungfrau Lorenz (F. Kugler); Das heilige Haus in Loretto (L. Giesebrecht); Des fremden Kindes heil'ger Christ (F. Rückert)

34 Der grosse Christoph, legend (Kind), 1834 (Berlin, 1834)

35 [2] Legenden, 1834 (Leipzig, 1834): St. Johannes und das Würmlein (H. von Chézy); Johann von Nepomuk (E. Anschütz)

36 [3] Legenden, 1834 (Leipzig, 1834): Das Milchmädchen (A. Schreiber); St Mariens Ritter (Giesebrecht); Der ewige Jude (Schreiber)

37 3 Legenden, 1834 (Mainz, 1836): Das Muttergottesbild (F. Wetzel); Moosröslein (von Chézy); Das Paradies in der Wüste (Herder)

38 Gregor auf dem Stein, legend (Kugler), 1834 (Mainz, 1836)

39 Der Bergmann, song cycle in ballad form (Giesebrecht), 1834 (Elberfeld, 1834)

43 3 Balladen, 1835 (Berlin, 1835): Der Fischer (Goethe); Der Räuber (Uhland); Das braune Mädchen (Scottish, trans. Herder)

44 3 Balladen (Goethe), 1835 (Leipzig, 1835): Der Bettler; Der getreue Eckardt; Der Totentanz

45 2 Balladen, 1835 (Leipzig, 1835); Harald (Uhland); Mahadöh (Der Gott und der Bajadere) (Goethe)

49 3 [polnische] Balladen (A. Mizkiewitsch, trans. von Blankensee), 1835 (Berlin, 1835): Die Lauer; Die Schlüsselblume; Die drei Budrisse

50 2 polnische Balladen (Mizkiewitsch, trans. von Blankensee), 1835 (Berlin, 1835): Wilia und das Mädchen; Der junge Herr und das Mädchen

51 Switezianka (Das Switesmädchen), ballad (Mizkiewitsch, trans. von Blankensee), 1835 (Poznań, 1842)

52 Esther, song cycle in ballad form (Giesebrecht), 1835 (Elberfeld, 1836)

54 Der Sturm von Alhama, romance (V. Huber), 1834 (Leipzig, 1835)

56 3 Balladen (J.N. Vogl), 1836 (Dresden, 1836): Heinrich der Vogler; Der Gesang; Urgrossvaters Gesellschaft

58 Paria, legend (Goethe), 1836 (Leipzig, 1839)

59 3 Balladen (Goethe), 1836 (Leipzig, 1839): Wirkung in der Ferne; Der Sänger; Der Schatzgräber

60 Frauenliebe (A. von Chamisso), A, 1836 (Berlin, 1837): Seit ich ihn gesehen; Er, der herrlichste; Ich kann's nicht fassen; Du Ring an meinem Finger; Helft mir, ihr Schwestern; Süsser Freund; An meinem Herzen; Nun hast du mir den ersten Schmerz getan; Traum der eignen Tage

61 [2] Gedichte (W. Alexis), 1837 (Berlin, 1838): Fridericus Rex; General Schwerin

62 [12] Gedichte (Rückert), 1837

i (Berlin, 1837): Zeislein; Bescheidung; O süsse Mutter; Süsses Begräbnis; Hinkende Jamben; Irrlichter

ii (Berlin, 1838): Abendlied; In der Kirche; Ich und mein Gevatter; Das Pfarrjüngferchen; Kind und Mädchen; Die Blume der Ergebung

63 2 Gesänge (R. Marggraff), 1837 (Berlin, 1839): Die Schneeflocke; Der Lappländer

64 4 Fabellieder, 1837 (Berlin, 1839): Der verliebte Maikäfer (R. Reineck); Der Kuckuck; Die Katzenkönigin (von Chamisso); Der Bär (W. Alexis)

65 3 Balladen (Vogl), 1837 (Dresden, 1838): Das vergessene Lied; Das Erkennen; Karl der Grosse und Wittekind

67 3 historische Balladen, 1837 (Dresden, 1838): Der Feldherr (Gruppe); Die Glocken zu Speier (M. von Oër); Landgraf Ludwig (Gruppe)

68 3 Balladen (F. Freiligrath), 1838 (Elberfeld, 1839): Schwalbenmärchen; Der Edelfalk; Der Blumen Rache
69 [6] Nachgelassene Gedichte (von Gerstenberg), 1836 (Breslau, 1843): Gruss an Züllchow; Himmelsblüten; Abendgebet; Die Sterne; Herzen und Augen; Der Komet
70 Feuersgedanken, allegory (Trinius), 1836 (Dresden, 1843)
71 Kleiner Haushalt, lyric fantasia (Rückert), 1838 (Berlin, 1840)
2 lyrische Fantasien (Dresden, 1844) [originally appeared without op. no.]:
[73] Die Göttin im Putzzimmer (Rückert), 1838–9
[74] Die Zugvögel (E. Tegnér, trans. J. Schütt), 1837–8
75 [4] Legenden, A, 1837 (Leipzig, 1840): Das Grab zu Ephesus (R. Binder); Der Weichdorn (Rückert); Der heilige Franziskus (J. von Wessenberg); Das Wunder auf der Flucht (Rückert)
76 [2] Legenden, A (Leipzig, 1840): Die Einladung (A. Knapp), 1837; Scholastica (Giesebrecht), 1838 [with chorus]
78 2 Balladen, ?1839 (Breslau, 1840): Jungfräulein Annika (Rückert); Die verlorene Tochter (A. von Zuccalmaglio)
83 Die Heinzelmännchen (A. Kopisch), 1841 (Berlin, 1842)
85 Mahomets Gesang (Goethe), T, 1840 (Berlin, 1842)
86 Mein Herz, ich will dich fragen (F. Halm), 1842 (Berlin, 1842)
89 6 Lieder (D. Helena), 1842 (Berlin, 1843): Vorspiel; Dein Auge; Allmacht Gottes; Des Mädchens Wunsch; Du Geist der reinsten Güte; Mit jedem Pulsschlag
92 Prinz Eugen, der edle Ritter, ballad (Freiligrath), 1844 (Berlin, 1844)
93 Meerfahrt, ballad (Freiligrath), 1843 (Berlin, 1843)
94 2 Balladen, 1843 (Dresden, 1843): Die Überfahrt (Uhland); Die schwarzen Augen (Vogl)
95 Alpins Klage um Morar (Goethe), 1844 (Berlin, 1844)
97 3 Balladen (Freiligrath), 1844 (Vienna, 1844): Der Mohrenfürst; Die Mohrenfürstin; Der Mohrenfürst auf der Messe
98 Der Graf von Habsburg, ballad (Schiller), ?1843 (Dresden, 1844)
99 Kaiser Karl V., 4 ballads, 1844 (Leipzig, 1845): Das Wiegenfest zu Gent (A. Grün); Kaiser Karl V. in Wittenberg (C. Holfeld); Der Pilgrim vor St Just (von Platen); Die Leiche zu St Just (Grün)
103 3 Lieder, 1844 (Brunswick, 1845): Gruss vom Meere (Fürst Schwarzenberg); Menschenlose (L. Frankl); Deutsche Barkarole (O. Prechtler)
105 Tod und Tödin, ballad (A. von Tschabuschnigg), 1844 (Brunswick, 1845)
106 Die Reigerbaize, ballad (Grün), ?1843 (Brunswick, 1845)
107a [3 Lieder] (Helena), 1842, in *Album für Gesang: [24] ausgewählte Lieder* (Rudolstadt, 1846): Mondlicht; Alles in dir; Frühling
108 2 Balladen (Vogl), ?1846 (Magdeburg, 1847): Der Schützling, Hueska
109 Die verfallene Mühle, ballad (Vogl), 1847 (Hanover, 1847)
110 2 Lieder, 1847 (Hanover, 1847): Am Klosterbrunnen (Vogl); Wolkenbild (L. Loeper)
112a Des Glockentürmers Töchterlein, ballad (Rückert), 1847 (Berlin, 1850)
114 Der Mönch zu Pisa, ballad (Vogl), Bar/B, 1846 (Berlin, 1850)
115 Der gefangene Admiral, ballad (M. Strachwitz), Bar/B, 1848 (Berlin, 1850)
116 3 Balladen (Dresden, 1850): Die Dorfkirche (von Zedlitz), 1846; Der alte König (Vogl), 1846; Der Mummelsee (A. Schnetzler), 1849
118 Odins Meeresritt, oder Der Schmied auf Helgoland, ballad (Schreiber), 1851 (Berlin, 1854)
119 Lied der Königin Elisabeth (Herder, after W. Shenstone) (Berlin, ?1866)
120b Die Begegnung am Meeresstrande, ballad (H. Fick) (Mainz, 1853)
121 2 Balladen, 1853 (Elberfeld, 1854): Kaiser Ottos Weihnachtsfeier (H. von Mühler), A/Bar; Der Drachenfels (A. Lütze), S/T
122 Kaiser Heinrichs IV. Waffenwacht, ballad (G. Schwab), 1853 (Magdeburg, 1853)
123 3 Gesänge, 1852 (Berlin, 1856): Sängers Gebet (O. von Redwitz); Trommelständchen (Moehrcke); Die Uhr (J.G. Seidl)
124 Der letzte Ritter, 3 ballads (Grün), 1853 (Vienna, 1854): Max in Augsburg; Max und Dürer; Max' Abschied von Augsburg
125 3 Balladen, B, 1856 (Berlin, 1856): Landgraf Philipp der Grossmütige (A. Kopisch); Das Vaterland (Vogl); Der alte Schiffsherr (Vogl)
126 Sankt Helena (A. Kahler), Bar/B, 1853 (Berlin, 1858)
127 Der kleine Schiffer, ballad (L. von Plönnies), S/T, 1857 (Berlin, 1858)
128 Archibald Douglas (T. Fontane), A/B, 1857 (Berlin, 1858)
129 3 Balladen, 1857 (Berlin, 1860–61): Der Teufel (C. Siebel, after the Qur'an); Der Nöck (Kopisch); Die Schwanenjungfrau (Vogl)
130 Liedergabe, 1859 (Berlin, 1860): Die Waldkapelle (Siebel); Herzensrose (Rückert, after Goethe); Die Amsel flötet (K. Rose); Der Hirt auf der Brücke (K. Ziegler); Frühlingsankunft (Ziegler)
133 Der Asra, ballad (Heine), 1860 (Vienna, 1867)
134 Agnete, ballad (L. von Plönnies), *c*1860 (Brunswick, 1866)
135a Tom der Reimer, Scottish ballad (trans. ?Fontane), *c*1860 (Brunswick, 1867)
135b Nebo, ballad (Freiligrath), 1860 (Vienna, 1866)
140 Die Gottesmauer, legend (Rückert), *c*1850 (Magdeburg, 1868)
141 Der seltne Beter (Der alte Dessauer), ballad (H. Fitzau), Bar/B (Berlin, 1868)
142 Der Traum der Witwe, legend (Rückert), A/Bar, 1860 (Berlin, 1868)
143 Spirito Santo (E. van der Goltz), A/Bar, 1864 (Berlin, 1868)
145 5 Lieder, A/B, *c*1859 (Berlin, 1869): Meeresleuchten (Siebel); Der Feind (E. Scherenberg); Im Sturme (Siebel); Heimlichkeit (Siebel); Reiterlied (von Redwitz)

SOLO SONGS WITHOUT OPUS NUMBERS

in GA except where otherwise indicated

8 Jugendlieder, *c*1810 (Vienna, 1891): An die Natur (W. Zinserling); Die treuen Schwalben (Zinserling); Das Blumenopfer (U. von Wildingen); Romanze (J. André); An die Nachtigall (F. Schmidt); Die Jagd (?Loewe); Heimweh (?Loewe); Sehnsucht (C. Reissig)

3 Anakreontische Lieder; ?1815: Eis auran (To the lyre); Eis eauton (To thyself); Eis eauton

Ständchen, *c*1815; Der Liebescheue, ?1816; Liebesnähe (E. Arndt), ?1816; Lebewohl (Byron, trans. Talvj), ?1818; Nachtlied, ?before 1820; Brautkranzlied (F. Goldtammer), ?1821

Des Bettlers Tochter von Bednall Green, ballad (Percy, trans. C. von Mecklenburg), 1834

8 freemasons' songs, in *Melodien des neuen Freimaurer-Gesangbuches* (Berlin, 1835) [not in GA]: Auf dem ganzen Erdenrunde; Brüder, die zum Bundesfeste; Hört ihr nicht die Stimmen tönen; Wohl kennt ihr den Tempel; Schaut, Brüder, hin in jene Zeiten; Welche Klagetöne schallen; Harmonie der edlen frommen Seele; Hört ein Wort aus alter Zeit

Sängers Wanderlied (Körner), 1835 [not in GA]; Schifflein (Uhland), 1835; Canzonette (Goethe), 1835; Wechsel (Goethe), 1835; Freibeuter (Goethe), 1836; all in Der Munnesänger, ii–v (1835–8)

Frau Twardowska (Mizkiewitsch, trans. von Blankensee), Polish ballad, 1835 [originally intended for op.51]

Die engste Nähe, *c*1835; Gute Nacht, ?1836; Komm herbei, komm herbei, Tod! (Shakespeare, trans. Schlegel), ?1836; Schneiderlied (W Alexis), ?1836; Frage nicht, after 1836

Zwist und Sühne (C. Simrock), 1837 (Berlin, 1837); In die Ferne! (H. Kletke), 1837 (Elberfeld, 1840); Der fünfte Mai, ballad, 1837; Der Sorglose, with chorus, *c*1837; Findlay (R. Burns, trans. Freiligrath), 1838

Hinaus! Hinauf! Hinab! (I. Lasker), 1840 (Dresden, 1840)

Otto-Lied (J. Kugler), *c*1840; Stiftungslied, *c*1840 [not in GA]; both in *Gesänge der Stettiner Liedertafel* (Berlin, 1841)

Die Mutter an der Wiege (M. Claudius), *c*1840 (Brunswick, 1842); Der Junggesell, 1842, in *Orpheus*, iii (Vienna, 1842); Traumlicht (Rückert), 1842 (Leipzig, 1842); Das Vöglein, *c*1845 (Leipzig, n.d.); Letzter Seufzer (O. von Briesen), *c*1845; Annunciata (Blumenballade) (Vogl), 1846; Die Grabrose (Grün), ?1846; Wanderlied (A. Lua), 1847 (Berlin, 1848); Die schlanke Wasserlilie (Heine), 1847; Nachtständchen (Dr Mayer), 1847

Brautlied (Ich will die lauten Freuden nicht) (O. von Redwitz), *c*1850; Der Wurl, ballad with chorus (?Giesebrecht), *c*1850; Frühlingsweihe (O. Blankenfeldt), *c*1855; Jünglings Gebet (Rückert), 1859; Polterabendlied (Dr Bartholdy), 1859
Brautlied (Von der zarten Kinder Händen) (P. Brumm); Das 'Dolce far niente' (N. von Grassmann); Stille Liebe; all late 1850s
Bienenweben (Giesebrecht: Der Segen von Assisi), ?1862
Amanda; Der Zahn (Claudius); Die fünf Sinne (G. Lenz), unfinished
Gesang der Königin Maria Stuart auf den Tod Franz' II. (Old Fr. text)
Maiblümlein; Musik (Helene, Princess of Orléans); O, meine Blumen, ihr meine Freude!

INSTRUMENTAL

2 syms., d, e; 2 pf concs., E, A
4 str qts: op.24, F, G, B♭, 1821 (Leipzig, 1827); op.26 'Quatuor spirituel', 1830 (Berlin, 1831)
1 pf trio, g, op.12, 1821 (Leipzig, 1827); Grosses Duo, pf 4 hands, op.18, 1829 (Berlin, 1830); Schottische Bilder, cl, pf, op.112 (Berlin, 1850); Grand duo, A, vn, pf [op.90]; Duo espagnole, va, pf
Pf solo: Abend-Fantasie, op.11, 1817 (Berlin, 1828); Grande sonate êlegique, f, op.32, 1819–25, rev. 1834 (Berlin, 1834); Sonate brillante, E♭, op.41, 1819 (Bonn, 1834); Le printemps, tone poem in sonata form, op.47, 1824 (Berlin, 1835); Alpenfantasie, op.53, 1828 (Leipzig, 1835); Grosse Sonate, E, op.16, 1829 (Berlin, 1830); Mazeppa, tone poem (after Byron), op.27, 1830 (Berlin, 1830); Der barmherzige Bruder, tone poem, op.28, 1830 (Berlin, 1830); Zigeuner-Sonate, op.107b, 1842 (Dresden, 1847); [4] Biblische Bilder, op.96 (Berlin, 1844); 4 Phantasien (Auswanderer-Sonate), op.137, 1854 (Berlin, 1869); Bothwell-Marsch

WRITINGS

Gesang-Lehre, theoretisch und practisch (Stettin, 1826, 5/1854) [songs in GA i, 56–85, 96–9 and xvi passim]
Klavier- und General-Bass-Schule (Stettin, 2/1851)
Musikalischer Gottesdienst: methodische Anweisung zum Kirchengesange und Orgelspiel (Stettin, 1851)

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M. Runze: *Loewe redivivus* (Berlin, 1888)
H. Bulthaupt: *Carl Loewe, Deutschlands Balladenkomponist* (Berlin, 1898)
M. Runze: *Karl Loewe* (Leipzig, 1905)
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K. Anton: 'Karl Loewes Bedeutung für unsere Zeit und deren Ziele', *ZMw*, i (1918–19), 483–501
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H. Engel: *Carl Loewe: Überblick und Würdigung seines Schaffens* (Greifswald, 1934)
W. Serauky: 'Zu C. Loewe's Biographie und musikalischem Schaffen', *Festschrift Arnold Schering*, ed. H. Osthoff, W. Serauky and A. Adrio (Berlin, 1937/*R*), 213–28
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M.J.E. Brown: 'Carl Loewe, 1796–1869', *MT*, cx (1969), 357–61
J. Elson: 'Carl Loewe and the Nineteenth Century German Ballad', *NATS Bulletin*, xxviii/1 (1971–2), 16–21
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J. Smeed: *German Song and its Poetry 1740–1900* (London, 1987)

EWAN WEST

Loewe, Frederick (*b* Berlin, 10 June 1901; *d* Palm Springs, 14 Feb 1988). American composer of German birth. He was the son of an actress and the popular operetta singer, Edmund Loewe, who sang in numerous roles in Berlin and Vienna. Virtually all information about his European years, supplied by the composer, remains undocumented. According to his own account, Loewe was a precocious child prodigy: a composer at five, sexually active at nine, at 13 the youngest pianist to appear with the Berlin Philharmonic, and at 15 the composer of a hit song *Katrina* that sold two million copies of sheet music. His claim to have studied with Eugen d'Albert and Ferruccio Busoni before emigrating to the USA in 1924 remains unverified and questionable. Also by his own account, for the next decade Loewe worked in a series of unusual and sometime improbable occupations that included boxing, gold prospecting, delivering mail on horseback and cow punching. In 1935 one of his waltzes was sung by operetta star Dennis King in the play *Petticoat Fever*; the following year a waltz with lyrics by Earle Crooker was interpolated in the short-lived revue, *The Illustrator's Show* (five performances). His next three musicals with Crooker also failed: *Salute to Spring* (1937) and *Life of the Party* (1942) closed in St Louis, and *Great Lady* closed on Broadway after twenty performances in 1938. In 1942 he met the much younger and untested ALAN JAY LERNER (1918–86) who helped with the libretto of *Life of the Party*.

After two commerical failures, *What's Up?* (1943) and *The Day Before Spring* (1945), their next musical, *Brigadoon* (1947), a romantic musical fantasy set mainly in Scotland, established Lerner and Loewe as the most successful new creators of so-called integrated musicals. After their less successful next collaboration, *Paint Your Wagon* (1951), set in California during the Gold Rush days of the 1850s, they wrote *My Fair Lady* (1956), an adaptation of George Bernard Shaw's *Pygmalion*, the longest-running show of its era and one of the most highly regarded of all musicals. Two years later with *Gigi*, Lerner and Loewe contributed the screenplay, lyrics and music to an Academy Award-winning film adaptation of a Colette novella. Their final Broadway collaboration, *Camelot* (1960), adapted from T.H. White's version of the King Arthur legend, *The Once and Future King*, survived a creative process plagued by the health problems of the director Moss Hart, personal tensions and poor initial reviews, and achieved a respectable Broadway run. Worries about his own health and continued difficulties with Lerner led to Loewe's retirement after *Camelot*. More than a decade later the pair would reunite for an ill-fated stage adaptation of *Gigi* (1973) and a final film, *The Little Prince* (1974).

After *Brigadoon*, Lerner and Loewe musicals characteristically feature a central character played by a fundamentally non-singing male actor who delivers his songs with an idiosyncratic hybrid of talking and singing (Lee Marvin in the film of *Paint Your Wagon*; Rex Harrison on stage and film in *My Fair Lady*; Louis Jourdan in *Gigi*; Richard Burton (stage) and Richard Harris (film) in *Camelot*). There is also a popular lyrical romantic ballad (e.g. 'On the Street Where You Live' from *My Fair Lady*), sung by secondary characters. Loewe's successful evocation of Scottish melodies in *Brigadoon*, Western folk songs in *Paint Your Wagon* (the only Lerner and Loewe musical with an American locale), and British music hall and French cabaret tunes in *My Fair Lady* and *Gigi*, respectively, camouflaged a distinctive personal style, which demonstrated a predilection, even in the Western *Paint Your Wagon*, for a European rather than an American vernacular musical language. The Loewe collection is held by the Music Division of the Library of Congress.

WORKS

Edition: The Lerner and Loewe Songbook, ed. A. Sirmay (New York, 1962)

STAGE

works are musicals, librettos and lyrics are by A.J. Lerner and dates are those of first New York performances, unless otherwise stated

Petticoat Fever (play, M. Reed), 4 March 1935 [1 song: Love tiptoed through my heart (I. Alexander)]
The Illustrator's Show (revue), 22 Jan 1936 [1 song: A waltz was born in Vienna (E. Crooker)]
Salute to Spring (Crooker), St Louis, 12 July 1937
Great Lady (Crooker and L. Brentano, Crooker), Majestic, 1 Dec 1938
Life of the Party (Lerner, Crooker), Detroit, 8 Oct 1942
What's Up? (Lerner and A. Pierson, Lerner), National, 11 Nov 1943
The Day Before Spring, orchd. H. Byrns, National, 22 Nov 1945
Brigadoon, orchd. T. Royal, Ziegfeld, 13 March 1947 [incl. The Heather on the Hill; Come to me, bend to me; Almost like Being in Love]; film, 1954
Paint Your Wagon, orchd. Royal, Schubert, 12 Nov 1951 [incl. I talk to the trees; They call the wind Maria; Wand'rin' Star']; film, 1969 [with five new songs (Lerner), music by A. Previn]
My Fair Lady (after G.B. Shaw: *Pygmalion*], orchd. R.R. Bennett, Mark Hellinger, 15 March 1956 [Wouldn't it be loverly; With a Little Bit of Luck; Just you wait; The Rain in Spain; I could have danced all night; On the Street Where You Live; Get me to the church on time; Without You; I've grown accustomed to her face]; film, 1964
Camelot (after T.H. White: *The Once and Future King*), orchd. Bennett and P.J. Lang, Majestic, 3 Dec 1960 [Camelot; What do the simple folk do?; If ever I would leave you]; film, 1967
Gigi (after Colette), orchd. I. Kostal, Uris, 13 Nov 1973 [from film, 1958; incl. 5 new songs]

FILMS

Gigi (Lerner, after Colette), 1958 [Thank heaven for little girls; The Night they Invented Champagne; I remember it well; I'm glad I'm not young anymore; Gigi]; rev. for stage, 13 Nov 1973
The Little Prince (Lerner, after A. de Saint-Exupéry: *Le petit prince*), 1974 [incl. Be Happy; I'm on your side]

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G. Lees: *Inventing Champagne: The Worlds of Lerner and Loewe* (New York, 1990)
J.P. Swain: *The Broadway Musical: A Critical and Musical Survey* (New York, 1990)
G. Block: '*My Fair Lady*: from *Pygmalion* to Cinderella', *Enchanted Evenings: the Broadway Musical from 'Show Boat' to Sondheim* (New York, 1997), 225–44, 340–41

GEOFFREY BLOCK

Loewe, Sophie (Johanna Christina) (*b* Oldenburg, 24 May 1812; *d* Budapest, 29 Nov 1866). German soprano. She studied in Vienna and with Francesco Lamperti in Milan. In 1831 she was in Naples, where she sang Adelaide in Rossini's *Tancredi*. The following year she sang Elisabetta in Donizetti's *Otto mesi in due ore* at the Kärntnertor-theater, Vienna. After an engagement at Berlin, where she sang Isabelle (*Robert le diable*) and Amina (*La sonnambula*), in 1841 she sang at Her Majesty's Theatre, London, as Alaide (*La straniera*), Donna Elvira and Elena (*Marino Faliero*). The same year she created the title role of Donizetti's *Maria Padilla* at La Scala. In 1844 she sang Elvira in the first performance of *Ernani* and in 1846 she created Odabella in *Attila*, both at La Fenice. She also sang Abigaille (*Nabucco*) and Giselda (*I Lombardi*) at Parma. In 1848 she retired. A forceful singer, she excelled in dramatic parts such as Norma and the soprano roles in Verdi's early operas.

ELIZABETH FORBES

Loewenberg, Alfred (*b* Berlin, 14 May 1902; *d* London, 29 Dec 1949). British lexicographer and historian of German birth. He studied at the universities of Berlin and Jena, taking the PhD at the latter in 1925. He at first intended to make his career as a lecturer in philosophy, but took a lively interest in the cultivation of opera, then at its height in Berlin. While attending every operatic performance he could, he began to accumulate voluminous data about operatic history: details of opera titles, composers, librettists, places and dates of production and subsequent performances all over the world. This mass of material was incomplete when the Nazi regime compelled Loewenberg to leave Germany in 1935. Having settled in London, he undertook further research in the British Museum and was able to add extensively to the material for his long-planned book, which appeared in 1943 as *The Annals of Opera*. The third edition, by Harold Rosenthal, included corrections and additions, but did not take the terminal date beyond 1940. Loewenberg's own plans to do so are realized in a further volume. The book remains an invaluable work of reference, a monument of accurate, painstaking research. His remarkable capacity for organizing a complex mass of titles, facts and other data led to his appointment, in 1947, as editor of the *British Union-Catalogue of Periodicals*. He wrote some important essays on operatic history and was also a keen student of the history of the English theatre.

WRITINGS

'Paisiello's and Rossini's "Barbiere di Siviglia"', *ML*, xx (1939), 157–67
'Gluck's *Orfeo* on the Stage, with Some Notes on Other Orpheus Operas', *MQ*, xl (1940), 311–39
'Some Stray Notes on Mozart', *ML*, xxiii (1942), 255–6, 319–21; xxiv (1943), 48–50, 164–8
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'Lorenzo da Ponte in London: a Bibliographical Account of his Literary Activity 1793–1804', *MR*, iv (1943), 171–89
'"Bastien and Bastienne" once more', *ML*, xxv (1944), 176–81
'Some Old Dumb-Show Music in Hamlet', *MR*, vii (1946), 183–92
Early Dutch Librettos and Plays with Music in the British Museum (London, 1947)
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ERIC BLOM/ALEC HYATT KING

Loewenstein, Herbert. *See* AVENARY, HANOCH.

Löffeloth, Johann Matthäus. *See* LEFFLOTH, JOHANN MATTHIAS.

Lofthouse, Charles Thornton (*b* York, 12 Oct 1895; *d* London, 28 Feb 1974). English music educationist, conductor and harpsichordist. After singing as a chorister in St Paul's Cathedral (1904–10) he attended the RMCM, Manchester; after World War I he studied the organ with Walter Parratt and conducting with Boult at the RCM. Subsequently he studied the piano with Cortot in Paris and the harpsichord with Aimée van der Wiele and Gustav Leonhardt. He took the degrees of BMus (1930) and DMus (1935) at Trinity College, Dublin. From 1921 to 1939 Lofthouse was accompanist to the London Bach Choir; in this post he developed the art of continuo playing, for which he was the first person to use a harpsichord in the Royal Albert Hall. He was a professor at the RCM (1922–71), and director of music at Westminster School (1924–39) and Reading University (1939–50). He became an examiner for the Associated Board of the Royal Schools of Music in 1923, and acted as external examiner in music for several university

institutes of education. Lofthouse created and conducted the University of London Music Society (1934–59), with which he encouraged performances of Bach and Vaughan Williams in particular. He appeared as a continuo, chamber or solo harpsichordist throughout Europe and in the USA, and published *Commentaries and Notes on Bach's Two- and Three-Part Inventions* (London, 1956).

LIONEL SALTER

Logan, Wendell (Morris) (*b* Thomson, GA, 24 Nov 1940). American composer. He studied at Florida Agricultural & Mechanical University, (BS 1962), with Will Bottje at Southern Illinois University at Carbondale (MMus 1964) and with Hervig at the University of Iowa (PhD 1968). In his youth he was influenced by the music of James Brown, Fats Domino and other popular music entertainers; while in college, he played the trumpet and arranged music for jazz ensembles and marching and concert bands. He taught at Florida Agricultural & Mechanical University (1962–3, 1969–70), Ball State University (1967–9) and Western Illinois University (1970–73) before joining the faculty of the Oberlin College Conservatory. He has been the recipient of awards from the NEA, the Martha Baird Rockefeller Fund, the Cleveland Arts Prize in Music (1991) and a Guggenheim fellowship (1991). In 1995 Logan was resident composer at the Rockefeller Study Center in Bellagio, Italy. His compositions vary in style from those based on jazz idioms to electronic music. He is the author of various articles on jazz and the *Primer for Keyboard Improvisation in the Jazz/Rock Idiom* (1980).

WORKS
(*selective list*)

Orch: Concert Music, 1963; Polyphony I, 1968; Orbits, sym. band, 1982; The Drum Major: in memoriam Dr M.L. King, 1983; Ibo Landing, 1994–5; *c*80 orig. pieces and arrs. for various jazz ens

Vocal: What time is it?, S, pf, 1967; Songs of our Time, SATB, chbr ens, 1969; 3 Fragments (K. Patchen), S, cl, pf, perc, 1974; Ice and Fire (M. Evans), song cycle, S, Bar, pf, 1975; Malcolm, Malcolm, SATB, tape, 1976; Hughes Set (L. Hughes), TTB, perc, 1978; Dream Boogie, 1v, pf, 1979; Sling Along (J.W. Johnson), Bar, 1982; Runagate, Runagate, T, fl, cl, pf, vn, vc, 1990; Runagate, Runagate, T, orch, 1993–4; My Lord What a Morning, SATB, 1988; Variations on Doo-Wah, TTBB, 1988

Chbr and solo inst: Ww Qnt, 1964; Stanza for 3 Players, fl, vc, pf, 1967; Evocation, harmonica, tape, 1973; Music for Brass, brass qnt, 1976; Song of the Witchdoktor, fl, vc, pf, perc, 1976; 3 Pieces, vn, pf, 1977; Duo Exchanges, cl, perc, 1978; To Mingus, vib, 1979; Praeludium, wind ens, 1983; 4 Miniatures, sax, 1985; Children's Pieces, 1989; Roots, Branches, Shapes and Shades (of Green), pf, chbr orch, 1991; Moments, a fl + pic, cl + b cl, pf, perc, vn, vc, 1992

Multimedia: From Hell to Breakfast, jazz qnt, spkrs, lights, tape, 1973; Noah (A Jazz Cant.), nar, chorus, dancers, jazz qnt, tape, 1983; Return of the Collard People, dancers, tape, 1988

Principal publishers: MuZiMu Music, Oberlin

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A. Tischler: *Fifteen Black American Composers: a Bibliography of their Works* (Detroit, 1981)

DORIS EVANS MCGINTY

Logar, Mihovil (*b* Rijeka, 6 Oct 1902). Serbian composer. He studied composition at the Prague Conservatory with Jirák and in Suk's masterclasses, from which he graduated in 1927. In that year he settled in Belgrade, teaching at the Mokranjac School of Music until 1944, when he was appointed professor of composition and instrumentation at the Academy of Music. He retired in 1972. A prolific and technically accomplished composer, he has tackled a variety of styles and genres belonging to the late Romantic era. His early works were atonal and expressionist, but later he came to adopt a style more conventional in harmony and more direct in feeling. The first of his stage works, the *Četiri scene iz Šekspira* ('Four Scenes from Shakespeare'), took fragments from *King Lear*, *The Merchant of Venice*, *Antony and Cleopatra* and *A Midsummer Night's Dream*, set in contrasted movements on the model of a symphony. His densely orchestrated opera *Pokondirena tikva* ('The Stuck-up Woman') achieves the spirit of *buffo* and high drama through parlando dialogues and grotesque arioso passages. In the opera *Četrdesetprva* ('1941') he predominantly uses recitative, rich orchestration and bold dissonance to build psychological profiles of main characters. His instrumental pieces are notable for their serene optimism, burlesque moods, restless melody, quick and lively rhythms and striking, colourful orchestration.

WORKS
(*selective list*)

STAGE

Četiri scene iz Šekspira [4 Scenes from Shakespeare] (stage sym., after W. Shakespeare), 1930

Sablazan u dolini šentflorijanskoj [Temptation in the Valley of St Florian] (comic op, 3), 1937; Sarajevo, 1968

Zlatna ribica [The Goldfish] (ballet), 1950

Pokondirena tikva [The Stuck-up Woman] (op, 3, after J.S. Popović), 1954; Belgrade, National, 20 Oct 1956

Četrdesetprva [1941] (music drama, 3), 1959; Sarajevo, 10 Feb 1961

Paštrovski vitez [The Knight of Paštrovići] (TV op, after S.M. Llubiša), 1978

OTHER

Cants.: Plava grobnica [The Blue Tomb], 1934; Na vrelu [At the Fountain], 1937; Žeteoci [The Reapers], 1946; Vatra [Fire], 1959

Orch: Vesna, sym. poem, 1931; Rondo-ov., 1936; Rondo rustico, 1945; Vn Conc., 1954; Cl Conc., 1956; Kosmonauti, concert ov., 1962; Conc., cl, hn, orch, 1967

Chbr music incl. str qts, pf works

Principal publishers: Prosveta, Udruženje Kompozitora Srbije

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M. Kozina: '"Pokondirena tikva" Mihovila Logara', *Zvuk*, nos.9–10 (1957), 381–3

Z. Kučukalić: 'Četrdesetprva' ['1941'], *Zvuk*, nos.49–50 (1961), 471–9

S. Habić: 'Zvučna sagrešenja Mihovila Logara' [Sonorous 'errors' of Mihovil Logar], *Zvuk*, no.56 (1963), 29–32

R. Pejović: '"Četrdesetprva" Mihovila Logara', *Pro musica*, no.19 (1966), 10–11

V. Peričić: *Muzički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)

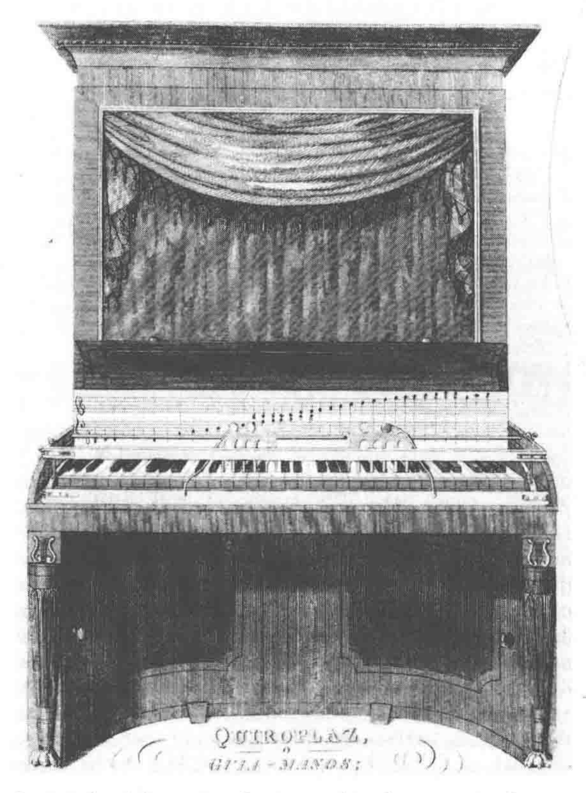
S. Đurić-Klajn: *Serbian Music through the Ages* (Belgrade, 1972)

R. Pejović: 'Dva orkestarska dela Mihovila Logara' [2 orchestral works by Logar], *Zvuk*(1973–4), 394–404

STANA ĐURIĆ-KLAJN/ROKSANDA PEJOVIĆ

Logier, Johann Bernhard (*b* Kassel, 9 Feb 1777; *d* Dublin, 27 July 1846). German pianist, teacher, author and composer. After early musical training from his father, he moved to England in 1791. In 1794 he joined the band of the Marquis of Abercorn's regiment and was later promoted from flautist to director of music. Having moved to Ireland, the band was discharged and he became organist at Westport, then director of the band of the Kilkenny Militia in 1807. He settled in Dublin in 1809 and was musical director of the Royal Hibernian Theatre for a year. In 1810 he left these posts and opened a music shop which flourished until 1817 at 27 Lower Sackville Street. He also taught the piano, and became interested in developing quicker and more thorough training methods. In 1814 he patented the chiroplast or 'hand-director'

mechanism, a laterally sliding frame for the hands fitted above the keyboard designed to control the position of the wrists and relation of the hand to the arm (see illustration). In addition, a board ruled with bass and treble staves could be placed on the music desk, so that each note was written above the corresponding key to aid the teaching of note-names. The inability of the system to accommodate the turning under of the thumb was later rectified by a modification introduced by Kalkbrenner, and further modification was made by Hawker. Having first designed it to aid the instruction of his daughter, Logier devoted himself to its promotion, especially for the simultaneous group use of pupils at different standards. He produced a series of explanatory publications and studies for its use, employed adroit publicity, and exploited his patent to draw high fees from the many teachers who used it in Britain and also in the USA. Academies were established in the provinces, and Samuel Webbe taught the system in London at an Institute set up with Logier and others. Webbe's pupils exhibited the method in London in 1817, providing the subject for Logier's *An Authentic Account of the Examination of Pupils* (1818). Kalkbrenner's improved version of the chiroplast was sold in England as late as 1877. Such marketing naturally brought criticism, and a series of increasingly combative publications from Logier and his opponents appeared, with rebuttals from influential professors whom he had asked to endorse the method. But, as well as Kalkbrenner, Spohr supported the invention on the grounds that it provided a disciplined method for the training of a large number of pupils.



Logier's 'hand-director' mechanism, or chiroplast: engraving from 'The First Companion to the Royal Patent Chiroplast' (London, 9/1819)

Though it attracted vast attention (Fétis ascribes it an entry as long as for a major composer) the mechanism was only part of a larger educational goal, through which he emphasized thorough teaching of harmony and musical form, including thoroughbass, hoping his ideas would provide the means for musical cultivation on the largest scale. To an extent, they did. Promotion in France failed (1819) but in 1821 the Prussian government, at Zelter's suggestion, invited Logier to Berlin. From 1822 to 1826 he taught the method there, whence it spread through Germany and neighbouring countries. From London Logier returned to Dublin in 1829 and continued to teach, write and manage a new music shop at 46 Upper Sackville Street. *Logier's Thorough-Bass* of 1818 does not build on traditional figured bass practice, but is a theory of harmony based on the harmonic series. Logier's presentation of the concept of chordal inversion and of the 'fundamental bass' influenced A.B. Marx, who translated the book (and wrote his first articles upon Logier's system); Logier's *Thorough-Bass* is recorded as the first textbook used by Wagner, in 1828. Logier later produced the *System der Musik-Wissenschaft und der praktischen Komposition* (1827), a textbook dealing with both harmony and form; it marks the earliest known use of the now standard German word for 'musicology': it is clear that Logier's sense of the term embraced the notion of 'music theory' more closely than that of 'music history'. Logier's many compositions are mainly in salon style; as well as many arrangements, his works with piano include a Grand Concerto op.13, chamber music and songs; his military works were not published and appear to be lost.

WRITINGS AND PEDAGOGICAL WORKS

A Complete Introduction to the Art of Playing the Keyed Bugle (Dublin, 1813, 2/*c*1820–23)
An Explanation and Description of the Royal Patent Chiroplast, or Hand-Director (London, ?1814, 2/1816)
The First Companion to the Royal Patent Chiroplast, or Hand-Director (London, *c*1815)
A Second Companion to the Chiroplast Companion (London, 4/*c*1830)
Logier's Theoretical and Practical Studies for the Pianoforte (London, 1816)
An Authentic Account of the Examination of Pupils (London, 1818)
Logier's Thorough-Bass (London, 1818)
A Refutation of the Fallacies and Misrepresentations Contained in a Pamphlet, entitled 'An Exposition of the New System of Musical Education' Published by a Committee of Professors in London (London, 1818)
System der Musikwissenschaft und der praktischen Composition mit Inbegriff dessen was gewöhnlich unter dem Ausdrucke General-Bass verstand wird (Berlin, 1827; Eng. trans., 1827/*R*)
Nachträgliche Sammlung von Aufgaben und Beispielen zu J.B. Logier's System der Musikwissenschaft und der praktischen Composition (Berlin, 1827)

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FétisB; Grove1 ('Chiroplast'; F. Taylor)*; MGG1* (G. Pügner) [incl. lists of works and writings]
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'Mr Logier's System of Musical Instruction', *Quarterly Musical Magazine and Review*, i (1818), 111–39
H.M.B.: *The Logierian System of Teaching Music carefully Surveyed, Analysed, and Exploded, by a Master, Member of the Royal Society of Musicians* (London, 1818)
[G. Smart and others:] *An Exposition of the Musical System of Mr Logier with Strictures on his Chiroplast* (London, 1818)
C. Cummins: *Logierian Sensibility, or Marsayas in the Chiroplast* (Bath, 1819)
A.F.C. Kollmann: *Remarks on what Mr J.B. Logier calls his New System of Musical Education* (London,2/1824)
M. Becker: 'Das System Logier', *Musica*, xi (1957), 616–20

G. Pügner: *Johann Bernhard Logier, ein Musikerzieher des 19. Jahrhunderts* (diss., U. of Leipzig, 1959)
B. Rainbow: 'Johann Bernhard Logier and the Chiroplast Controversy', *MT*, cxxxi (1990), 193–6

DAVID CHARLTON/MICHAEL MUSGRAVE

Logische Form (Ger.). A form that relies on continuity and growth. *See* ANALYSIS, §I, 3.

Logothetis, Anestis (*b* Pyrgos, eastern Romylia, 27 Oct 1921; *d* Vienna, 6 Jan 1994). Austrian composer of Greek origin. In 1942 he settled in Vienna, where he studied mechanical engineering at the Technische Hochschule (1942–4) and composition at the Music Academy (1945–51). Later he attended courses in Rome, Darmstadt and elsewhere, and in 1957 he worked in the Cologne electronic studios. He received the Theodor Körner Förderungspreis in 1960. Before 1959 he composed a number of 12-note and serial works in traditional notation. Then, aiming at greater fluidity of form, he gradually turned to graphic methods, developing what he termed 'integrating' notation. The resulting scores, generally offering a degree of freedom in instrumentation as well as all other dimensions, are often captivating works of visual art. (*LZMÖ*)

WORKS
(*selective list*)

WORKS IN TRADITIONAL NOTATION

Orch: Doppelfuge, str, 1950; Polynom, 5 groups, 1958; 10 kleine Negerlein, chbr orch

Vocal: Libera, male chorus, 1951; Humoreske (S. Dimitriu), B, pf, 1952; Wir, längst schon (Dimitriu), chorus, 1952; Integration (Dimitriu), spkr, vn, timp, 1954; 3 Lieder (F. Mayröcker), female v, fl, gui, 1954; Uns droht kein Morgen (Dimitriu), chorus, ob, b drum, 1954; Lieder nach Texten von Friedrich Nietzsche, S, vc/db, pf, 1956, rev. as 6 Orchesterlieder, S, B, orch, 1958; Potiphar Lied (K. Klinger), S/T, hp, 1959

Chbr: 5 Fugetten, ob, cl, bn, 1950; Integrationen 51, vn, 1951; Suite, vc/db, 1951; Triptych, str trio, 1952; 12 Inventionen, str trio, 1952; Integration, pf trio, 1953; Pentaptych, cl, pf, 1953; Choralvorspiel und Präludium con Fuga, org, 1954; 2 Integrationen, vn, pf, 1954; Peritonon, fl, pf, 1954; Peritonon, hn, pf, 1954; Integration, fl, va, hpd/pf, 1955; Integration, 2 vn, vc, gui, 1955; Peritonon, vc, 1955; Integration, vn, vc, gui, 1956; Integration, vn, cl, pf, 1956; Texturen, fl, cl, hn, gui, perc, pf, vn, vc, 1956–7; Permutationen, cl, perc, 1957; Peritonon, vn, pf, 1958

Pf: Griechische Suite, 1943–8; Toccata, 1947; Humoreske, 1948; Sonata, 1948; Variations, 1949; 3 Fugen, 1950; 12 Inventionen, 1950–51; 12 Humoresken, 1951; 7 Miniaturen, 1952; Triptych, 1953; Enneaptych (9 Intervalstudien), 1954; Texturen, 1957; Integration, 1959

WORKS IN GRAPHIC NOTATION

Dramatic: Fantasmata und Meditation, ballet, 1959–60; Himmelsmechanik, ballet, 1960; 5 Porträte der Liebe, ballet, 1960; Party, music-theatre, 1961; Odyssee, ballet, 1963; Karmadharmadrama, music-theatre, 1961–8; Das Urteil des Paris in Paris, actor, pf, 1968; Anastasis, work for stage/radio, 1969; Mantratellurium, work for radio, 1970; Kybernetikon, work for radio, 1971; Entomology-Party, work for radio 1972; Kerbtierparty, work for radio, 1972–3; Sommervögel (Schmetterlinge), work for radio, 1973; Menetekel, work for radio, 1974–5; Im Gespinst -geh! spinnst?!, music-theatre, 1976; Daidalia (Das Leben einer Theorie), music-theatre, 1976–8; Vor! Stell! Unk!, work for radio, 1980; Beinem' Binom, work for radio, 1980; Woraus ist der Stein von Sisyphos (multi-media op, H. Reiter), 1982–4, concert perf., Vienna, Odeon, 16 Oct 1992

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Desmotropie, cl, pf, 1965; Diffusion, 1965; Enoseis, 1965; Entropie, 1965; Labyrinthos, 1965; Linienmodulationen, 1965; Orbitals, 1965; Reversible Bi-junktion, 1965; Spiralenquintett, 1965; Diptychon, pf acc. ad lib, 1966; Enklaven, 1966; Integration, 1966; Klangassoziationsblätter no.13, 1966; Optionen, 1966; Desmotropie, orch, 1967; Emanationen, 1967; Kollisionen, 1967; OASI, 1967; Polychronon, 1967; Rondeau dynamique, 1967; Rondo, 1967; Starte, 1967; Syrrhoi, 1967; Evektionen, 1968; Konvektionsströme, 1968; Styx, 1968; Sublimationen, 1968; Zonen, gui, 1969; Kollisionen 70, 1970; Komplementäres, 1970; Styxische Flüsse, chorus, insts, 1970

Fusion, 1971; Klang-Raum I–III, 1972; Musikfontäne für Robert Moran, 1972; Emanation (Ein Ohr kam per Brief) (texts from newspapers), nar, cl, elecs, 1973; Apollonion pour Konstantinos Doxiadis, 2 inst groups, 2 conds., 1975; Volant, 1975; Wellen, 1975; Ya tin ora [For the Time Being], orch, 1975; Geomusik 76, cl, orch, 1976; Klangfelder und Arabeske, pf/(pf, orch), 1976; Globus, fl/any inst, orch, 1978; Hohelied, 1v, org, 1978; Rondo, orch, 1979; Chor II, mixed chorus, 1979; Wellenformen 1981, composition for cptr, 1981; Brunnen-burg-Hochzeit-Symphoniette, chbr ens, 1981; Meridiane I und Breitengrade, solo insts, orch, 1981; Paysage de temps, 1984–6; Zentrifugales in Zeitlupe, 1984–5; Doppelspirale, ens, 1985; Kyklika oder Sinfonie zyklischer Kontrapunkte, 1986–7; Bagatelle, cl, tuba, 1990; Kassandra Duo (Kassandraauge), hp, b cl, 1992

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Principal publishers: Breitkopf & Härtel, Deutsche Verlags Anstalten, Gerig, Logothetis, Modern, Ricordi, Universal

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'Von der Bedeutung der Dinge', *ÖMz*, xxxv (1980), 292–5
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GEORGE LEOTSAKOS/KOSTAS MOSCHOS

Logroscino, Nicola Bonifacio (*b* Bitonto, bap. 22 Oct 1698; *d* ?Palermo, 1764/5). Italian composer. In June 1714 he and his younger brother Pietro entered the Conservatorio di S Maria di Loreto, Naples. On 1 October 1727 the conservatory expelled them both 'for bad traits of character'. Pietro was later readmitted (on the condition that he no longer consort with his brother), but Nicola was not. In May 1728 he became organist to the Bishop of Conza (Avellino) and stayed in this post until June 1731 when he returned to Naples, marrying a local girl there in November of the same year.

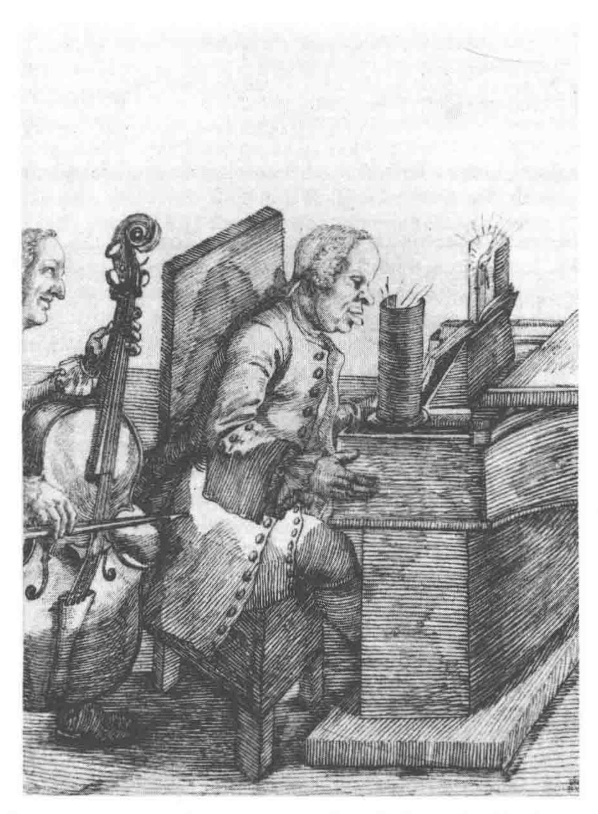
Logroscino's first known composition, the oratorio *Il mondo trionfante nella concezione di Maria sempre Virgine*, was performed near Brno in 1730 at the court of Cardinal von Schrattenbach. In 1735 his first known comic opera, *Lo creduto infedele*, was presented at the Teatro della Pace, Naples. In a statement written in October 1738 by one of the ministers of the King of Naples, in which he recommended Logroscino for an

opera commission for the Teatro S Carlo, the minister added that the composer had already 'set many comedies to music in the small theatres of the capital'. Two other comic operas reputedly by Logroscino may belong to this period: *Tanto ben che male* and *Il vecchio marito*. His first known full-length opera, *Il Quinto Fabio*, was written for the Teatro delle Dame, Rome. Thereafter he wrote numerous comic operas, sometimes in collaboration with other composers, most of which were for the 'small' Neapolitan theatres such as the Fiorentini and Nuovo. It is on these comic operas that his reputation is chiefly built.

Giuseppe Bertini, in his *Dizionario Storico-Critico* (1814–15), mistakenly implied that Logroscino was *maestro di contrappunto* at the Conservatorio de' Figliuoli Dispersi in Palermo from 1747, an error echoed in many subsequent biographies. Prince Corsini only approved the new constitution for the conservatory in that year and after the directors failed to secure Perez, Gregorio Sciroli was hired as *maestro di cappella*. Indeed, Prota-Giurleo cited documents confirming Logroscino's presence in Naples in 1753, and the popularity of his music in Naples throughout the 1740s and early 50s supports his continued presence there. Documentary evidence of Logroscino's move to Palermo comes from his nomination to replace Sciroli in September 1758. By January 1760 a serenata he wrote was performed in the gallery of the royal palace and about that time he completed a new third act for Galuppi's *La nozze* (staged in the S Cecilia theatre). In that year he also dated the autograph manuscript of his *Stabat mater*. He was apparently joined in Palermo by his brother, Pietro, in 1762. The administrative journals of the conservatory list pay records for Logroscino as late as 30 November 1764, but a gap in these records then stretches until September 1767. Nevertheless, the libretto for the serenata *Il tempio dell'onore*, dated 12 January 1765, refers to the composer as already dead.

Though Logroscino has always been considered an important composer of opera, especially comic opera, too many facts about his life and music are missing for a proper assessment to be made. It seems that his popularity as a composer of comic opera rose sharply in the years after 1738 and that he had no serious rival among composers of this genre in Naples between 1744, when Leonardo Leo died, and 1754, when Nicola Piccinni composed and presented his first comic opera to the Neapolitan public. By 1757–8 Piccinni had superseded Logroscino as the favourite composer among Neapolitan comic opera audiences. Logroscino's posthumous fame owed much to the statement of La Borde that 'he was the god of the comic genre, and has served as model for almost all composers of this type of work'. Later writers exaggerated his position in other ways. Gerber declared that he was the 'creator' of comic opera, while others, notably Framery (1791–1818), said that he instigated the practice of ending the acts of comic opera with an important vocal ensemble that gradually increased from one voice to two, three, four and up to nine singers, giving the ensemble finale. Although by 1900 it was clear to historians that he was not its inventor, Kretzschmar, in 1908, still gave him credit for inventing a new type of ensemble finale whose musical structure was determined solely by the action and the text. Even this view has since been exploded.

Modern opinion of Logroscino's comic operas must remain flexible until more of the music is discovered. At present this music is limited to one complete work, *Il governatore*, and the Act 1 finale to *Il Leandro*. There is no evidence here to suggest that Logroscino's finales were more advanced structurally than those of his predecessor Leo, who also composed finales with a freely evolving form to suit the words. *Il governatore* is weak melodically, but the dramatic characterization and instrumentation are strong. Other surviving music includes two heroic operas, *Giunio Bruto* and *L'olimpiade*, a few arias and ensembles in manuscript, and a small amount of liturgical music including two *Stabat mater* settings modelled on Pergolesi's.



Nicola Logroscino directing an opera from the harpsichord (and apparently beating time on the sides of the instrument): caricature by Pier Leone Ghezzi, pen and ink, 1753 (GB-Lbl)

WORKS

STAGE

3-act comic operas, performed in Naples, unless otherwise stated

Lo creduto infedele (A. Palomba), Della Pace, wint. 1735

Il Quinto Fabio (dramma per musica, 3, A. Salvi), Rome, Delle Dame, carn. 1738

Inganno per inganno (G.A. Federico), Fiorentini, aut. 1738

L'inganno felice (T. Mariani), Nuovo, wint. 1739

La violante (Palomba), Nuovo, carn. 1741; rev. of Auletta's L'amor costante

Amore ed amistade, Fiorentini, spr. 1742

La Lionora (Federico), Fiorentini, wint. 1742, collab. V. Ciampi

Il Riccardo, Fiorentini, carn. 1743

Festa teatrale per la nascita del R. Infante, pt.1, Naples, July 1743, pt.2 by G. Manna, unperf.

Il Leandro (A. Villani), Nuovo, spr. 1744, frag. *GB-Cfm*, modern copy *US-Wc*

Ciommetella correvata (P. Trinchera), Della Pace, aut. 1744; as Lo cicisbeo, Nuovo, aut. 1751

Li zite (Trinchera), Della Pace, spr. 1745

Don Paduano (Trinchera), Della Pace, wint. 1745

Il governatore (D. Canicà), Nuovo, carn. 1747, *D-MÜs*, modern copy *US-Wc*
La costanza (Palomba), Nuovo, aut. 1747
Giunio Bruto (dramma per musica, 3, M. Passeri), Rome, Argentina, Jan 1748, *D-MÜs*, 1 aria, *F*
La contessa di Belcolore (comic int, 2, N. Carulli), Florence, Intrepidi, carn. 1748
Li despiette d'ammore (Palomba), acts l, 2, Della Pace, carn. 1748, act 3 by N. Calandra
La finta frascatana (Federico), Nuovo, carn. 1751, rev. of Leo's Amor vuol sofferenza with addns by Logroscino and A. Ferradini
Amore figlio del piacere (Palomba), Nuovo, aut. 1751, collab. G. Ventura
Lo finto Perziano (Trinchera), Nuovo, carn. 1752, 3 arias re-used in G. Sciroli: Li nnamorate correvate, aut.–wint. 1752
La Griselda (Palomba), Fiorentini, aut. 1752
La pastorella scaltra (comic int, 2), Rome, Valle, carn. 1753
Elmira generosa (Trinchera), Nuovo, carn. 1753, collab. E. Barbella
L'olimpiade (dramma per musica, 3, P. Metastasio), Rome, Argentina, carn. 1753, *US-R*, 1 aria *AUS*
Le chiajese cantarine (Trinchera), Nuovo, carn. 1754, collab. D. Fischietti and G. Maraucci, rev. of Fischietti: L'abate Collarone, 1749
La Rosmonda (Palomba), Nuovo, carn. 1755, collab. C. Cerere, P. Gomes and T. Traetta
Le finte magie, Fiorentini, carn. 1756
I disturbi, Nuovo, sum. 1756, collab. T. Traetta
La finta 'mbreana (G. Bisceglia), Nuovo, wint. 1756, collab. P. Errichelli
Il natale di Achille (azione drammatica, 1, G. Baldanza), Palermo, 20 Jan 1760
La fante di buon gusto (Palomba), ?1758 rev. as La furba burlata (P. de' Napoli [P. Napoli Signorelli] after Palomba), Fiorentini, aut. 1760, addns by N. Piccinni and ?G. Insanguine [see Tintori]
Perseo (azione drammatica, Baldanza), Palermo, 1762
L'innamorato balordo (de' Napoli), Nuovo, carn. 1763, collab. Insanguine and G. Geremia
La viaggiatrice di bell'umore (de' Napoli), Nuovo, wint. 1763, collab. Insanguine
Il tempo dell'onore (componimento drammatico, Baldanza), Palermo, 20 Jan 1765, collab. A. Speraindeo
La gelosia (dg, unknown Bolognese writer), Venice, S Samuele, aut. 1765
Tanto ban che male, ?Naples
Il vecchio marito, ?Naples
?Adriano (Metastasio), ?1742

OTHER WORKS

Il mondo trionfante nella concezione di Maria sempre Virgine (azione sacra, F. Itto), Brno, 1730
Oratorio in praise of S Anna, Naples, 1746, collab. Gizziello and Babbi [according to *LaMusicaD*]
Stabat mater, E♭, S, A, 2 vn, bc, Palermo, 1760, *I-Nc**
Ester (orat), Catania, 1761
La spedizione di Giosue contro gli Amalechiti (orat), Palermo, Collegio dei Gesuiti, 1763
Gesù presentato nel tempio (azione sacra)
La tolleranza premiata (azione sacra, D.A. Galante)
Stabat mater, g, S, A, 2 vn, va, bc, *Nc*
Parafrasi dello Stabat mater, E♭, S, A, T, 2 vn, bc, *Nc*
Psalms, SATB, 2 vn, bc, *PLcon*
Str qt, D, Fl conc., Sym., D: *S-L*

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E.J. Dent: 'Ensembles and Finales in 18th-Century Italian Opera, II', *SIMG*, xii (1910–11), 112–42
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M. Bellucci La Salandra: *Triade musicale Bitontina, Brevi cenni biografici di Bonifacio Nicola Logroscino, 1698–1760, Tommaso Traetta (1727–1779), Antonio Planelli (1747–1803)* (Bitonto, 1936)
G. Tintori: *L'opera napoletana* (Milan, 1958)
R. Pagano: 'L'inserimento di Nicolò Logroscino nella realtà musicale palermitana', *Musicisti nati in Puglia ed emigrazione musicale tra Seicento e Settecento* (Rome, 1988), 49–55

MICHAEL F. ROBINSON/DALE E. MONSON

Lohelius, Joannes. *See* OEHLSCHLÄGEL, FRANZ JOSEPH.

Lohet [Loxhay], **Simon** (*b* before *c*1550; bur. Stuttgart, 5 July 1611). Flemish composer and organist, active in Germany. He was the son of one Jean of Liège; the Walloon version of his surname, Loxhay, is common in the Liège area. On 14 September 1571 he was appointed organist of the Württemberg court at Stuttgart. When his older colleagues Utz Steigleder and H.F. Fries retired, he assumed sole responsibility for the chapel services. In 1594 Jérémias de la Grange, and later his own son Ludwig, joined him as assistants. He is known to have travelled three times to the Low Countries (in 1572, 1573 and 1576) and once to Venice to purchase instruments and music (in 1581). He retired on 19 December 1601, and remained in Stuttgart until his death. He trained many musicians, including his son Ludwig, W. Ganss the younger, G. Stammler and Adam Steigleder.

His 20 fugues are short pieces for four voices, often based on a single subject treated imitatively, the whole work usually consisting of a single section; a few, however, divide into two sections. He also composed two chorales, equally polished and in a typical south German style, and a canzona. These pieces, together with transcriptions of a motet and a chanson, are in RISM 1617[24] (ed. in CEKM, xxv, 1976); six of the fugues are also extant in *D-Mbs* Mus.ms.1581.

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JOSÉ QUITIN/HENRI VANHULST

Löhlein [Lelei], **Georg Simon** (*b* Neustadt an der Heide, nr Coburg, bap. 16 July 1725; *d* Danzig [now Gdańsk], 16 Dec 1781). German theorist and composer. He was probably first taught music by his father Johann Michael Löhlein, organist and teacher in Neustadt. At the age of 16 he was conscripted into the Prussian army, where he was made to serve for 16 years. He then studied at the University of Jena (1760), where he was appointed director of the Academy Concerts and principal of the collegium musicum in 1761. In 1763 he continued his study of philosophy, ethics and poetry in Leipzig, and practised music under the direction of J.A. Hiller, who presumably made him musical director of the Grosses Konzert; he lived mainly, though, from the proceeds of private tuition. His *Clavier-Schule* (1765) and stage music brought him high regard in Leipzig, and in 1781, just before his death, he was appointed Kapellmeister of the Marienkirche in Danzig.

Under Hiller's influence and support Löhlein directed his career primarily towards teaching, which prompted his several successful theoretical works and many of his compositions. His widely imitated *Clavier-Schule*, which appeared in various new editions for almost a century, reworked the material of C.P.E. Bach's *Versuch* into a

graded order of difficulty for the benefit of the musical layman; its second volume, a dissertation on continuo playing, is to a great extent based on Sorge's *Compendium harmonicum* (1760). A violin method (1771), which was perhaps too dependent on Leopold Mozart's, met with less success despite a sympathetic revision by Reichardt. Löhlein's compositions are of secondary importance to his writings; much of his chamber and piano music was published by Breitkopf, and some occasionally shows originality in the handling of form. He also performed (in Hiller's Grosses Konzert) on the piano and violin.

WORKS

complete list with thematic index in Glasenapp

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LOTHAR HOFFMANN-ERBRECHT

Lohman, Alwina Valleria. *See* VALLERIA, ALWINA.

Löhner, Johann (*b* Nuremberg, bap. 21 Nov 1645; *d* Nuremberg, 2 April 1705). German composer, organist and singer. By the time he was 15 his parents had died, and he was adopted by his brother-in-law G.C. Wecker, under whose tuition he became a musician. From the scanty information available it appears that he was away from Nuremberg for only two of his 60 years. He played the regal at St Sebaldus from 1665 to 1670. He then served briefly as a tenor at Bayreuth and made a journey to Vienna, Salzburg (where he probably performed for the archbishop) and Leipzig (to hear Sebastian Knüpfer). In 1671 he was back in Nuremberg, where he was used as a tenor in various churches and perhaps as an organist at the Frauenkirche. In 1682 he was appointed organist of the Spitalkirche and in 1694 of St Lorenz, where he remained until his death.

Like Schütz, Löhner wrote no instrumental music. The more than 300 extant songs that he wrote as devotional music for the home are short strophic settings of sacred texts for one voice and a simple continuo accompaniment; a few include ritornellos for strings. The melodies are in a rather folklike style, like those of other members of the Nuremberg School, among whom Löhner showed perhaps the most pronounced melodic gifts. *Auserlesene Kirch- und Tafel-Music*, containing 12 works for solo voice, two violins and continuo, is of special significance among Löhner's works. He had set the texts earlier in *Der Geistlichen Erquick-Stunden*, as strophic songs; in the later settings the texts are through-composed so that, as Löhner wrote in his preface, 'one can . . . express them more clearly'. Seven are simply long single movements – solo concertos – of about 80 bars, while five have additional texts and are divided into separate movements forming biblical-ode cantatas, the earliest examples in Nuremberg. Löhner's last published work (1700) is a collection of 22 canons and two four-part motets. The brief canons, which range between two and four bars in length, usually outline the triad.

Only Löhner and S.T. Staden are known to have written operas in Nuremberg during the 17th century. Of the four by Löhner, only two collections of arias were known until 1975, when the missing organ tablature of *Die triumphirende Treu* (1679) was found. If Staden's *Seelewig* (1644) is discounted as an allegorical pastorale, Löhner's work can be credited as the earliest extant German opera. Its arias, like those of Staden and Johann and J.P. Krieger, are strophic songs in the same style as his sacred works in this form.

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7 songs in Dr Johann Sauberts verneuete Kirchenandacht (1674)

150 songs in Die alte Zions-Harpfe (1694)

46 songs, some for funerals, some for anthologies (1670–96); see Samuel, 301–14

5 songs, *D-Ngm**

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HAROLD E. SAMUEL

Löhr, Hermann (Frederic) (*b* Plymouth, 26 Oct 1871; *d* Tunbridge Wells, 6 Dec 1943). English composer. Son of the composer Frederic Nicholls Löhr, he studied at the RAM where he won the Charles Lucas medal for composition. He made his name as a composer of ballads, which included *Chorus, Gentlemen!* (words by M. Ambient; 1899), *The Little Irish Girl* (E. Teschemacher; 1903), *Where my Caravan has Rested* (Teschemacher; from *Romany Songs*, 1909), *Little Grey Home in the West* (D. Eardley-Wilmot; 1911) and *Rose of my Heart* (Eardley-Wilmot; 1911). He also composed music for the stage, including *Our Little Cinderella* (A. Wimperis; 1911), and instrumental music including the suite *The Open Road* (1928). His main publisher was Chappell, by whom he was employed for over 30 years. He was a cousin of the actress Marie Löhr (1890–1975).

ANDREW LAMB

Lohr, Michael (*b* Marienberg, Erzgebirge, 23 Sept 1591; *d* Dresden, 17 Feb 1654). German composer. He is recorded in the Leipzig University matriculations for 1602. In 1612 he became Kantor at Frankenberg, Saxony, and probably in 1618 at nearby Rochlitz. From there he moved to Dresden in 1625 as Kantor of the Protestant Kreuzkirche and held this post until his death. Lohr was praised by Schütz as an excellent singer, and was also esteemed as an accomplished performer on lute, violin and other instruments. In nearly 30 years at Dresden he pursued various developments in the field of church music, especially accompanied polyphony. He published *Newe teutzsche Kirchen Gesänge* (Freiberg, 1629) and *Ander Theil Newer teutscher und lateinischer Kirchen Gesänge und Concerten* (Dresden, 1637), the former comprising one motet for seven voices and 14 for eight, the latter 24 for five, six and eight voices; settings for two choirs predominate. The motets can be sung unaccompanied, but Lohr encouraged the use of instruments to accompany or replace the voices. Only in one motet are specific instruments expressly requested and used independently in preludes and interludes. The continuo part throughout both collections is a *basso seguente*. Lohr intended his motets in the first instance for services at the Kreuzkirche, but they were also highly esteemed by his contemporaries in central Germany, where copies of individual pieces could also be found in manuscripts and organ tablatures. A setting by Lohr of Psalm cl (1644) has been lost.

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KARL-ERNST BERGUNDER/GREGORY S. JOHNSTON

Lohse, Otto (*b* Dresden, 21 Sept 1858; *d* Baden-Baden, 5 May 1925). German conductor. He studied theory with Felix Draeseke, Rischbieter and Kretschmer, conducting with Franz Wüllner, the cello with Grützmacher and the piano with H.J. Richter. After playing the cello at the Dresden Hoftheater (1877–9), he began his conducting career in Riga. He was subsequently brought to the Theater am Dammtor in Hamburg by the impresario Bernhard Baruch, but he directed the 1894 German opera season in London before beginning his duties in Hamburg. The following year Damrosch called him to New York to direct the German opera season for two years; he was at the Théâtre Municipal, Strasbourg from 1897 to 1904, during the last three years of which he also directed the Royal Opera in London. He then became director of the Cologne Opera, where Martersteig was general director, for seven years; during that time he made guest appearances in Monte Carlo, Moscow, Paris, Brussels and London. His subsequent success as the director of the Leipzig Opera was even greater. He retired to Baden-Baden in 1923 but continued to conduct there until his death.

A specialist in the works of Wagner and Strauss and other contemporary German composers, Lohse exhibited extraordinary animation as an opera conductor. The Munich critics, however, found his style 'too angular', in contrast with the romantic style of Mottl; but in Brussels he was said to have conducted Charpentier's *Louise* 'like a Frenchman'. He composed an operetta *Der Prinz wider Willen* (1890) and many songs.

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FRIEDRICH BASER

Lokshin, Aleksandr Lazarevich (*b* Biysk, 19 Sept 1920; *d* Moscow, 11 June 1987). Russian composer. At the age of six he began studying the piano and from 1930 he attended the music school in Novosibirsk; from 1936 he studied in Moscow at the school attached to the conservatory. He graduated from the composition class of Myaskovsky at the Moscow Conservatory (1944), and from 1945 he taught orchestration and score reading at the conservatory. A somewhat tragic and inauspicious character (he was expelled from the conservatory in 1939, and dismissed from his teaching position in 1948), Lokshin led a secluded life and composed in a dream-like world heightened by meditation. Many of his works have been interpreted by international conductors such as Mravinsky, Barshay, Rozhdestvensky and Jansons. Lokshin's music was highly regarded by Tishchenko, who had occasion to refer to him as his 'teacher'; similarly, Shostakovich described the First Symphony as a work of genius.

Lokshin's favoured genre was the vocal symphony. Typically, many of these works develop forms derived from the French *couplet*; they also display a predilection

for through-development. Of the symphonies, nos.5, 7 and 11 have been recorded and no.5 has been performed in London, New York and Amsterdam. The premières of his works were severely delayed (some of them were only performed posthumously) and the path to recognition as a composer was long and difficult. A frequent obstacle to the performance of Lokshin's symphonies in his homeland was the choice of texts that conflicted with official ideology. For this reason the première of his First Symphony in its unabridged form (with the original text) took place only after the composer's death and in Great Britain (Poole, 16 March 1988). The première of Symphony no.3 was given by the BBC SO and chorus in London in 1979.

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Syms.: no.1 'Rekviyem' [Requiem] (Lat. liturgical), Mez, chorus, orch, 1957, rev. 1974; no.2 (classical Gk. poetry), chorus, orch, 1962; no.3 (R. Kipling), Bar, male chorus, orch, 1966; no.4, 1968; no.5 (W. Shakespeare), Bar, str orch, 1969; no.6 (A. Blok), Bar, chorus, orch, 1971; no.7 (classical Jap. poetry), C, str orch, 1972; no.8 (A.S. Pushkin), T, orch, 1973; no.9 (L. Martïnov), Bar, str orch, 1974; no.10 (N. Zabolotsky), C, 2 cl, str, 1976; no.11 (L. Camões), S, chbr orch, 1976

Vocal orch: 3 stsenï iz Faust [3 Scenes from Goethe's Faust], S, chbr orch, 1973–80; Tarakanishche [Cockroach] (orat, 1, K. Chukovsky), chorus, orch, 1962–80; Mat' skorbyashchaya [A Grieving Mother] (orat, 8, A. Akhmatova, Russ. funeral rite), Mez, chorus, orch, 1977; Vo ves' golos [At the Top of One's Voice] (V. Mayakovsky), B, orch, 1977; Iskusstvo poėzii [The Art of Poetry] (vocal and sym. poem after N. Zabolotsky), S, chbr orch, 1981; Sinfonietta no.1 (I. Severyanin), T, chbr ens, 1983; Sinfonietta no.2 (F. Sologub), S, chbr orch, 1985

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YURY IVANOVICH PAISOV

Lolli, Antonio (*b* Bergamo, *c*1725; *d* Palermo, 10 Aug 1802). Italian violinist and composer. The death register of the church of S Ippolito gave his age as 77; F. Guelli's epitaph, written for his Requiem, gave his age as 75. Of the musicians and dancers cited in Mooser's putative genealogy of the Lolli family, only the cellists Luigi and Giuseppe Bichi-Lolli, also from Bergamo, may be related to Antonio. In 1758 he became solo violinist at the court in Stuttgart, an appointment he apparently owed to Padre Martini and to Jommelli, who identified him in a letter to Martini as the 'Bergamaschino'. As the successor to the brilliant Pasquale Bini, Lolli must already have been an extraordinary performer. His salary increased rapidly from 700 to 2000 florins by 1765, equalling the stipend of Nardini who was also at Stuttgart during these years. By May 1762 he had married the dancer Nanette Sauveur, sister-in-law of the court ballet-master and choreographer J.G. Noverre. The next few years, in which the Württemberg court reached its artistic apogee, brought a happy association of the two families. The soprano Brigida Lolli, Antonio's sister (not his daughter as Mooser conjectured), joined the *buffa* company in 1766 and married the dancer Joseph Anelli; Antonio's younger brother Gaetano, a journeyman violinist, played in the court orchestra from 1766 to 1772.

Allowances for extended leaves of absence gave Lolli ample time to tour. His first Vienna concerts may have taken place in 1760 (in 1761 or 1762 according to Hanslick); Dittersdorf (1801) described the lasting influence of Lolli's highly successful Vienna concerts in the spring of 1763. His burgeoning reputation was furthered in 1764 by his appearances in Paris at the Concert Spirituel (21, 23, 24 April; 31 May; 21 June), all reviewed in superlatives in the *Mercure de France*. The publication of his first concertos and other works date from this period. On 1 November 1766 he again performed at the Concert Spirituel.

During the next three years Lolli made no further tours, perhaps because of altered conditions at the Württemberg court, where economic and political pressure forced the dismissal of Noverre, with much of the musical and dance establishments (1767), and finally the cancellation of Jommelli's contract (March 1770). Negotiations in 1769 to re-engage Noverre, in which Lolli acted as intermediary, were unsuccessful. Despite Lolli's continuing annual stipend of 2500 florins and his wife's 2630 florins, they had fallen deeply into debt. Lolli was now granted leaves of absence to earn money to pay his creditors. In autumn 1769 he played in Frankfurt (14 and 24 September) and in Utrecht (14 November). In the summer of 1771 he toured Italy where he met the Mozarts, and at the end of 1773 he toured northern Germany with concerts at Hamburg, Lübeck and Stettin (now Szczecin). Early in 1774 he visited Dittersdorf in Johannisberg for a fortnight. Then, on 29 July 1774, while he was on tour, the Lollis' contracts were terminated. His wife and son Filippo (*b* ?Stuttgart, 1773) remained in Württemberg as hostages against the payment of the family's debts. By the summer's end Lolli was chamber virtuoso to Catherine the Great at a salary of 4000 rubles.

Throughout his Russian service (1774–83) Lolli continued his concert tours. A performance in Warsaw on 5 January 1776 marked the end of one tour. Then, to the chagrin of court officials, he extended another year's leave from the end of 1777 to early 1780. After concerts in Scandinavia and Germany, he again visited Dittersdorf early in 1778. He gave his health and the climate as excuses for not wanting to return to Russia, showed Dittersdorf 10,000 gulden in cash, and talked of retirement after one more tour which would include Vienna, Paris, London, Amsterdam, Hamburg, Berlin and the Papal States. A successful appearance in 1779 at the Concert Spirituel and a subsequent tour of Spain, both mentioned by Fétis, have not been substantiated. Lolli's affiliation to the Russian court ended at the close of 1783 after prolonged litigation; his successor was his former pupil G.M. Giornovichi. In 1784 he played at Stockholm,

Hamburg and Copenhagen (25 September). Early in January 1785, he arrived in London.

Lolli's London sojourn was neither as brief, nor his departure as sudden and mysterious, as Burney maintained. Since tickets for his first concert were available at Noverre's private residence, he probably stayed with his brother-in-law. An advertised concert of 4 February was apparently postponed. His first appearance 'For the Benefit of Signor Antonio Lolli' was on 18 February at Willis's: P. Salomon directed, and the 13-year-old pianist J.B. Cramer and the oboist J.C. Fischer took part. On 23 February Lolli played both at the Oratorio (where Burney heard him) and at the Hanover Square Grand Professional Concert. On 7 March he appeared in a benefit concert for Nina Salas. However, there are no further notices from 1785 nor from his visit in 1791, when, according to Haydn's first London notebook, 'Lolli and his son came from Stockholm'.

From 1785, information about Lolli is fragmentary. A Paris concert on 4 June 1785 may not have taken place because of a dispute over licensing. According to Gerber he visited Madrid where he received from the crown prince a gold snuff-box with 350 ducats, and also 2000 real for performing one concerto and two solos at public concerts. There are scattered notices of concerts in Italy in the late 1780s, in S Pier d'Arena (according to Gerber; now Sampierdarena), Genoa (14 September 1788) and Florence (March 1789). In 1791 he played in Berlin, Copenhagen, Hamburg (25 May, 2 August) and Stettin, assisted by his son Filippo, now an accomplished cellist. Lolli was in London in 1792 and Bertini heard him in Palermo in 1793 in probably one of his last public performances. Gerber identified him at Vienna in 1794 as first concertmaster of the King of Naples, but only Filippo played there in public and any official connection with the Naples court is still to be confirmed. When the Romberg brothers visited him at Naples (5 March 1796) Lolli played solos accompanied by A. Romberg on the violin. Lolli's last years were spent in impoverished retirement in Palermo.



Antonio Lolli: drawing by Hardrich (Staatsbibliothek zu Berlin, Preussischer Kulturbesitz)

Lolli had little if any formal training in composition, nor did he ever realize his intentions of studying counterpoint with Padre Martini. Such study might not have made him a better composer, but identification as a Martini pupil might have mitigated contemporary criticism of his works. Lolli's supposed ineptitude as a composer is not borne out by a study of his music, as Stoeving and Moser first pointed out; his works compare favourably with those of many other 18th-century violinist composers who, regardless of talent, were expected to provide their own repertory. The frequent reprinting of his sonatas testifies to the popularity of his music during his lifetime. Of these, the *Six sonates pour violons* op.9 (*c*1785) are of special interest, both in style and in technique. Their harmonic structure and design show his growing awareness of the Classical style. One finds passages for the G string only, examples of scordatura (nos. 1 and 6), harmonics, daring leaps and changes of register and cadenza-like interpolations. Of the published concertos, the most successful was no.7 in G, 'that played by Jarnovik at the Concert Spirituel' (Paris, 1775).

It was as a performer that Lolli made his mark. The very critics who belittled his compositions were euphoric in praise of his playing. C.F.D. Schubart, who called him 'the Shakespeare among violinists', wrote that his 'octave passage on the unwieldy instrument was as pure as if it had been played on the best-tuned clavichord', and that he played both octaves and 10ths with the greatest precision. The critic of the *Allgemeine musikalische Zeitung* wrote that 'the most dangerous leaps from depths to the uttermost heights were child's play for him'. The effect of his playing on Dittersdorf, reviews of Paris concerts and the many sonatas in the 'style of Lolli' all testify to his influence as a performer. The language of Lolli's reviews approaches the level of hyperbole usually associated with Paganini. But his music (while it may not reflect his performing style) does not show the transcendental technique, innovation and daring that make Paganini unique. Lolli, and contemporaries who shared his virtuoso bent, prepared the way, but the extraordinary art of Paganini required a musician of special imagination and genius. One cannot speak of a Lolli school, although Giornovichi, Woldemar and others are often cited as his pupils (there is no proof that either Giornovichi or Woldemar, who was not able to perform his own music, ever studied with him). Hanslick described Lolli fittingly as 'the forerunner and prototype of Paganini'.

WORKS

VIOLIN CONCERTOS

op.	
2	Deux concerto, E♭, C (Paris, 1764)
4	[2] Concerto, A, B♭ (Paris, 1766)
5	[2] Concerto, E, D (Paris, 1768)
—	Septième concerto, G (Paris, 1775)
—	Huitième concerto, D (Paris, 1776)
—	Huitième concerto (Paris, 1779) [different from that listed above]

Other edns., possibly of lost works, cited in Fétis

4 further concs, *I-Nc* (nos.7 [different from that listed above], 9–11)

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1 Sei sonate, vn, b (Amsterdam, *c*1760); as 6 Solos (London, *c*1775); ed. G. Gatti (Milan, 1912), ed. J. Adas (New York, 1991)
2 Sei sonate, vn, b (Amsterdam, 1769); without no.4 and with 1 addl sonata, as op.5 (Paris, 1770)
3 Sei sonate, vn, b (Paris, *c*1767)
3 Cinq sonates & un divertissement, vn, b (Berlin, 1776); as 6 sonates, op.10 (Paris, *c*1788), no.2 with va acc., no.6 lacking 3rd movt; arr. as 6 duos, 2 vn (Paris, *c*1777), no.6 lacking 3rd movt
9 Six sonates, 2 vn (Paris, *c*1785)

OTHER WORKS

L'école du violon en quatuor (Berlin and Amsterdam, *c*1784); as op.8 (London, *c*1785); as op.11 (Mannheim, *c*1794); as op.posth. (Paris, after 1803)
36 capriccios, vn, *I-Mc*; Ein Scherz, 2 vn (Offenbach, n.d.), doubtful

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ALBERT MELL

Lomakin, Gavriil Yakimovich (*b* Borisovka, Kursk province, 25 March/6 April 1812; *d* Gatchina, 11/21 May 1885). Russian choral conductor, teacher and composer. At the age of ten he joined Count Sheremet'yev's choir in St Petersburg (his father was one of Sheremet'yev's serfs); there he was taught music by Antonio Sapienza. When his voice broke in 1830 he became a singing teacher to the choir, and was later appointed director (1850–72). Under his leadership it became one of the most important musical institutions in Russia, giving concerts of traditional church music, folksongs and contemporary choral works. When the choir was disbanded in 1874 Lomakin conducted Sheremet'ev's male-voice choir, but ill-health soon compelled him to resign. In 1862 Balakirev invited him to help him found the Free School of Music, and for eight years Lomakin conducted the student choir. He also taught at the court chapel (1848–59), and at the drama school in St Petersburg. His pupils included the singers Mel'nikov and Karmalina and the conductor Prince Yury Golitsïn. Lomakin wrote two books on singing, and with Vorotnikov and L'vov published a collection of old Russian hymns arranged for four-part choir. He composed sacred music and a few other pieces.

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JENNIFER SPENCER

Lomax. American family of folk music specialists.

(1) **John Avery Lomax** (*b* Goodman, MS, 23 Sept 1867; *d* Greenville, MS, 26 Jan 1948). Folksong collector. While studying for his MA at Harvard (1906–7) he was encouraged by his professors George L. Kittredge and Barrett Wendell to collect the folksongs of cowboys in Texas, where he had grown up. This work resulted in *Cowboy Songs and Other Frontier Ballads* (1910), one of the first important collections of American folksong. He collected and published only sporadically between 1910 and 1932, after which he undertook a nationwide lecture and collecting tour that produced *American Ballads and Folk Songs* (with Alan Lomax, 1934), hailed as the largest single collection of indigenous American song to that time.

Lomax became curator of the Archive of American Folksong at the Library of Congress in 1933 and played a major role in its development. With support from the library and other government agencies, he and his son Alan made field recording trips throughout the 1930s, mostly in the South and Southwest, pioneering the use of instantaneous disc recording equipment for that purpose and eventually depositing in the archive recordings of more than 4000 folksongs. Among their discoveries was the black folk-blues artist Leadbelly, whom they found in prison in Louisiana in 1934 and later took to New York for concerts and commercial recordings. Sometimes criticized for carelessness with sources and documentation, Lomax nevertheless performed an invaluable role in

preserving and transmitting the songs of the American people.

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(2) Alan Lomax (*b* Austin, TX, 15 Jan 1915). Folksong scholar, son of (1) John Lomax. He was educated at Harvard University (1932–3), the University of Texas (BA 1936) and Columbia University (where he did graduate work in anthropology in 1939). In 1937 he began working under his father in the Archive of American Folksong, Library of Congress. He worked for the Office of War Information and US Army Special Services during World War II, and served Decca Records Inc. as Director of Folk Music (1946–9). He produced numerous educational radio and television programmes on folk music for use in the USA and Great Britain (such as the 'American Patchwork' series produced for PBS, 1990) and recorded and studied folksong in Great Britain, Haiti, Italy, Spain, the USA and elsewhere. He served on the boards of several American folk festivals and lectured at various American universities (Chicago, Columbia, Indiana, New York). In 1963 he became director of the cantometrics project at Columbia University, an international study of the folksong in its cultural matrix (*see* CANTOMETRICS); he also founded the Association for Cultural Equity at Hunter College, CUNY.

Lomax's search to find and record songs and singers took him on lengthy journeys through the rural southern USA to farms, churches, small night clubs and prison farms. Travelling when recording techniques were in their infancy, he and his father transported a 300-lb disc recorder in a station wagon on back roads and farm lanes. Lomax found and documented an American folk heritage in the blues steeped in African roots, and a Western heritage flavoured with cowboy lore. From the outset, his work among the creators of the vast tapestry of American and African-American folksong convinced him to urge a very broad view of the data to make possible a comprehensive study of the song in its cultural context. Working with a team of scholars and assistants, he sought to compare data on song melody and structure with ethnographic, political, economic, biological and sociological data. One result was a correlation of behavioural data with textual and musical song profiles. Working with the musicologist Bill Grauer, he reported the identification of ten regional song matrices applicable to the majority of some 400 world song traditions represented in the Lomax archives. His contribution to folksong scholarship is thus best considered in terms of his pioneering advocacy of a view of the particular within a panoramic ethnic context.

As a writer, Lomax has discussed the behavioural aspect of song performance and the place of folksong in society in his articles 'Folk Song Style' (1959) and 'Song Structure and Social Structure' (1962), and in *Folk Song Style and Culture* (1968). He has prepared biographies of the jazz musician Ferdinand 'Jelly Roll' Morton (*Mister Jelly Roll* 1950) and Rev. Renfrew and Nora Reed, a black American preacher and a blues singer (*The Rainbow Sign*, 1959), providing valuable insight into black American life and culture in the southern USA. The folksong collections he has compiled include *Folk Song USA* (1947), *Cowboy Songs* (1986) and *Three Thousand Years of Black Poetry* (New York, 1970, with R. Abdul), an anthology including composed poetry, song texts, African praise-poetry, and texts taken from oral tradition. His search for the roots of the blues is chronicled in *Land Where the Blues Began* (1993). He has also edited important collections of recorded traditional folksongs (*Columbia World Library of Folk and Primitive Music*), American folksongs (*Southern Journey*) and blues (including the Library of Congress recordings of Jelly Morton, Roll Leadbelly and Woody Guthrie, as well as the collection *Muddy Waters: the Complete Plantation Recordings*). The publication of Lomax's extensive library of field recordings began in 1997 and is projected to run to 100 CDs.

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(3) Bess Lomax Hawes (*b* Austin, 21 Jan 1921). Folk music performer, scholar and arts administrator, daughter of (1) John Lomax. She was introduced to folk music and music scholarship at an early age and was educated at the University of Texas (1937–8), Bryn Mawr College (BA 1941) and the University of California (MA 1970). From 1941 to 1952 she was a member of the Almanac Singers and participated in the recording of such albums as *Talking Union*, *Citizen CIO*, *American Folk Songs* and *Songs of the Abraham Lincoln Brigade*. She continued her work in folk music after being appointed assistant professor of anthropology in 1963 at California State College, Northridge, where she rose to the rank of professor in 1974. In 1977 she became director of the Folk Arts Program of the National Endowment of the Arts; she is credited with establishing folk arts programmes in virtually every state and territory of the USA by the time of her retirement in 1992. Under her leadership at NEA, the National Heritage Program was begun, honouring traditional artists from across the nation. Her many publications have focussed primarily on childlore. Throughout her career she has served on numerous grant panels and taken an active role in the production of folk festivals, films and summer programmes. She was awarded the National Medal of Arts in 1993.

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NOLAN PORTERFIELD (1 and 3), DARIUS L. THIEME (2)

Lomax, (Louisa) Emma [Emily] (*b* Brighton, 22 June 1873; *d* Brighton, 29 Aug 1963). English composer and pianist. She studied piano at the Brighton School of Music and composition and clarinet at the RAM, London (1904–10; Goring Thomas Scholar, 1907–10; Lucas Silver Medal, 1910; ARAM, 1910), where she was later a professor of composition (1918–38). She and Morfydd Owen were Frederick Corder's most distinguished women students. Lomax's manuscripts are lost, but the stage works on supernatural themes for which she devised music, librettos, props and lighting were considered remarkable (*The House of Shadows*, 1905, *The Wolf*, 1906 and *The Brownie and the Piano-Tuner*, 1907), but her opera *The Marsh of Vervais* was never fully performed, and a toy theatre provided the main focus for her dramatic gift in later life. The Brighton Municipal Orchestra premièred her instrumental scores, notably the *Toy Overture* (1915), a parody of Tchaikovsky's *1812* overture. She wrote the Gilbertian text for Walton O'Donnell's one-act comic opera *The Demon's Bride* (1909), and her recitation to music *The Prince in Disguise* (1908) featured during the RAM's centenary celebrations in 1922. She was active in the Society of Women Musicians and three times president of the Sussex Women Musicians' Club. Her enthusiasm, wit and patience made her an ideal and respected teacher and she taught until the day she died.

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Dramatic: The House of Shadows (allegorical dramatic phantasy, 2, Lomax), 1905; The Wolf (psychological sketch, Lomax), 1906; The Brownie and the Piano Tuner, or the Piano Tuner and the Brownie (fairy play, Lomax), 1907; The Marsch of Vervais (op, Lomax); incid music for toy theatre
Orch: Ida's Flowers, 1903; Ruminations on a Quaint Theme, 1910; Toy Ov., 1915
Recitations to music: The Prince in Disguise, 1908; Bishop Hatto; 4 Nursery Rhymes; The Mother; The Sisters
Other works incl. cants. for female vv The Stormbird, The Whirlpool; partsongs; solo songs; pf works
Principal publisher: Charles Avison

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RHIAN DAVIES

Lomazzo, Filippo (*fl* 1600–30). Italian printer, bookseller and publisher. He came from a family of scholars, artists and publishers in Milan. (Giovanni Paolo Lomazzo had sponsored the publication of treatises by Gaffurius and Bonaventura da Brescia in the years 1492–1500.) He entered into partnership with the Tini family in 1603 and until 1612 they produced much music, primarily the work of local composers. From 1613 to 1630 Lomazzo worked on his own; a number of his publications appeared from the presses of other printers. He appears to have been musically literate, for he selected the contents of some of his numerous anthologies himself: they include sacred and secular music by many composers, including Ghizzolo, G.S.P. de' Negri, Orfeo Vecchi, Gastoldi and Riccardo Rognoni. He also published treatises by Scaletta and Rognoni.

His son Francesco Lomazzo was also a printer. He published about a dozen books between 1603 and 1619, mostly in collaboration with the heirs of Simone Tini, including music by Orfeo Vecchi and a basso continuo part for Palestrina masses.

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STANLEY BOORMAN

Lombard, Alain (*b* Paris, 4 Oct 1940). French conductor. He studied at the Paris Conservatoire. His first appointment was at the Lyons Opera (1961–5), as assistant and then as principal conductor. At the instigation of Régine Crespin he was engaged to conduct Massenet's *Hérodiade* for the American Opera Society at New York in 1963. He won the gold medal at the 1966 Dimitri Mitropoulos competition, and made his Metropolitan Opera début with *Faust* in 1967. He held appointments with the Greater Miami SO (1966–74) and the Strasbourg PO (1972–83), and from 1974 to 1980 was director of the Opéra du Rhin where he earned recognition for his artistic

enterprise while sharing a modest budget between the three centres served by the company at Strasbourg, Colmar and Mulhouse. He was appointed music director at the Paris Opéra (1981–3), then of the Opéra-Comique (1983), extending his guest engagements to include the Hamburg Staatsoper and his South African début with *Turandot* (1985, Johannesburg). In 1988 he became musical director of the Bordeaux Opéra and the Bordeaux-Aquitaine Orchestra, and in 1990 became director of the Grand Théâtre. His recordings include Gounod's *Roméo et Juliette* (1968) and *Faust* (1977), Delibes' *Lakmé* (1971), and orchestral works by Berlioz and Debussy (with the Strasbourg PO). He is a brilliant technician and has a dynamic personality in performance.

CHRISTIANE SPIETH-WEISSENBACHER/NOËL GOODWIN

Lombardi, Luca (*b* Rome, 24 Dec 1945). Italian composer. He began his composition studies with Armando Renzi, Roberto Lupi and, at the Pesaro Conservatory, Boris Porena (diploma, 1970). He went on to write a thesis on Hanns Eisler as a musicology student at the University of Rome. He lived in Cologne (1968–72) where he studied with Stockhausen, Pousseur, Kagel, Schnebel and Rzewski at the Kölner Kurse für Neue Musik, and with Zimmerman at the Hochschule für Musik. In 1973 he became a pupil of Dessau at the Akademie der Künste.

Under Zimmerman's influence, Lombardi experimented with serialism in *Proporzioni* (1968–9), a work in which the durations are derived from intervallic relationships. He went on to develop his own personal style, which aims to recapture freedom and spontaneity of expression and a richness of stylistic levels within a framework governed by rigorous construction, economy in the use of musical material and techniques of varied repetition. This style, which he termed 'exclusive', is exemplified by works such as *Wiederkehr* (1971), *Variazioni* (1977) and *Klavierduo* (1978–9). His work on the music of Eisler subsequently caused him to react against what he saw as the avant garde's indifference towards communication, by developing an 'inclusive' style, which harnessed the stylistic plurality already characteristic of the 'exclusive' method in an even more wide-ranging expression of the complexity and multiplicity of reality. The polystylism of these scores makes use of montages of popular materials (Symphony no.1, 1974–5) and the juxtaposition of stylistically differentiated textual fragments (e.g. *Tui-Gesänge*, 1977; *Majakowski*, 1979–80 and *Mythenasche*, 1980–81). In other pieces, as *Albumblätter* (1967–8), *Gespräch über Bäume* (1976) or Symphony no.2 (1981), stylistical inclusion co-exist with a more spontaneous proliferation of the original, basic material. The integration of tonality and modality followed on from his Eisler research and marked a reaction against what he saw as the indifference of the avant garde toward communication.

Overcoming a mistrust of the notion of historical progress (already implicit in the cyclical character of *Wiederkehr*) and a sense of existential emptiness (expressed in the rarified language, tense silences and Webernian resonances of *Sisyphos I-III*, 1984–5) Lombardi attained a new equilibrium in *Faust* (1986–90; awarded the Societá Italiana degli Autori ed Editori prize for music theatre) and in the Symphony no.3 (1992–3). In the Faust opera a series of poetic-philosophical opposites – life/death, empathy/estrangement, scepticism/passion and comedy/tragedy – co-exist with parallel stylistic techniques involving spontaneity/construction and complexity/simplicity. From 1980, Lombardi's highly individual mixing of elements has also led him to explore the tension between the individual and the collective as reflected in the relationships mankind/cosmos and history/human existence, in such works as *Einklang* (1980), *Framework* (1982–3), *Ai piedi del faro* (1986) and the Viola Concerto (1995) and *Vanitas?* (1999).

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(*selective list*)

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INSTRUMENTAL

Orch: Sym. no.1, 1974–5; Variazioni, 1977 [version of Variazioni su 'Avanti popolo alla riscossa', pf]; Sym. no.2, 1981; Framework, 2 pf, orch, 1982–3; Va Conc., 1995

Chbr: Proporzioni, 4 trbn, 1968–9; Non requiescat, musica in memoria di Hanns Eisler, chbr orch, 1973; Gespräch über Bäume, fl + pic + a fl, cl + b cl, trbn, pf + cel, perc, vn, va, vc, 1976; Klavierduo, 1978–9; Einklang, ob, eng hn, trbn, perc, pf, va, vc, db, 1980; Sisyphos, fl, cl, mand, gui, mar, hp, va, db, 1984; Sisyphos II, 14 insts, 1984; Sisifo felice, fl + pic, cl + b cl, perc, hp, mand, gui, va, db, 1985; Ai piedi del faro, fl + pic + a fl, ob + eng hn, cl + b cl, bn + dbn, hn, vn, va, vc, concertante db, 1986; Str Qt no.1 'Quartett vom armen Mann', 1991–2; Bagatelles sans et avec tonalité, pf 4 hands, 1992; Jahreswechsel, chbr ens, 1993–4; Addii, vn, vc, pf, 1995–6; Infra, 11 insts, 1997

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E. Fubini: 'su "Con Faust"', *Accademia nazionale di S. Cecilia*, (Rome, 1997–8) [programme notes]

MARINELLA RAMAZZOTTI

Lombardic rhythm. Reversed dotting, that is, a succession of dotted figures whose short notes are on the beat. It is difficult to trace any rational origin for this name, which is found in the treatises of both Quantz (1752) and J.F. Agricola (1757). *See* SCOTCH SNAP and NOTES INÉGALES.

Lombardini, Antonio (*b* ?Montagnana, nr Padua; *fl* 1688–9). Italian composer. The libretto of his opera *Imperio deluso, ovvero La Dorice* (A. Schietti; composed for Palmanova in 1688), reported in Allacci, describes him as a native of Montagnana and as a parish priest at Pozzuolo del Friuli, near Udine. He also composed *Il trionfo di Amore e di Marte* (P.E. Badi) for the Teatro S Moisè, Venice, in 1689. (*AllacciD*; *EitnerQ*)

□

Lombardini, Maddalena Laura. *See* SIRMEN, MADDALENA LAURA.

Lombardo, Bartolomeo (*b* Messina; *fl* Tropea, Calabria, 1578). Italian composer. The title-page of his only surviving work, *Il secondo libro dei mottetti a cinque voci* (RISM, 1578[2]), describes him as a 'gentleman from Messina' and '*maestro di cappella* of Gerolamo de Rusticis, Bishop of Tropea', to whom the volume is dedicated. It contains 24 motets by Bartolomeo (and one by his son Gerolamo) which make effective use of large-scale sonorities; expressive homophony alternates with strict counterpoint, both richly ornamented. An earlier book of motets is lost (Bianconi; *MischiatiI*). Lombardo also composed a volume of five- and six-voice madrigals, *Trionfo de la victoria navale de la Santa Lega*, now lost, to commemorate the Christian victory at the Battle of Lepanto in 1571 (Bianconi; *JoãoIL*).

The motet by his son Gerolamo (1578–1604) in Lombardo's *Secondo libro*, is one of the finest in the collection, with its expressive use of dissonance and suspensions. Gerolamo, who has been confused with the Venetian Gerolamo Lombardi (*FétisB*, *EitnerQ*, Tiby), is also the composer of the first setting of the title text in *Le risa a vicenda* (1598[8]; ed. MRS, xii, Florence, 1993). Lombardo's setting was given as a model to the other eight composers who contributed settings of this text to the volume. He also contributed one madrigal to *Infidi lumi* (Venice, 1603), now lost.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Lombardo, Guy [Gaetano] **(Alberto)** (*b* London, ON, 19 June 1902; *d* Houston, 5 Nov 1977). Canadian bandleader of Italian descent. He organized his first group around 1917 in London, Ontario. By 1923 they had begun to play in the USA, and a year later made their first recordings for Gennett as Guy Lombardo and his Royal Canadians. After a successful engagement at the Granada Cafe, Chicago (1927–8), the group went to New York and in 1929 began a record-breaking engagement of more than 33 years at the Roosevelt Grill. From this time on Lombardo and his band prospered and their records sold well. They appeared on radio, in films and on television, and they toured extensively, always playing in major hotels, ballrooms and nightclubs. For years CBS broadcast the band's New Year's Eve performances nationwide from the Roosevelt Grill (later from the Waldorf-Astoria).

Lombardo's band was among the most popular and long-lived dance orchestras in 20th-century American musical life. His music was always pleasant and accessible as Lombardo aimed for, and reached, the broadest possible audience. The fairly stable membership of his band over the years assured continuity of style and performance. This was partly due to the participation of family members: Lebert (trumpet), Victor (clarinet and saxophone), singer Rose Marie, and especially Carmen (*b*

London, ON, 16 July 1903; *d* Miami, 17 April 1971), who composed for the band, sang, played the saxophone and served as music director. The band's emphasis on melody, its perfectly gauged tempos, its 'sweet' sound (from the saxophone section's heavy vibrato, the rippling two-piano accompaniment, and the unobtrusive rhythm section), its carefully crafted arrangements (many by Dewey Bergman), and its choice of popular material all added up to a formula that continued to please audiences – particularly dancers – year after year, despite changes in musical style and the demise of many similar ensembles.

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MARK TUCKER

Lomon, Ruth (**Margaret**) (*b* Montreal, 7 Nov 1930). American composer and pianist. She studied at McGill University and the Quebec Conservatoire. Her composition teachers included Francis Judd Cooke and Lutosławski. In addition to composing and teaching, she has performed with Iris Graffman Wenglin as a piano duo (1971–83) specializing in the standard repertory and in music by women composers. Founding president of American Women Composers Massachusetts (1984), she has also served as vice-president of the organization's national board (1985–9), and was resident scholar in the Women's Studies Program at Brandeis University. Her honours include Yaddo (1977) and MacDowell (1983) fellowships, and awards from the Massachusetts Council on the Arts and Humanities (1985) and the National Federation of Music Clubs (1993).

Lomon's output includes orchestral, chamber and vocal works, as well as multimedia compositions. *Terra incognita* for orchestra (1993), written in an atonal musical language, features instrumental recitatives and extended performance techniques in a predominantly chamber-like texture. The cycle *Songs of Remembrance* (1995–6), composed during her tenure as a fellow of the Bunting Institute, Radcliffe College, sets poems written by Holocaust survivors and death camp victims. The trumpet concerto *Odyssey* (1997), commissioned by the Boston Pro Arte Chamber Orchestra, was inspired by her reading of Nikos Kazantzakis's poem *The Odyssey* and a requiem composed earlier in her career.

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Stage: The Fisherman and his Soul (chbr op, 1, O. Wilde), 1963

Orch: Bn Conc., 1979, rev. 1992; Spells, pf, chbr orch, 1985; Terra incognita, 1993; Odyssey, tpt conc., 1997

Vocal: 5 Songs (W. Blake), C, va, 1962; Dartington Qnt (textless), S, fl, cl, vn, pf, 1964; Phase II (W. Whitman), S, vc, pf, 1974; Requiem, SATB, 2 tpt, 2 trbn, 1977; Songs from a Requiem, S, pf, 1982; Winnowing Song (Zuni poems), SATB, vc, pf, 1982; Symbiosis (Bible), Mez, pf, perc, 1983; A Fantasy Journey into the Mind of a Machine (Racter), S, sax, 1985; Songs of Remembrance (Holocaust victims and survivors), S, Mez, T, B-Bar, fl, ob, ob d'amore, pf, 1995–6; Nocturnal Songs (K. Wheeler), cycle, Mez, hp, 1997

Chbr and solo inst: Trio, hn, vc, pf, 1961; Dialogue, vib, hpd, 1964; Shapes, vn, vc, gui, pf, 1964; Phase I, vc, pf, 1969; Dust Devils, hp, 1976; The Furies, ob, ob d'amore, eng hn, 1977; Celebrations, 2 hp, 1978; Equinox, brass, 1978; Solstice, brass qt, 1978; Vitruvian Scroll, str qt, 1981; Diptych, wind qnt, 1983; Iatiku 'bringing to life', b cl, mar, vib, hp, hpd, pf, 1983; Desiderata, ob, mar, opt. bow chime, 1984; Janus, str qt, 1984; Metamorphosis, vc, pf, 1984; Imprints, conc., pf, 4 perc, 1987; The Talisman, cl, cl + b cl, str trio, live elecs, 1988; The Butterfly Effect, str qt, 1989; Many Moons (J. Thurber), nar, mimes, fl, ob, tpt, perc, pf, synth, str trio, 1990; Shadowing, pf qt, 1993; Running with the Wolves, pf qt, 1995

Kbd: Toccata, pf, 1961; Soundings, pf 4 hands, 1975; Triptych, 2 pf, 1978; 5 Ceremonial Masks, pf, 1980; 7 Portals of Vision, org, 1982; Esquisses, pf, 1986, rev. 1992; Commentaries, org, 1988; Dreams and Drama, pf, 1994

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SHARON PRADO HOWARD

Lomont [Lumon], **Johannes** [Zanin] (*d* ?Milan, 1493). Franco-Flemish singer. *See* BARRA, HOTINET.

Lonati [Lunati, Lainati, Leonati], **Carlo Ambrogio** [Ambrosio] (*b* Milan, *c*1645; *d* Milan, *c*1710–15). Italian composer, impresario and singer. Baptized Giovanni Ambrogio Leinati, he is first heard of during the period 1665–7 as a violinist of the royal chapel in Naples, where in 1667 he also sang the comic role of Lesbo in a production of Cavalli's *Scipione africano*, whose libretto refers to him as 'milanese'. The records of the Congregazione di S Cecilia show that by 1668 he was in Rome, where he participated in several Roman oratorio productions and festivities in churches such as S Luigi dei Francesi, S Francesco, S Marcello, S Giovanni dei Fiorentini and S Giacomo degli Spagnoli. At least from 1673 he also served the expatriate Queen Christina of Sweden as leader of her string orchestra. At this time he acquired the sobriquet 'Il gobbo della regina' ('the queen's hunchback'), by which he became widely known. In 1673 he sang the comic role of Vafrindo in Pasquini's *Amor per vendetta* at the Teatro Tordinona. Similar roles that call for a 'gobbo' or 'nano' in operas for the Tordinona (*Il novello Giasone*, 1671; *Eliogabalo*, 1673; *Massenzio*, 1673–4) may also point to his participation, and there may be an allusion to him in one scene of the Roman score of Borzio's *Narciso* (in *I-Rvat*). Much speculation about his friendship with Stradella and the scandalous involvement which might have precipitated their departure from Rome in 1677 is based on Giazotto's romantic biography of Stradella (1962), which must be read with caution. In the 1677–8 season he acted as impresario and composer at the Teatro del Falcone in Genoa, where Stradella joined him. There he produced Pasquini's *dramma per musica L'Amor per vendetta* under the title *Amor stravagante* (1677), perhaps with additional music of his own, and his *Amor per destino* to a libretto by Minato. In 1682, after the murder of Stradella and the ensuing investigations, he was deported from Genoa; he applied unsuccessfully to return in 1683. A violinist named 'Gobbo' or 'Gobbetto' figures on the expenses list of S Luigi dei Francesi, Rome, in 1682–3. He was definitely in the service of the dukes of Mantua as a 'virtuoso' between 1684 and 1686, when he wrote his *Ariberto e Flavio regi de' Longobardi* for the Venetian Teatro S Salvador and two works for the Modenese court, the opera *I due germani rivali* and the oratorio *L'innocenza di Davide*; he may also have been responsible for the revival there of Stradella's *Il trespolo tutore* in

1686. He collaborated in several Milanese productions in the 1680s and 90s. The additional arias in the Veronese score of Marc'Antonio Ziani's *Tullo Ostilio* may hint at an activity as reviser of others' operas in that period and region. He seems to have accompanied the famous castrato G.F. Grossi on his visit to England early in 1687.

Lonati apparently spent his late years in Milan but may also have had some contact with Vienna, since he dedicated a volume of cantatas and the set of 12 violin sonatas (1701) to the Emperor Leopold I. According to F.M. Veracini's *Il trionfo della pratica musicale* he spent some time in prison. In a letter from Milan (dated 2 January 1701, in *I-Bc*), the famous castrato Pistocchi mentions a 'scolara del Gobbo del Violino', so Lonati probably worked as a singing teacher also. The traditional view, based on the work of Burney and Hawkins, that he was the first violin teacher of Geminiani has not yet been ascertained. He should not be confused with Antonio, Angelo or Ascanio Lonati, who signed several Milanese librettos in the 1670s. William Corbett acquired his violin, which he offered for sale in London in 1724 (see Hill).

Lost works and uncertain attributions hamper a balanced view of Lonati as a composer, but certain traits are clear enough. The solo sonatas of 1701 pursue ranges up to the 7th position and display prominent double stopping as well as scordatura, features that link him with Biber and Matteis; no.6 is written for a five-string instrument tuned a–e′–a′–e″–a″. His nine extant trio sonatas – all called *simfonie* – follow the general style of the pre-Corellian Roman sonata used by his contemporaries Colista, Stradella and Mannelli. He nevertheless treats them in an individual manner, developing such features as extended contrapuntal working, especially in the fugal movements, virtuoso and idiomatic writing, and the use of melodic and harmonic sequences more typical of the Bolognese sonata. His cantatas command admiration and are worthy to rank with those of Stradella and Alessandro Scarlatti. They are basically Roman in style. Consisting of several sections or movements, they are remarkable for their length, variety, force of expression and range of tonal relationships.

Although Lonati was noted for his violin playing and his instrumental composition, he also made a significant contribution to opera, as both a performer and a composer. Whereas his activity as a singer was primarily in comic roles, his dramatic output belongs to the more serious branch of *dramma per musica*. His Genoese operas seem not to have been very successful despite fine musical writing, especially in those arias accompanied by string orchestra. Notwithstanding their lengthy da capo arias and a penchant for *stile concitato*, his later operas display skilful writing for such obbligato instruments as trumpet, violin and cello, thus revealing the adoption of some stylistic peculiarities developed in northern Italy.

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OPERAS

all dramma per musica

Amor per destino (prol, 3, after N. Minato: *Antioco*), Genoa, Falcone, 1678, *I-Rvat*; rev. as Antioco principe della Siria, Genoa, Falcone, 1690

Ariberto e Flavio regi de' Longobardi (3, R. Cialli), Venice, S Salvatore, aut. 1684, arias *MOe*

Enea in Italia (3, G.F. Bussani), Milan, Regio Nuovo, 1686, collab. Magni and Ballarotti, 2 arias *MOe*

I due germani rivali (3), Modena, Fontanelli, Oct 1686, *MOe*

Scipione africano (3, Minato), Milan, Regio, 1 Feb 1692, collab. Magni

L'Aiace (3, P. d'Averara), Milan, Regio, 1694, collab. Magni and Ballarotti, *US-Cn*

Music in: Tullo Ostilio, Verona, 1689; Arione, Milan, 1694; L'Etna festivo, Milan, 1696

OTHER VOCAL

L'innocenza di Davide (orat, F. Sacrati), Modena, 1686, *I-MOe*

Messa, 8vv, vn, lost

2 canzonettas, 1679[6]; 1 ed. L. Landshoff, *Alte Meister des Bel Canto*, i, ii (Leipzig, 1912)

Cantate da camera, in Armonia di Pindo (Milan, 1712)

16 secular cants., 1–2vv; *c*40 canzonettas: *A-Wn*, *GB-Lbl*, *I-Bc*, *MOe*, *Nc*, *Rvat*, *Vc*, *P-La*

7 cants. and canzonettas, *A-Wn*, *GB-Lbl*, *I-Bc*, *MOe*, *Rvat*, *Vnm* (also attrib.: Cesti, see WECIS, i, 1960; Stradella, see WECIS, iv, 1969; Steffani; Bassani)

INSTRUMENTAL

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12 sonatas, vn, bc, 1701, ?lost, formerly *D-Dl*; ed. F. Giegling (Winterthur, 1981)

7 sonatas, vn, bc, *B-LVu*, *I-MOe*, *S-Skma*

9 trio sonatas, 2 vn, bc, *GB-Lbl*, *Ob*, *I-Tn*, *Rvat*; 6 ed. P. Allsop (Crediton, 1988, 1990)

3 sonatas, vn, bc, *A-Wn* (attrib. 'C A', see Haas)

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NORBERT DUBOWY

Lonchampt, Jacques (Marie Léon) (*b* Lyons, 10 Aug 1925). French music critic. He took a degree in philosophy at the University of Lyons, but was self-taught in music. He was the Lyons delegate of the Jeunesses Musicales de France in 1945, and began his career as a music critic the same year: he wrote for the *Lyon-libre* until 1947, then became editor of the *Journal musical français* (1947–60); from 1961 he wrote for *Le monde*, whose music critic he became in 1965, succeeding Dumesnil. He retired in 1990. He is of a line of French critics whose single-minded and obvious approval of avant-garde music has earned more than a few opponents.

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CHRISTIANE SPIETH-WEISSENBACHER

Loncin, Jean de (*b* Liège, *c*1575; *d* Madrid, bur. 27 Aug 1593). Flemish composer and singer. He was one of 14 boy sopranos aged between seven and 12, including Géry Ghersem, Mathieu Rosmarin (Mateo Romero), Philippe

Dubois, Jean Dufon and Nicolas Dupont, who were recruited in the Netherlands in 1585 to serve in the chapel of Philip II of Spain. He sang in the Flemish chapel at the court at Madrid from the beginning of January 1586 and was taught by Philippe Rogier until 1593. The catalogue of the library of King João IV of Portugal, destroyed in the Lisbon earthquake of 1755, records eight pieces by him, all to French texts and six of them known to have been for five voices.

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PAUL BECQUART

Londariti, Francesco [Frankiskos Leontaritis, detto il Greco] (*b* Iraklion; *d* Crete, 1572). Cretan composer, active mostly in Germany and Italy. By 1535 he had been ordained priest, and between 1537 and 1544 served as organist at the cathedral of S Titus in Iraklion. It may have been the destruction of the cathedral by fire in that year that caused Londariti to move to Venice, where he was employed as a singer at S Marco until about 1556. In the following year he served briefly as a singer at Padua Cathedral, after which he is next heard of in 1562 as a member of the Bavarian ducal chapel in Munich. There he remained until about 1566, and by 1569 he had returned to Crete. Londariti's two books of published motets contain a number of occasional pieces including two in honour of the second marriage of the banker Johann Jacob Fugger. The six-voice collection opens with an encomiastic piece, *Custos Aonidum*, to an obscure mythological text that implicitly praises Albrecht V, Duke of Bavaria, as a patron of music and the arts. Another piece in the collection, with its somewhat contrived opening line *Lucas luce sua Grimaldi gloria lucis* is canonic. Many of the 38 pieces in the *Modulationum liber primus* show a fondness for sections in contrasting mensurations, most notably *Laetare Kierusalem*, which passes through no fewer than five changes in the course of a comparitively short work. Of Londariti's three parody masses, one is based on Josquin's chanson *Aller mi faut*, the other two on unidentified models.

WORKS

Modulationum quae vulgo motecta vocantur liber primus, 6vv (Venice, 1564)

Modulationum liber primus, 5vv (Venice, 1566)

3 masses: Aller mi faut, 6vv, *D-Rp*; Je prens en grez, 6vv, *Mbs*; Laetatus sum, 8vv, *Mbs*

Motet, 1567[3] (attrib. Londarito)

2 motets, formerly Breslau, Stadtbibliothek, now ?*PL-WRu*

4 madrigals, 4, 6vv, 1561[15], 1566[3], 1566[23]; 2 madrigals, 5 *D-W*

2 napolitane, 3vv, 1565[12]

IAIN FENLON/MENTZOS

London (i). Capital of Great Britain. The 'City of London' is a small (about 3·2 km²) commercial area, north of the River Thames; but 'London' (or 'Greater London') is taken to apply to a much larger region, comprising (at the beginning of the 21st century) 33 boroughs, two of which are the Cities of London and Westminster (the seat of national government). It is by far the largest city of Europe.

London has ancient musical traditions, deriving from its many ecclesiastical institutions (including St Paul's Cathedral and Westminster Abbey), its importance as a court and centre of government, and its commercial prosperity. It has been a magnet for musicians from Europe (and more lately the rest of the world, especially the British Commonwealth and the USA) since the 17th century; from the 18th century onwards many leading composers settled in or visited London to compose for the rich and appreciative audiences – Handel, J.C. Bach, Mozart, Haydn, Spohr, Weber, Chopin, Mendelssohn, Verdi, Wagner and almost every composer of note since. Through its concert life, opera and musical theatre, as well as its espousal of popular and world music of all kinds (not least within the recording industry), it has maintained its reputation as a leading centre of musical activity.

I. Religious institutions

1. Royal abbeys and chapels.

(i) Chapels royal. See §II, 1, below.

(ii) Westminster Abbey. The Abbey of St Peter, Westminster, was founded by Edward the Confessor on the site of an older monastery in 1065 and rebuilt by Henry III in the 13th century. It was a Benedictine abbey but became a national church through its proximity to the royal palace of Westminster. William I was crowned there in 1066 out of veneration for the Confessor, and every subsequent coronation has been held there. Henry VII's chapel, the largest of a number of side chapels and chantries, was built 1503–19. At the Dissolution in 1540 the Abbey became a cathedral with a bishop, but in 1550 the diocese was returned to the see of London. In 1560 it was refounded as a collegiate church, which it has remained.

The Westminster Customary (*c*1260) describes the use of three-part polyphony at the Abbey. The Lady Chapel had an organ as early as 1304; references to an organ in the choir are found in 1387–8, and a new one was built in 1441–2. The choir of the building was walled off from the nave and was used by the monks; the nave was used by the lay members of the community, servants, pilgrims etc, and had an altar below the rood screen, with a large organ nearby. Several of the chantries and side chapels may have had small organs of their own. The chantry priests assisted the monastic choir in the performance of polyphonic music. Towards the end of the 15th century a song school was organized to maintain services outside the monastic choir, in the nave or Lady Chapel. The first recorded Master of the Choristers was William Cornysh the elder, from 1479 to 1491. There were ten choristers at the Dissolution, and the same number in the new foundation, with 12 lay clerks and 12 vicars. At the beginning of Elizabeth's reign there were three organs – in the choir, in Henry VII's chapel, and a 'great wooden organ' on the screen, which was thenceforth used to



1. Preaching at Paul's Cross: painting, 'Farley's Dream', by John Gipkym, commissioned 1616 (Society of Antiquaries, London)

accompany metrical psalms sung by the congregation in the nave. From 1599 there are references to the use of cornetts and sackbuts in the Abbey. After the Interregnum the nave organ was rapidly restored; it was heard by Pepys on 4 November 1660. A long series of famous musicians was associated with the Abbey. Edmund Hooper, Master of the Choristers from 1588, was made the first officially appointed organist in 1606. Parsons, Orlando and Christopher Gibbons, Blow, Purcell and Croft all served their turn. There followed a decline in the fame of the organists, perhaps reflecting a drop in ecclesiastical support for the music of the Abbey.

At various national occasions temporary organs were installed, usually at the west end, where they played with other instruments. This was the case at coronations from James II's (1685) to Victoria's (1838). The one for George II's coronation (1727), specially built by Shrider, was afterwards erected permanently on the pulpitum and screen, and opened on 1 August 1730. It was replaced by a Gothic organ in 1831. In 1845 the organ was divided and placed in the north and south choir aisles, with the choir organ over the eastern arch of the pulpitum. A fourth manual was added in 1868, and a fifth in 1895.

The Abbey came into its own as a national church with the Handel Commemoration (see §V, 2) given in 1784 with 525 performers on a special grandstand at the west end, surmounted by an organ that had just been built for Canterbury Cathedral (*see* ICONOGRAPHY, fig.11). The unprecedented scale and splendour of this event can be recaptured in Burney (1785). It was repeated in the three following years and in 1791, each time with more performers. A similar 'Royal Musical Festival' took place in the Abbey in 1834, and another in 1838 after the coronation. The regular choral services, however, remained 'degenerate' (in the words of John Jebb) for longer than most cathedral services in the 19th century. James Turle, organist for more than 50 years, was succeeded in 1882 by Frederick Bridge, who was by no means the equal of Stainer at St Paul's in reforming zeal. It was not until well into the 20th century that the Abbey services were again worthy of the venerable building that housed them.

(iii) Temple Church. Built in 1185 by the Knights Templars, the church was taken over by the Society of Lawyers after the suppression of the Templars in 1312. It is a 'royal peculiar'. Musically it has been notable in two ways: for its association with John Playford, who was clerk there from 1653 until his death in 1686–7 and may have developed his psalm tune harmonizations there; and for its high reputation in the 19th century, when under Edward Hopkins (organist 1843–98) it developed, for the first time, a choral tradition, which became a model for many cathedrals and parish churches.

2. CATHEDRALS.

(i) St Paul's. The Norman and Gothic cathedral, replacing a Saxon building on the same site, was built between 1087 and about 1285. It was governed by a 'great chapter' consisting of the bishop, dean and 30 canons. Plainchant was performed according to a special use, the *usus Sancti Pauli*, until it was largely replaced by the Sarum Use in 1414. Polyphony was introduced about 1228–30, when a book of polyphony (first explicitly attested in an inventory of 1255) was donated by William de Fauconberg. The dean in 1289 forbade the innovation of singing polyphony ('cantus organicos') in the pulpitum and ordered that it should be sung in the presbytery ('ubi Epistola de more legitur'). There was presumably an organ to accompany this music. St Paul's was unusual among secular cathedrals in having 30 vicars-choral (who were deacons or sub-deacons) in addition to 12 minor canons (endowed and incorporated in 1394, but established long before). One of the minor canons was chosen as a sub-dean and was in charge of the choir; the second and third in precedence were called 'cardinals' (a term peculiar to St Paul's in this context), and were responsible for discipline. Choristers were trained in a song school under the supervision of an almoner, mentioned in Colet's statutes (1509). From the later 15th century the choir was supplemented by chantry priests. In 1507 Henry VII incorporated a new foundation at St Paul's, the Guild of Jesus, which was to provide payments for the additional attendance of the 12 minor canons, eight chantry priests, six vicars-choral and ten choristers for certain special services, to be sung 'solemnly by note' in the crypt. The boys were frequently engaged by other churches in the City, and they also performed in mystery plays and pageants.

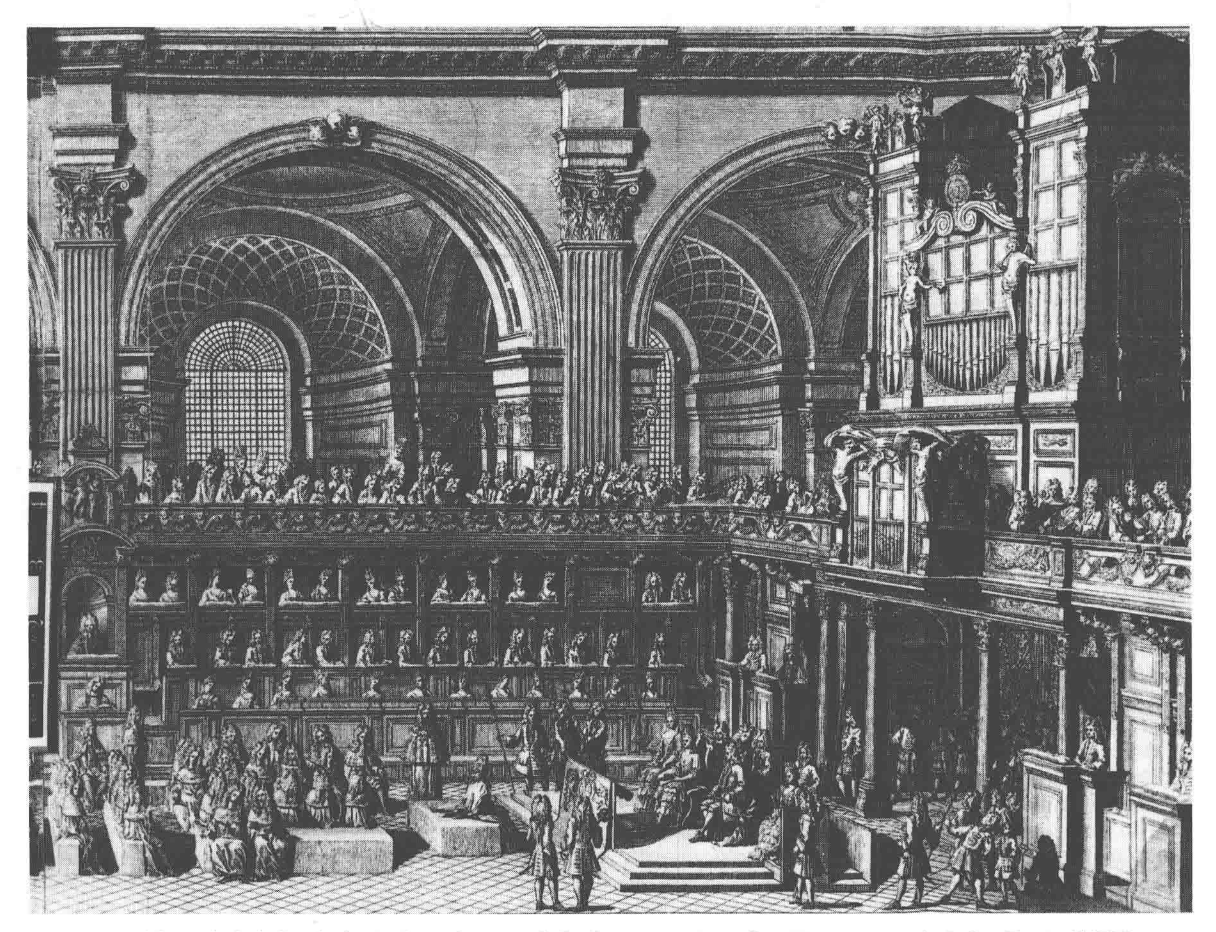
By the 16th century the choir was second in importance only to that of the Chapel Royal. John Redford (*d* 1547) was choirmaster and Philip ap Rhys organist: much of their music, including that in the Mulliner Book, was probably composed for St Paul's. The only surviving English *alternatim* organ mass (in *GB-Lbl* Add.29996) is by Rhys and was doubtless in use there. The organist was not on the foundation as such, deriving most of his income from being a vicar-choral. The first organist who was not a vicar-choral was George Martin, appointed in 1888.

Paul's Cross, in the north-east angle of the cruciform church, was for many centuries London's great pulpit (fig.1). After the accession of Elizabeth I the reformers

frequently celebrated their triumph by assembling at Paul's Cross after cathedral service and singing a metrical psalm – 'six thousand persons, old and young, of both sexes' according to John Jewel, Bishop of Salisbury, in a letter of 1560. Metrical psalms were sung in the cathedral also, especially after the sermon; the new liturgy was sung by the choir, whose numbers remained constant (12 minor canons, six lay clerks and ten choristers). Throughout Elizabeth's reign the choristers continued to perform in plays and pageants. The last engravings of Old St Paul's, published in Dugdale's *History* of 1658, show a large organ apparently still intact in the north aisle of the choir.

After the destruction of the cathedral in the Fire of London (1666), the new building was begun in 1675 and completed only in 1711. The Smith three-manual organ was built in 1694–7 at a cost of £2000, and (against Wren's wishes) was placed centrally on the choir screen (fig.2). The choir was reopened for service on 2 December 1697. The organ has been steadily enlarged since that date. Shrider added a Swell box and toe pedal pull-downs in 1720–21. For many years they were the only organ pedals in England, and Handel frequently took advantage of them, as Mendelssohn later availed himself of the 'German' pedals introduced in 1826. The organ was moved to the north side of the choir in 1859, and rebuilt as a divided organ on both sides of the choir in 1871–2 (with a fourth manual added). A fifth manual followed, with other enlargements, in 1897–1900. Among famous organists of the new cathedral were Jeremiah Clarke (1695–1707), Greene (1718–56), Attwood (1796–1838) and Stainer (1872–88).

The music at St Paul's shared in the general decline in cathedral music of the 18th and early 19th centuries, and was in a disgraceful state by Attwood's time. The first improvement was in the treatment and training of the choristers, thanks to the energies of Maria Hackett. They were soon much in demand for concerts of all descriptions, and took part in many musical events to the profit of the almoner, William Hawes, who was in sole charge of them. The standard of the services remained low, however; Goss, organist 1838–72, did little to improve it in spite of mounting criticism. Reform began in 1868 with the appointment of Robert Gregory to a minor canonry. Under his lead, and after 1872 with Stainer's support, choir processions, rehearsals, weekly choral celebrations, and festival services were soon introduced. The numbers were increased to 20 boys and 18 men (1872), and the men's salaries raised; discipline was enforced, and standards quickly improved. The musical emphasis drastically changed, replacing a predominantly Georgian repertory with one emphasizing 16th- and 19th-century music. The mid-Victorian style, under Martin, remained in favour at St Paul's after it had declined elsewhere, according to Fellowes.



2. 'Prospect of the Cathedral Church of St Paul's on the General Thanksgiving, 31 December 1706': engraving by Robert Trevitt (d 1723) reprinted in Thomas Pennant's 'Some Account of London', xi (1801); the organ is by 'Father' Smith

In modern times the tradition of choir singing at St Paul's has been almost unbroken, the building having miraculously escaped heavy damage in World War II. It has tended to become increasingly a national rather than a merely diocesan church, and a great number of special services are held there, from the annual Festival of Carols to jazz and folk masses.

The annual service of the Festival of the Sons of the Clergy was held in St Paul's in 1655, the year of its inauguration, and every year from 1697, to raise funds to help needy clergymen and their dependants. Music by Purcell, Handel or Boyce was repeated with little innovation from year to year; an orchestra was added to the choir and organ from 1689 to 1843, and from 1873 onwards. From 1801 to 1877 St Paul's was also the site of the annual meeting of the charity children (see §4).

(ii) Southwark. An Augustinian priory of St Mary Overie was founded at Southwark in 1106. The church (rebuilt 1207) contained within itself a second church of St Mary Magdalene for the use of the parishioners. Nothing is known of the music before the priory was surrendered to Henry VIII in 1540. It was then converted into a parish church and renamed St Saviour. As early as 1562 the rules of the local grammar school required the children 'to go to church in the choir on Sundays, holy days and other festival days, with their psalm books, and books of prayers, and on Wednesdays, and Fridays in Lent, to be present at the Litany'. St Saviour thus early became dependent on 'charity children' for its psalmody. There is no record of any organ before 1705, when a relatively large two-manual instrument, probably by Jordan, was erected by subscription; in 1728 a third manual was introduced with Swells. The chancel had fallen into disuse, a new altar being erected in front of the screen in 1703; the children sang from the organ gallery, which was above the altar and between the transepts. Though the chancel was restored in 1821–2, the nave rebuilt in 1839, and the organ moved to the west end in 1841, the old-fashioned musical tradition continued; in 1884 there was still only a choir of children leading the singing of hymns, with no anthems or choral music. The nave was again rebuilt in 1897 in greater harmony with the Early English choir. In 1905 St Saviour became the cathedral of the new diocese of Southwark. A full cathedral foundation was constituted in 1937, with provision for choral services. The tower, which dates from about 1520, contains an outstandingly fine peal of 12 bells.

(iii) Westminster. The Roman Catholic diocese and province of Westminster was established in 1850. In the later 19th century the only adequate Catholic music was performed at Brompton Oratory, Kensington. The present cathedral was built between 1895 and 1903, and its acoustics were soon discovered to be difficult. Nevertheless, on 6 June 1903 the first London performance of Elgar's *Dream of Gerontius* was given there, conducted by the composer. R.R. Terry, organist 1901–24, trained the large choir of men and boys, and used it to revive for the first time much of the great Latin church music of English composers before and after the Reformation. Vaughan Williams's Mass in G minor, for solo quartet and double choir *a cappella*, had its first performance in liturgical use at the cathedral in 1922. The choir has continued to perform traditional church music despite the reforms of the Second Vatican Council.

The present 'grand organ', with four manuals and pedals, was built in 1922–3 on classical lines; it is housed in a gallery against the west wall. It can also be played from the console of the apse organ, about 100 metres away at the extreme east end. The apse organ also has two independent manuals for accompanying the choir. The double control is well suited to *alternatim* singing by choir and congregation.

3. Other choral foundations.

(i) Bermondsey Abbey. A Cluniac monastery, founded in 1082, it became an abbey in the 14th century, and probably sustained polyphonic music in the century before the Dissolution. The church survives as the parish church of St Mary Magdalen, rebuilt in 1680.

(ii) Guildhall Chapel. This was a collegiate church founded in 1299 and dedicated to Our Lady, St Mary Magdalen and All Saints. It contained a number of chantries and there was considerable musical activity before the Reformation. The building was demolished in 1822.

(iii) St Anthony's Hospital. A choir school existed there before the Reformation; the choir sang in the parish church of St Benet Fink.

(iv) St Katharine-beside-the-Tower. Founded as a hospital in 1148 by Queen Matilda, this body was refounded several times before the Reformation; chantries and endowments were added, and by 1535 it was an establishment with six choirmen, six choristers and a choirmaster performing daily services. It escaped the general dissolution and later Puritan attacks, surviving, though in a decayed state, until 1825. The church was then pulled down, and a new Gothic chapel of St Katharine erected in Regent's Park. The collegiate foundation was revived and choral services resumed in Victorian times.

(v) St Mark's College, Chelsea. Founded in 1841 as the first training college for teachers in Church of England schools. The vice-principal, Thomas Helmore, assisted by Hullah, was charged with training the student body to perform a choral service in the college chapel, which became a model for the revival of choral music throughout the church. Services were sung *a cappella* until an organ was installed in 1861; choristers were trained in the attached Model School. Gregorian chants and a wide range of early polyphonic music were performed.

(vi) St Stephen's, Westminster. This was one of the more important medieval choral foundations, established by Edward III in 1348 with a dean and 12 secular canons, 13 vicars, four clerks and six choristers. There was considerable musical activity, encouraged no doubt by the proximity of the royal palace. Several masses by Nicholas Ludford, a member of St Stephen's from about 1520 until its dissolution in 1547–8, were no doubt performed there: one is the five-part *Lapidaverunt*, based on an antiphon for the feast of St Stephen.

(vii) Whittington College. Richard Whittington, Lord Mayor, founded a hospital and college in 1424 in connection with the church of St Michael Paternoster Royal. It consisted of five secular priests, two clerks and four choristers, with choir school attached. Some polyphonic music was performed there, and the choir by custom sang an antiphon of the Virgin at nightfall, 'when the poor artisans and neighbours living around the church

came from their work and duties'. It was dissolved at the Reformation.

4. Parish churches.

(i) City. In Norman times London had over 100 parish churches, of which not more than a dozen were outside the city walls. 96 returned inventories of their possessions in Edward VI's reign. 35 were destroyed before or in the Great Fire of 1666 and not rebuilt; 25 were demolished between 1666 and 1939. 38 were still in use in the mid-1990s. The Guild Churches Act (1952) set aside 16 as weekday churches for the use of workers in the City and as centres for special branches of the church's work.

The music of these churches in medieval times is unlikely to have consisted of anything more than plainchant, sung by the priest with responses by the parish clerk, with faburden where there were additional singers. In the 15th century parish churches began to acquire organs, for the support of which rood-lofts were built; the earliest recorded in a London parish church was at St Peter Cheap in 1433. At first the function of the organ was merely to accompany chant in unison. Towards the end of the 15th century, however, polyphonic music was introduced in a number of churches, by means of additional singers ('conducts') engaged at the great church festivals and the feast of the church's patron saint. By about 1500 many of the wealthier churches were beginning to acquire a staff of full-time musicians who worked under the parish clerk. Many of these were chantry priests who were paid from the funds of an endowed chantry in the church to sing Mass at various times for the soul of the donor, but who were also expected to contribute to the general musical activity of the church. About 280 chantries were founded in London in the 14th century, 120 in the 15th, and 13 in the 16th; but it was only in the last century before the Reformation that the chantry priests played an important part in the music of the parish churches. Other musicians belonged to minor orders or were laymen. Some churches had choristers placed under the care of a conduct. Church musicians belonged to the Company of Parish Clerks, also known before the Reformation as the Fraternity of St Nicholas (*see* Parish clerk).

The early 16th century was a period of remarkable expansion in the music of City parish churches, paralleled only in the later 19th century. The growing popularity of the elaborate Lady Mass called for greatly increased resources, including a second, portative organ (usually housed in the Lady Chapel), an organist skilled in polyphonic playing, conducts, choristers, and books of music. Baillie has found documentary evidence of the use of polyphony at 26 churches in this period, and has estimated that nine out of ten churches heard polyphony on major feasts, while a few had it on most days of the week. St Mary-at-Hill had a particularly ambitious musical establishment: payments were made in the 1480s for a 'prickid song Booke' and for wine for singers 'at Easter and at many other festes'; in 1521–2 Kyries, alleluias and sequences are mentioned; five-part polyphony was practised as well as the normal four-part, and there were collections of masses and motets. From 1523 the church had a choir school, probably the first of its kind attached to an ordinary parish church. Musicians from the Chapel Royal also sang there from 1509 to 1554, including Tallis, William Mundy and Philip ap Rhys. Other churches noted for their music were St Michael Convent, St Mary Woolnoth, and St Margaret Pattens. Towards the end of Henry VIII's reign a new note was introduced in some churches in the form of regals. Plays were performed annually in many of the churches by the clerks and choristers, sometimes aided by waits and minstrels. Lavish music was used in processions.

The suppression of chantries in 1547 ended the careers of many professional musicians, but some churches retained enough singers to maintain polyphony. Though many organs were taken down with the rood-lofts in Edward VI's reign, some were re-erected in side chapels or in the chancel; at least 12 London churches retained two organs, and therefore presumably continued to practise polyphony. Latin motets may have continued in use, alongside anthems in English and such adaptations of plainchant as Merbecke's *Book of Common Prayer Noted*; there is no evidence that metrical psalms were sung at this date. After the restoration of Latin rites under Mary I and the accession of Elizabeth I in 1558, some London churches still retained something of the polyphonic tradition. St Botolph Aldersgate maintained a choir until 1570, St Michael Cornhill until 1579, St Dunstan-in-the-West until 1585. Many churches kept their organs in repair until about 1571, when the organ builder John Howe died; after that many organs were dismantled and sold or allowed to fall into disuse. No new organs are known to have been built in London churches during Elizabeth's reign (1558–1603). Such choirs as there were probably sang anthems and chanted the psalms and responses in adapted forms of plainchant with faburden harmony. The new music, the metrical psalm, was first introduced at the little church of St Antholin in September 1559, and soon spread to other City churches. For the first time in memory, the whole congregation, men, women and children, could sing together. London was the centre of the Puritan movement, and for this reason the older traditions were rapidly obliterated in most of the City churches. Soon unaccompanied metrical psalms were the only music to be heard in all but a few. The parish clerk, by the end of the century, was the sole survivor of the large musical staff of former times.

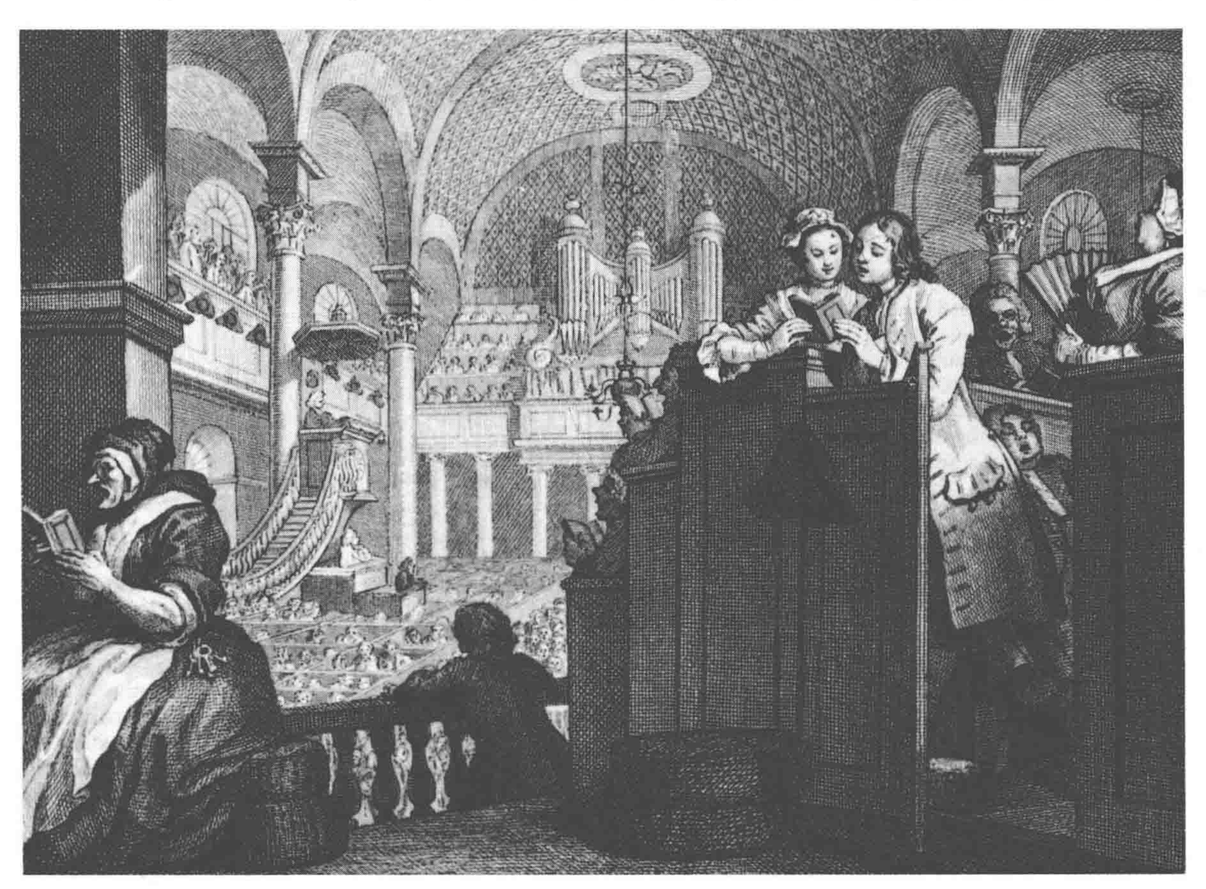
This situation prevailed throughout most of the 17th century. During the late 1630s Archbishop Laud, through John Lambe, put pressure on some churches to restore their organs, but with little apparent success. The few remaining church organs were destroyed by order of parliament in 1644, and only two London churches are known to have had organs built between the Restoration (1660) and the Great Fire (1666). After the Fire many churches were not rebuilt, and it was long before others acquired organs. The shift of the wealthy classes to the West End was already far advanced, and City parishes were left with meagre financial resources. Of 76 City churches existing in 1700, only 18 had organs; 17 had still not acquired them by 1800. Where organs did exist they were used for accompanying metrical psalms and for playing voluntaries before, after, and in the middle of Morning and Evening Prayer. Normally the organist's contract required playing only on Sundays and Christmas Day. Organs were rarely purchased out of parish expenses, as they were not considered necessary for worship; if a donor could not be found, a subscription was raised. At All Hallows, Barking-by-the-Tower, a Harris organ was bought in 1675 'for the improvement of the psalmody of

this church', subscribed to by about 80 persons for a total cost of £220. At St Bride's 186 subscribers contributed to the organ erected in 1693. At St James's, Garlickhithe, the organ in 1718 was paid for by the 'publick Tax upon Coals'. The well-known organ at St Magnus's, built by Jordan with the novelty of the Venetian Swell, was given by Charles Duncombe, alderman, in 1712. Between 1741 and 1814, 11 churches obtained an organ by agreeing to pay an annuity, out of parish funds, to a person who would provide one: such was the arrangement at St Katharine Coleman (1741), St Vedast-alias-Foster (1774), and at St Mary-le-Bow (1802).

The music in this period reached a certain uniformity not found in other periods. London churches did not adopt the voluntary choirs and bands that were popular in the country, but maintained congregational singing led by the organ (if there was one) and by the charity children who formed a small choir, usually in the organ gallery. The tradition of teaching the children in the local school to lead the singing in church can be traced back to the 16th century in some places; in the 18th century it became a normal feature of City churches. From 1704 the charity children of London came together for an annual festival service, at St Andrew's Holborn (1704), St Sepulchre (1705–37), Christ Church, Newgate Street (1738–1800), and finally St Paul's Cathedral (1801–77). Another festival service was held on St Cecilia's Day, beginning in 1683 and continuing with decreasing frequency in the 18th century. It began with a service, usually at St Bride's church, and continued in the Stationers' Hall with a specially composed ode for the occasion (*see* CECILIA).

In other churches, however, the custom of singing was left entirely to the parish clerk, or was allowed to die out altogether, being replaced by long organ voluntaries. The organ, where there was one, became an increasingly prominent partner in the psalm tunes, adding turns, shakes, and interludes between every line of the tune, until in many churches the congregation fell silent.

Reform was initiated by the Evangelical party. A new, livelier, and more congregational style of singing was introduced, first at proprietary chapels, and then at parish churches. The first City church to be captured by the Evangelicals was St Andrew-by-the-Wardrobe, where William Romaine was installed as rector in 1764. He presented an organ in 1774 and took a keen interest in the psalm singing – an extraordinary thing for a parson at that date. But he objected to the introduction of hymns. Other Evangelicals gradually introduced hymns to replace the metrical psalms; the words of Watts, Wesley, Newton and Cowper were more inspiring than those of Tate and Brady, and were sung with more spirit. The new style of singing was faster and less densely ornamented than the old; the newly earnest clergy would not allow the clerk, charity children or organist to usurp the place of the congregation. But the majority of City churches continued in the old way until well into the Victorian period. The vast programme of church building in the 19th century, and the opportunities it brought for musical innovation,



3. 'The Industrious 'Prentice Performing the Duty of a Christian': engraving by William Hogarth from the series 'Industry and Idleness', 1747; the interior is believed to be that of St Martin-in-the-Fields

naturally centred on areas of increasing population. The City, by contrast, was becoming rapidly depopulated. 18 churches were demolished in the last third of the 19th century. Others remained, but with their music in a debased state. The more prosperous churches, however, increasingly catered for a congregation outside their own boundaries. The charity children were gradually replaced by surpliced choirs of men and women, sometimes paid, sometimes voluntary; and in a number of churches chanted psalms, anthems, and finally a fully choral service along cathedral lines were successfully introduced. Three City churches had fully choral services in 1858; by 1882 the number had risen to 30. Specially noted for their music were St Mary Woolnoth, St Margaret Pattens, St Mary-le-Bow, St Michael Cornhill, and St Nicholas Cole-Abbey.

These tendencies have continued in the 20th century. City churches have increasingly served commuters rather than residents, and weekday lunch-hour services and organ recitals have become standard. The principle was recognized in 1952 with the creation of 16 guild churches. The continuing usefulness of the churches is indicated by the fact that most of those destroyed in World War II have been rebuilt and are now in use.

(ii) Westminster. The Abbey was used as a parish church until the building of St Margaret's church in the 12th century; there were two ancient Middlesex parishes to the north, St Clement Danes and St Martin-in-the-Fields, which later became part of the City of Westminster (formed in 1900). St Margaret's has a more continuous musical tradition than many City churches, through its proximity to the Abbey. In 1484–6 singers from the Abbey were paid to perform at the church; the same was true in 1642, when anthems were sung at Christmas, Easter and Whitsun. In 1596 the churchwardens paid £13 3s. 4d. for the re-erection of the old organ from the Abbey. After the Restoration, St Margaret's was again one of the first parish churches to acquire an organ, in 1675; 'Father' Smith, who built it, was the first organist. For a short time after this the psalms were chanted, but this was stopped by order of the vestry on 7 August 1676. A new organ was built by Avery in 1804.

In the 17th century Westminster was the principal seat of wealth and fashion, and several new parishes were formed: St Paul's, Covent Garden (1645), St James's, Piccadilly (1684), and St Anne's, Soho (1686); St George's, Hanover Square, followed in 1724. The patrician congregations of these churches subscribed lavishly for organs, organists, charity children and privately printed books of metrical psalms and hymns; but they had no wish to take part in the singing themselves. At St James's in Queen Anne's time, the rector (Dr Tenison) was Archbishop of Canterbury, while the parish clerk (John Scattergood) was in priest's orders; both were normally represented by deputies. The organ had been presented by Queen Mary in 1691. The psalm tunes in use, printed in a special collection in 1697, were all of the plain, traditional variety, including one ('St James') specially composed by the organist, Raphael Courteville. They were sung by the 'psalm clerk' (the parish clerk's deputy) and charity children with ornate organ accompaniment. This tradition continued in the fashionable churches of Westminster for 200 years. It was said of St George's, Hanover Square, in 1882:

> although this church is regarded as the most fashionable in the Metropolis, especially for marriages, its services partake in no degree of the fashionable and ambiguous character of too many in that locality and elsewhere. The ceremonials at St. George differ but slightly from those of the last generation.

The 'fashionable and ambiguous' type of service had been prominent at two of the newer Westminster churches, St Paul's, Knightsbridge (built 1843), and St Barnabas's, Pimlico (1850). Both had Gregorian chanting with elaborate ceremonial, processions and a large surpliced choir; St Barnabas's was the scene of disastrous riots in November 1850 which led to the resignation of the vicar, W.J.E. Bennett (*see* OUSELEY, FREDERICK ARTHUR GORE, and HELMORE, THOMAS). St Barnabas's was remarkable in that its foundation included a small community of priests and a choir school, the first of its kind since the Reformation. A somewhat different tradition was established at St Anne's, Soho, after 1871, when Barnby was appointed organist: a large and semi-professional choir sang a fully choral service, with sumptuous service settings and anthems often adapted from masses by Haydn, Mozart and Gounod.

(iii) Greater London. The steady growth of the metropolis brought within its boundaries a number of ancient country churches, whose conservative musical traditions were often maintained. Before the 19th century little was done to accommodate the greatly increased populations in suburban areas. From the time of the Church Building Act (1818) a vast programme of church building was undertaken; and the new churches, with no traditions to hamper them, were often the scenes of innovations in church music. Many were furnished with harmoniums until greater prosperity permitted the purchase of a pipe organ. It was at Margaret Chapel, St Marylebone (later to be replaced by the church of All Saints, Margaret Street), that Frederick Oakeley in 1839 inaugurated the tradition of Tractarian worship. In 1858, among 20 London churches listed as having 'choral' services, only four were in central London, and several were in newly developed suburbs: St Philip's, Dalston; Holy Trinity, Brompton; St Paul's, Walworth; St Matthias's, Stoke Newington. In 1876 Mackeson remarked that St Alban's, Holborn, was 'almost the only church in the centre of London where ultra ceremonial is the rule', but he was able to list 19 suburban churches in this category.

In recent times the trend has moved away from choral and back to congregational worship. The typical service in many suburban churches is now the Sunday morning parish Communion, with the altar in the nave, and many new churches express this emphasis in their architecture. Canon Dearmer's church at St Mary's, Primrose Hill, Hampstead, was the scene of pioneering work in the development of a new and more congregational type, drawing on the resources of folksong; Martin and Geoffrey Shaw were the musical leaders there.

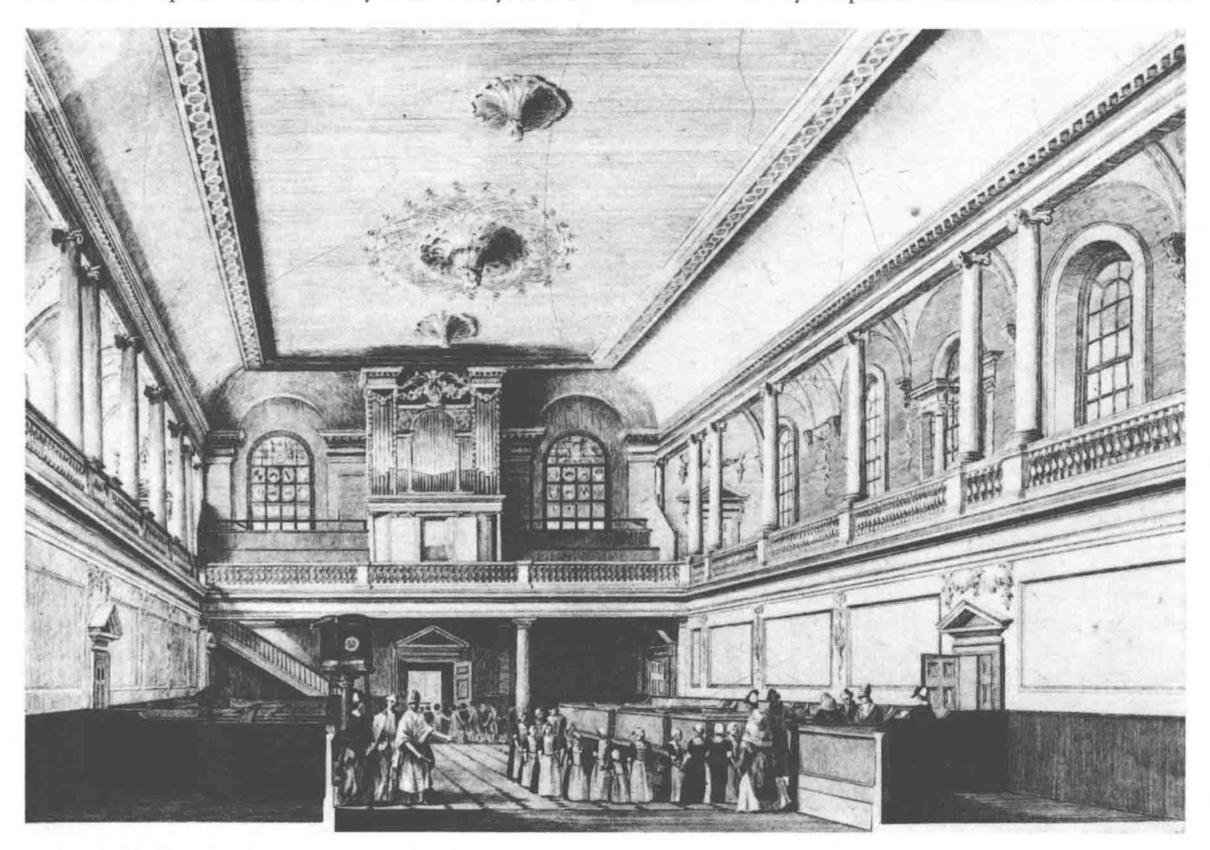
5. CHARITIES AND PROPRIETARY CHAPELS. In the 18th century many innovations in church music originated in private chapels, which were established for charitable or profit-making purposes, licensed for public worship, but not under the direct control of a bishop or other authority. They were thus free to try out liturgical and musical experiments that were impossible in consecrated churches, and some of them attracted the support of the wealthy and fashionable portion of London society. They occupied a position midway between the Church of England and the dissenting bodies, and often came under strong Methodist influence.

The Foundling Hospital, properly the Hospital for the Maintenance and Education of Exposed and Deserted Young Children, was founded by Thomas Coram in 1739. In 1745 a permanent site was obtained at Lamb's Conduit Fields. The chapel was built in 1747, and from 1749 onwards Handel gave an annual performance of his music in aid of the foundation. He presented an organ in 1750. The chapel was long noted for its music, in which the children sang specially composed hymns (fig.4). In 1760 the Hospital published a small book of tunes, of which a larger edition appeared in 1774. The Lock Hospital, for venereal patients, was founded in 1746. MARTIN MADAN was appointed chaplain, and in 1762 a new chapel was built for him; his *Collection of Psalms and Hymns* appeared in 1760, with an accompanying tune book beginning in 1762. The Asylum or House of Refuge for Female Orphans (1758), on the Surrey side of Westminster Bridge, had as its organist and choirmaster William Riley, a notable reformer of psalmody, who also compiled collections. Most fashionable of all was the Magdalen Hospital for penitent prostitutes, opened in 1758: here the inmates sang from behind a canvas screen, following the precedent set by the *ospedali* in Venice. The first chaplain was William Dodd (hanged for forgery in 1777). A new building was opened at St George's Fields, Southwark, in 1769. Thomas Call published the first 'Magdalen Collection' in 1762, and a later pirated edition achieved wide circulation.

The services in these four institutions, both in themselves and through the popularity of the printed collections based on them, led the way towards the Evangelical type of service that prevailed in the early 19th century. A new fervour was brought into the sermons and prayers and, naturally, into the singing also; congregations were encouraged to stand up and sing, hymns of Watts and Wesley were brought in to replace the metrical psalms. Following the example of the Methodists, tunes borrowed from secular and even operatic sources were used, to the scandal of some. A new type of anthem, for children's or women's voices and figured bass, became popular. Several hymns and tunes originating in these collections have entered the repertory (*see* PSALMODY (ii), §I).

The proprietary chapel was a feature of London worship from the early 18th century to the later 19th; it was a commercial speculation, either by the clergyman himself or by his patron, and seats were sold to the public. These chapels, too, were often centres for advanced Evangelicalism. Musically the most important was Surrey Chapel, Blackfriars Road, where Rowland Hill was minister from 1783 to 1833. He is credited with the maxim that the Devil should not have all the best tunes. Benjamin Jacob, organist from 1794 to 1825, published in 1815 the usual *Collection of Hymn Tunes* for the chapel, and in it are found many adaptations of popular melodies, including *Rule, Britannia* set to a hymn of Hill's. Set-pieces (anthem-like compositions with metrical texts) were a popular feature of the music, and were sung by the entire congregation of more than 2000. By the late 19th century, though the music at the chapel was still highly regarded, it had become largely choral, while the tenuous connection with the Established Church had been severed.

6. EMBASSY CHAPELS. The significance of the Roman Catholic embassy chapels in London was that until the



4. Chapel of the Foundling Hospital: engraving by John Sanders, 1751

Catholic Relief Acts of 1778 and 1791 they were the only places in England where Catholic services could legally be conducted. After 1791 they declined in importance as Roman Catholic parish worship began to be established, although their tradition of elaborate music continued. The chapels with the most extensive musical establishments were those of the Bavarian, Sardinian and Portuguese embassies. Plainchant alone appears to have been used until the introduction of Charles Barbandt's *Hymni sacri* (London, 1766) at the Bavarian chapel. In the 1770s the repertory of the chapels came to include masses and other service music by Arne, Stephen Paxton, Francesco Pasquale Ricci and Samuel Webbe (i), the organist of the Sardinian and Portuguese chapels, and the most influential figure in London Catholic church music in London at the time; much of it was published in the 1780s and early 1790s in collections assembled by Webbe. In 1797 or 1798, at the age of 16, Vincent Novello was appointed organist of the Portuguese chapel. Under his direction it became one of the most fashionable chapels in London, where Catholics and Protestants alike came to hear the masses of Haydn and Mozart. Novello's Portuguese chapel appointment also led him into publishing: his first venture, in 1811, was *A Collection of Sacred Music as Performed at the Royal Portuguese Chapel in London*, soon followed by other collections of Catholic church music. From about 1811 Novello was assisted at the Portuguese chapel by his friend Samuel Wesley, whose conversion to Roman Catholicism in 1784 had been brought about largely by his admiration for the music at the embassy chapels. Plainchant continued to decline in the chapels in the early 19th century as the use of modern church music increased, until in 1823 a writer in the *Quarterly Musical Magazine and Review* could remark that it was 'now almost wholly discontinued in England'.

7. NONCONFORMIST PLACES OF WORSHIP.

(i) Foundery Chapel. John Wesley in 1739 bought an old government building in Moorgate Fields and used it as his first headquarters. Here it was that the Methodist style of hymn singing, which was eventually to sweep aside the old Puritan tradition of metrical psalmody, was first developed. The 'Foundery Tune Book' (*A Collection of Tunes set to Music*, 1742) was the first publication of tunes of the new style, and it broke tradition by including adaptations of operatic music. Wesley moved his headquarters to a new chapel in City Road in 1778.

(ii) Union Chapel, Islington. This became perhaps the leading nonconformist chapel in London for music. Improvement was begun by Dr Allon, the great Congregationalist preacher, who went there in 1843. He instituted a psalmody class in 1847 or 1848, and appointed HENRY JOHN GAUNTLETT as organist and teacher of psalmody in 1852. In 1856 Allon and Gauntlett published *The Congregational Psalmist* and in the same year Anglican chanting, on a strictly congregational basis, was introduced in the chapel. A choir was first formed in 1859, with about 25 singers; the number reached 60 by 1880.

(iii) Weigh House Chapel, Eastcheap. This chapel became the centre of an interesting movement for the improvement of Presbyterian psalmody in Queen Anne's reign (1703–14) (*see* PSALMS, METRICAL, §III, 2(i)). A second period of outstanding singing at this chapel was during the ministry of Thomas Binney. Taking advantage of Hullah's sight-singing methods, Binney issued a 'Weigh-house Tune-book' in 1843 and had it taught to some 300 members of his congregation. It was superseded in 1852 by *Congregational Church Music*, prepared with the help of the visiting American musician Lowell Mason. Truly congregational singing was achieved of a kind that was imitated in many other nonconformist chapels.

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II. Music at court

1. The Chapel Royal. 2. Secular music.

1. The Chapel Royal.

(i) Introduction. In standard usage the term 'Chapel Royal' denotes a special group of personnel maintained by successive sovereigns of England within the royal household, to whom is deputed the duty of ordering and performing divine service in the sovereign's presence in an appropriate manner. The term may also occur in its original sense, in which it denotes the service books, vestments, relics, plate, vessels and utensils used by this organization at divine service.

Until comparatively recently the Chapel Royal observed constant attendance on the sovereign. It had no permanent base, therefore, but travelled with the royal household and discharged its duties in the chapel of whatever palace, manor house or castle in which the king then happened to be resident. Its personnel is separate from the choral staffs of certain permanent collegiate institutions that happen to enjoy royal associations – for example St George's Chapel, Windsor Castle – but which in every other respect are organizations entirely distinct from the Chapel Royal.

(ii) Beginnings to 1558. As a specialized body of liturgical musicians, the Chapel Royal took shape during the reigns of Edward I (1272–1307) and Edward II (1307–27). For centuries before this period, a group of selected chaplains had always formed part of the royal household, but since they constituted probably its only genuinely literate element, they were employed principally as top administrators and advisers, and their importance was primarily political rather than musical. Nevertheless, as priests they also ministered to the king's spiritual needs as necessary, and by the 13th century they were assisted at the ceremonial occasions known as 'crown-wearings' by some three or four *clerici*. These appear to have been men in royal service who possessed good singing voices and were drafted into the chapel on such occasions to sing the acclamatory litany *Christus vincit*. One *clericus* in 1261 was Henry Blacksmith, later commended by Anonymus 4 as one of the few singers in England worthy of comparison with the singers of Notre Dame, Paris.

Between 1272 and 1318 these rather impermanent and ad hoc arrangements for observing divine service in the royal presence ceased to satisfy the needs of successive monarchs and were replaced by the provision of a self-contained department of the household called the *capella regis*. Its personnel included chaplains, clerks of the second form and choristers, who thus were able to perform the daily celebration of Mass and the Canonical Hours (or as much of them as was practicable for an institution that was largely peripatetic) according to some secular liturgical rite – Sarum Use by the 15th century. The composition of its staff was plainly derived from that observed at certain collegiate churches. By 1318 its working personnel consisted of a chief chaplain (later given the title of dean), five chaplains, six clerks and three or four choristers, besides the necessary ancillary staff. Among its repertory were two volumes of polyphonic music, possibly drawn from the *Magnus liber* of Leoninus and Perotinus.

From these modest beginnings, the chapel eventually developed into one of the foremost secular liturgical choirs in Europe. As a demonstration of their wealth and piety, the ostentatious promotion and cultivation of the Chapel Royal became for successive kings an eloquent medium for projecting the public and diplomatic image that seemed appropriate. By 1360 Edward III (1327–77) had stabilized the personnel of the chapel at 16 'Gentlemen' (chaplains and clerks) and four 'Children' (boy choristers). Between 1394 and 1396, probably as a royal counterblast to Lollard criticism of elaborate household choirs, Richard II (1377–99) increased the number of Gentlemen to 24. Henry IV (1399–1413) maintained the chapel at these numbers while streamlining its duties, and Henry V (1413–22), mindful of his eminence as both King of England and King-designate of France, enlarged it to the exceptional size of 32 Gentlemen and 16 Children.

Henry VI (1422–61) and Edward IV (1461–83) maintained a chapel that sporadically approached similar dimensions – 36 Gentlemen and ten Children. Two valuable accounts of the composition and duties of the chapel, written in 1449 and 1471 respectively, are extant. The latter occurs in a comprehensive volume of household regulations known as the 'Black Book of the Household of Edward IV'; the former occurs as the *Liber regie capelle*, an account of the constitution of the chapel and of certain ceremonies peculiar to it, compiled by the dean, William Say, and sent to King Alfonso V of Portugal at his request. Henry VII (1485–1509) was satisfied with a chapel consisting of 26 Gentlemen and ten Children; Henry VIII (1509–47), Edward VI (1547–53) and Mary (1553–8) maintained 32 Gentlemen and 12 Children.

This extensive provision of some 40–50 voices was designed to satisfy the king's need for a conspicuous display of the wealth, resources and creative talent at his disposal in the ordering of his daily and festal religious devotions. The chapel was a privileged and well-paid body of musicians, and at least from the late 14th century onwards it (and the aristocratic household chapels modelled on it) led the way in innovations both in performing practice and compositional technique. The Chapel Royal helped to pioneer the creation of the new class of professional lay clerks around the turn of the 15th century, and during the first half of that century it may well have utilized its large number of skilled executants to inaugurate both the practice of regular daily performance of composed polyphonic music at divine service and the practice of choral polyphony. It also played a leading part in introducing treble and bass voices in the performance of composed polyphony in the second half of the 15th century and in composition for the new vernacular liturgy in the mid-16th.

Although the composers of pre-Reformation church music in England were geographically too widely dispersed for any identifiable school of composition to be detectable at the Chapel Royal or any other single institution, there were nevertheless periods when the chapel nurtured numerous active composers. John Aleyn (1362–73), John Excetre (1372–97), Roger Gerveys (1376–7) and Robert Chirbury (1420–22, 1437–49) are possibly identifiable with composers who contributed to the first layer of the Old Hall Manuscript (compiled

*c*1418–19). Although not compiled for the Chapel Royal, it seems that this important manuscript was used by the chapel in the period *c*1421–30, when some 23 compositions by four of its members, present and past (Thomas Damett, Nicholas Sturgeon, John Burell and John Cooke) were added to it. Other chapel composers active at about this period were John Pyamour (1419–21) and John Plummer (1438–67). Between 1418 and 1421 the chapel accompanied Henry V to the wars in France, and continental observers admired its excellence. The chapel's further visits to France in the royal retinue during the first half of the 15th century may also have done much to transmit to the Continent an acquaintance with the English style, widely admired and emulated there.

Composers known to have been members of the chapel up to the death of Queen Mary include Robert Fayrfax (1496–1521), William Cornysh (1496–1523), Thomas Tallis (1542–85) and John Sheppard (1552–9), and there is little doubt that the bulk of their larger-scale compositions for the Latin rite were written for performance by the Chapel Royal. Under the patronage of sovereigns as knowledgeable about music and as concerned for ceremony as Henry VIII and Mary, the chapel enjoyed a particularly fruitful and distinguished existence.

(iii) From 1558. Under Elizabeth I the Chapel Royal flourished as never before. Not only was the choir the largest and by far the finest of its kind in the country but conditions of service were also outstandingly good, with salaries more than three times the national average. The queen's love of music, shared to some extent by her immediate successors, James I and Charles I, was reflected both in the excellence of the chapel's performance and in the compositional attainments of its members, who included almost every important English church musician of the period. Elsewhere, in provincial cathedrals and collegiate choirs especially, things were very different: rapid inflation and growing Puritanism, coupled with a waning of interest in church music generally during the second half of the century, had an adverse effect on both standards and resources, and it was in the Chapel Royal alone that the so-called golden age of Elizabethan church music occurred.

As a 'royal peculiar', the chapel is exempt from episcopal jurisdiction. Since the Reformation, however, its chief officer, the dean (appointed by the sovereign), has nearly always been a bishop (since 1748 the Bishop of London). Under him, the sub-dean (also a clergyman and in effect a precentor) is responsible for the daily routine and administration of the choir, whose members, like most royal servants, are also subject to the general authority of the Lord Chamberlain. Under Elizabeth, as under Henry VIII, Edward VI and Mary, the choir comprised 32 Gentlemen (of whom roughly a third were priests, the rest lay clerks) and 12 Children. While the latter were permanently on duty, the full body of men appeared only on special occasions. At other times a rota system of alternate months of waiting applied; for ordinary ferial services, therefore, there were probably never more than about 16 men in the choir. Over the years the size of the establishment has gradually decreased, and now stands at six Gentlemen and ten Children.

Next in importance after the sub-dean was the Master of the Children, who until 1923 (when the choir school was closed) was responsible not only for the boys' musical training but also for their general education, maintenance and welfare. He also had power – regularly exercised, at any rate in the early days – to impress promising choristers for service in the Chapel Royal, and apparently even as late as 1684 occasional visitations were still made for this purpose. A warrant of 1626 seems to have put a stop to the longstanding tradition whereby Chapel Royal children were also involved as actors in dramatic productions at court and, from 1597, in plays at the Blackfriars theatre. In the 18th century, however, they were once again frequently employed outside the chapel, most notably perhaps in Handel's oratorio performances. Originally, as in all cathedrals of the Old Foundation, there was no established post of organist as such, and organ playing was normally shared by those members of the choir with a particular gift for it. It was only towards the end of the 16th century that the organist's special function came to be acknowledged officially. From then on there were three positions of organist; by the beginning of the 18th century these had been reduced to two, and since 1867 there has been only one. The organists, like the Master of the Children and the sub-dean, came from the ranks of the Gentlemen, and other special officers drawn from among them included the Confessor of the Household and the Clerk of the Cheque (who kept the books and acted as secretary). Salaries were £30 a year under Elizabeth and were raised to £40 in 1604 and to £70 in 1662; during the 18th century they stood at £73 but by 1860 had fallen again, to only £58.

On the restoration of the monarchy in 1660, services were quickly re-established, and under Henry Cooke it was not long before the Chapel Royal had regained much of its former glory. Charles II, though he was chronically short of money and salaries were thus frequently in arrears, nevertheless took a keen interest in the music of his chapel, and by bringing its members into regular association with a small nucleus of the royal band of 24 violins he greatly encouraged the development of the large-scale verse anthem with strings, to which such leading chapel members as Purcell, Blow and Humfrey made notable contributions. Although under subsequent monarchs the practice of mounting such performances whenever the king was in attendance lapsed, choir and orchestra were still combined from time to time, chiefly in the twice-yearly court odes and on a variety of other ceremonial occasions, sacred as well as secular.

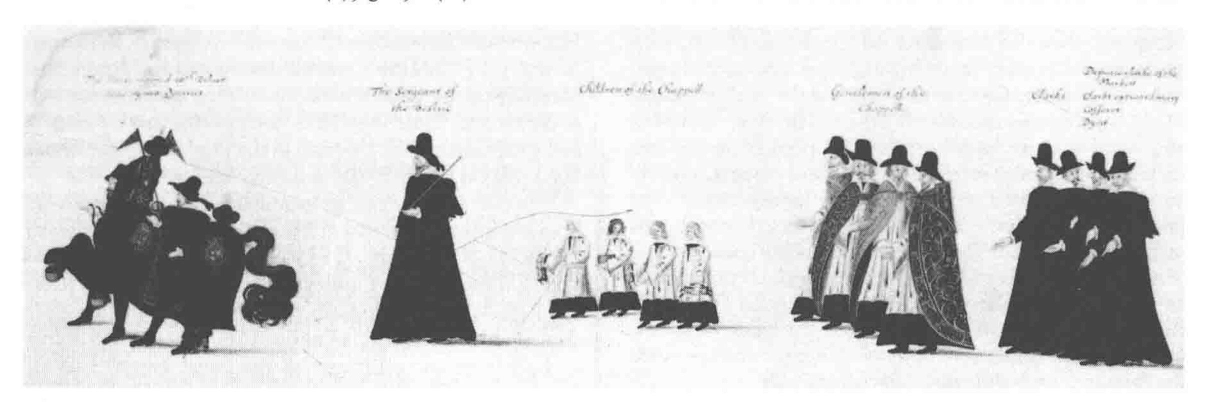
Under William and Mary, Anne, and the Hanoverians especially, the Chapel Royal, like all other royal musical institutions, went into decline. Even so, there were a few interesting additions to the establishment during this period, particularly the creation in 1700 of an official post of composer, held first by Blow and later by Handel. A second such appointment was subsequently added, and the expectation was that each composer would produce a new anthem on the first Sunday of every month of waiting. At the same time – the date usually given is 1715, but that is at least two years too late – two further appointments, of a lutenist and a viol player, were also made. The twin offices of composer survived until 1872, when they were reduced to one and combined with the post of organist. From 1777 to 1846, when the place of lutenist finally became defunct, the emoluments of the post were added to those of the Master of the Children; the post of viol player, by then also a sinecure, was not abolished until 1860.

Since 1702 the home of the Chapel Royal has been the smaller of the two royal chapels in St James's Palace (fig.5). During most of the 17th century services were sung mainly in the Chapel Royal at Whitehall (destroyed by fire in 1698); earlier still, they often took place at Greenwich, where Elizabeth I seems most frequently to have held court. The choir went to Scotland with James I and Charles I (in 1617 and 1633 respectively), but its occasional later perambulations have seldom taken it further afield than Windsor, Hampton Court and Richmond, where for at least two centuries the English court usually spent the summer months. Various other chapels, serving the needs of individual members of the royal family, have from time to time employed a separate body of musicians. The Dean of the Chapels Royal has in his charge the chapels of St James's Palace, Hampton Court and (since 1966) St Peter ad Vincula in the Tower of London; in all of them choral services are performed on Sundays only. The Queen's Free Chapel of St George in Windsor Castle, often cited in this context, is, like Westminster Abbey, a wholly independent collegiate body.

Source materials for the history of the Chapel Royal after 1558 are extensive. Most important is the Old Cheque Book, published by Rimbault in 1872 (supplemented by *GB-Ob* Rawl.D.318; see Hillebrand); a second



5. Frontispiece to John Weldon's collection of anthems 'Divine Harmony' (London, 1716): the interior is thought to represent the Chapel Royal at St James's Palace



6. The Children and Gentlemen of the Chapel Royal (centre) forming part of the funeral procession of Queen Elizabeth I: miniatures, early 17th century (GB-Lbl Add.35324, f.31v)

(the 'New') Cheque Book, seemingly little known, covers the years 1721–1910. Much valuable information is to be found in the Lord Chamberlain's and Treasury records in the Public Record Office (for the period up to 1714 see *AshbeeR*). While the modern period is adequately covered by the *Royal Kalendar* and the *British Imperial Calendar*, the earlier publications of E. and J. Chamberlayne (*Angliae notitia* and *Magnae Britanniae notitia*, 1669 et seq.) and Miege (*New State of England*, 1691 et seq.) must be used with caution. A painting of about 1603 (*GB-Lbl* Add.35324) shows members of the Chapel Royal forming part of the funeral procession of Queen Elizabeth (fig.6). Nearly 100 partbooks in use between about 1677 and 1810 survive, and are kept in the Royal Music Library (*GB-Lbl*; see Laurie). From 1712 onwards a series of official Chapel Royal wordbooks of anthems was also issued.

2. SECULAR MUSIC.

(i) Early minstrelsy. Minstrel entertainers existed in England in Saxon times, but only after the Norman Conquest are they recorded as being in the king's permanent employment. Taillefer, William the Conqueror's minstrel, died at the battle of Hastings juggling with a sword and singing a song of Roland at Roncesvalles; the Domesday Book names his successor as Berdic, *ioculator regis*. The number of royal minstrels must have increased in the 12th and 13th centuries: by the reign of Edward I (1272–1307) the king's large household included many minstrels playing various instruments, as did the households of the queen, the Prince of Wales and the king's younger sons.

Most minstrels were probably soloists, but there are indications of group performance. The royal trumpeters played in pairs by the 14th century, and as a group of six by the end of the 15th: numbers increased further during the 16th century. There is evidence of fiddlers and other 'still' instrumentalists playing in pairs. In the late 13th century the royal *vigiles* (household watchmen) formed a consort of shawms, and a century later the royal minstrels included the standard *alta capella* band of shawms and a trumpet. Throughout the 15th century 'the shawms' formed a mixed group, originally of three shawms and a trumpet but increasingly of two of each type. The brass instrument involved was the sackbut by the late 15th century. In 1492 Henry VII bought a set of flutes in a case, which suggests that a consort of matched flutes of different sizes was used from that date.

(ii) Secular music under the Tudors. The secular part of the Royal Music changed in two fundamental ways in the reigns of Henry VII (1485–1509) and Henry VIII (1509–47). First, the medieval distinction between *haut* and *bas* instruments was intensified by the establishment in the 1490s of a distinction between the Presence Chamber, the public areas of the court, and the Privy Chamber, the private living and working areas of the monarch; it was eventually embodied in the Eltham Ordinances of 1526, the model for the organization of the Royal Household up to the Civil War and beyond. Loud wind instruments, such as the royal trumpeters and the shawm and sackbut players, were assigned to the former, while the players of soft instruments belonged to the latter.

Second, the solo or duet minstrelsy of the Middle Ages rapidly gave way to fixed groups playing sets of polyphonic consort instruments, creating further subsections in the structure of the Royal Music. Henry VII employed a group of shawms and sackbuts at least from 1495, and a group of 'styll shawms' (apparently a type of soft shawm with a cylindrical bore) is recorded at the beginning of Henry VIII's reign; to judge by their names, most of them came from Flanders and Germany, the areas that had led the way in the development of polyphonic consorts and consort instruments. Viols seem to have been introduced to Henry VIII's court about 1515 by three members of the Van Wilder family from the Netherlands, and a group of rebecs developed in the 1520s, presumably to play dance music. The rebec players apparently changed to flutes when Henry VIII recruited two new groups from Italy in 1539–40 as part of the preparations for his marriage to Anne of Cleves. The newcomers, five recorder-playing members of the Venetian Bassano family and six string players from Milan, Cremona and Venice, seem to have been Jews seeking refuge from the Inquisition. The string group played sets of violins as well as viols, and henceforth provided the court with dance music.

The structure of the Royal Music established in the 1540s remained largely unchanged until the Civil War and even beyond. The four instrumental consorts, shawms and sackbuts, recorders, flutes and violins or viols, served in the Presence Chamber alongside those who were functionaries rather than literate musicians, such as the trumpeters, the drummers and the fife players. It needs to be emphasized that they did not make up a single 'orchestra' but were separate groups, each with their own personnel, duties and sphere of operation in the palaces.

However, they did cooperate on special occasions, such as the productions of masques, and their autonomy began to be eroded after Charles I established the post of Master of the Music at his accession in 1625. The Privy Chamber employed a more loosely organized pool of musicians, including lutenists, viol players, keyboard players, harpers and singers, who taught the royal family music and provided them with a range of domestic vocal and instrumental music. They often received the courtesy title 'Groom of the Privy Chamber', and some of them, such as the keyboard players Mark Smeaton and Ferdinand Richardson, were more courtier than musician, heirs to a tradition that required such personal attendants to provide the monarch with informal entertainment.

The Tudor court was by far the largest musical institution in England, and employed most of its important composers, especially after the dissolution of the monasteries disrupted collegiate foundations around the country. Yet few surviving musical sources can be associated directly with it; it is likely that any collections of court music housed at Whitehall were destroyed in the fire that consumed the old palace in 1698. However, two early Tudor songbooks, the Fayrfax Manuscript (*GB-Lbl* Add.5465, *c*1500, ed. in MB, xxxvi) and the Henry VIII Manuscript (*GB-Lbl* Add.31392, *c*1518, ed. in MB, xviii) have close connections with the court, and the Henry VIII Manuscript contains songs and instrumental pieces, some attributed to the king, that are likely to have been sung in the Privy Chamber. Similarly, the French chansons of Philip Van Wilder (ed. in *Collected Works*, ed. J. Bernstein, New York, 1991) are widely distributed in Elizabethan manuscripts in textless versions or arrangements for lute or keyboard. They may have been performed by singers and instrumentalists working in the Privy Chamber under his direction in the 1540s and early 1550s.

Few connections can be established between surviving manuscripts and the Royal Music in the reigns of Edward VI (1547–53), Mary (1553–8) and Elizabeth (1558–1603), although the Lumley or Arundel Partbooks (*GB-Lbl* Roy.App.74–6) contain a group of four- and five-part dances (ed. in MB, xliv) of about 1560 that seem to derive in part from the repertory of the court violin consort. Much of the Elizabethan contrapuntal consort repertory (mostly ed. in MB, xliv, xlv) was composed by Chapel Royal composers such as Robert Parsons, Christopher Tye, Thomas Tallis and William Mundy, perhaps for court wind or viol consorts or for the instruction of Chapel Royal choirboys. Similarly, the Elizabethan consort song (selection ed. in MB, xxii) was usually written for a boy accompanied by four viols, and seems to have originated as a genre in the laments performed in choirboy plays produced at court. A more specific connection is between the group of lutenists established in the Privy Chamber in the 1570s and 80s and the developing Elizabethan lute duet repertory. Significantly, a popular treble and ground duet by John Johnson (served 1579–94) is entitled 'The Queen's Treble' in two sources.



7. Courtiers of Queen Elizabeth dancing to an ensemble of a lute and three viols: painting attributed to Marcus Gheeraerts the elder, a Flemish artist who spent the years 1568–77 in England

(iii) James I and Charles I. The main changes to the Royal Music in the reign of James I (1603–25) concerned the violin consort and the developing musical establishments in the households of Prince Henry (1610–12) and Prince Charles (1616–25). The violin consort, often under strength in the later years of Elizabeth's reign, was enlarged from seven to 12 between 1603 and 1612, effectively creating an orchestral violin band, possibly the first in Europe. Its members may have worked in small ensembles in their daily work at Whitehall, though the whole group regularly provided the dances for court masques, probably augmented by the court dancing-masters; a description of Ben Jonson's *Pleasure Reconcil'd to Virtue* (6 January 1618) mentions 'violins, to the number of twenty-five or thirty'. We know from John Adson's *Courtly Masquing Ayres* (London, 1621, ed. P. Walls, London, 1975–6) and a document of 1631 that the group played five-part music using a single violin part, three violas and bass; its establishment grew to 15 by 1629, remaining at that level until the Civil War.

Prince Henry was the first adult male heir to the throne resident at the English court for a century, and the group of musicians he established in his household was something new. Instead of the separate consorts of single types of instrument in the main Royal Music there was a single group mixing violinists, viol players and an organist with a number of singer-lutenists. The group should be seen as part of Prince Henry's italianate cultural programme, for its mixture of voices, violins and continuo instruments was clearly designed for the performance of music in the early Baroque style, such as *Prime musiche nuove* (London, 1613) by the Paduan Angelo Notari, who joined the group in, probably, 1611. Significantly, a number of early composers of English continuo song, such as Robert Johnson, Alfonso Balls or Bales, Robert Taylor and Nicholas Lanier, were also employed by Prince Henry or Prince Charles.

Prince Henry's household was dispersed after his untimely death in 1612, though it was reconstituted after his brother Charles became Prince of Wales in 1616. Charles also employed many singer-lutenists, though he was a viol player himself and was most interested in consort music. Under his patronage four eminent composers of consort music, Alfonso Ferrabosco (ii), Thomas Lupo, Orlando Gibbons and John Coprario, developed new types of contrapuntal music for new combinations of instruments, including two and three lyra viols, two bass viols and chamber organ, and mixed consorts of violins, viols and organ. In particular, Coprario wrote two influential sets of fantasia-suites in the early 1620s specifically for one and two violins, bass viol and organ (ed. in MB, xlvi), the model for similar sets by William Lawes (ed. in MB, lx), John Jenkins and others.

When Prince Charles came to the throne in 1625 his musical establishment was combined with James I's Privy Chamber musicians to make a new group, the Lutes and Voices. William Lawes, Coprario's pupil, drew on its resources for his pieces for harp consort (violin, bass viol, theorbo and harp, selection ed. in MB, xxi) and his Royal Consort suites (two violins, two bass viols and two theorbos, ed. D. Pinto, *For ye Violls: the Consort and Dance Music of William Lawes*, London, 1995), and the group was deployed *en masse* to provide the vocal music for the lavish court masques of the 1630s. The other main innovation of Charles I's reign was the appointment of Nicholas Lanier in 1625 as Master of the King's Music, with authority for the first time over all the groups in the Royal Music. The reorganization in 1630 of the three existing wind consorts into a single group, apparently using the more modern and flexible combination of cornetts and sackbuts, can be seen as part of an attempt by Lanier to exercise authority beyond his own group, the Lutes and Voices.



8. Design by Inigo Jones for the costume of a Daughter of Niger in Ben Jonson's 'Masque of Blackness' performed at Whitehall, 6 Jan 1605 (Devonshire Collection, Chatsworth, Derbyshire)

The Royal Music dispersed at the beginning of the Civil War in 1642, and its members were forced to fend for themselves: some went into exile, a few joined in the fighting, but most resorted to teaching or just disappeared from view. However, between about 1654 and 1658 a small group of musicians served Oliver Cromwell at Whitehall under the Master of the Music, the organist John Hingeston. The group included string and wind players, and their repertory probably included Hingeston's fantasia-suites as well as a large fragmentary collection of his wind music in two autograph bass partbooks bound with Cromwell's arms in *GB-Lv*. According to Anthony Wood, Hingeston also trained two boys to sing Richard Dering's Latin motets, 'which Oliver was most taken with though he did not allow singing, or Organ in Churche'.

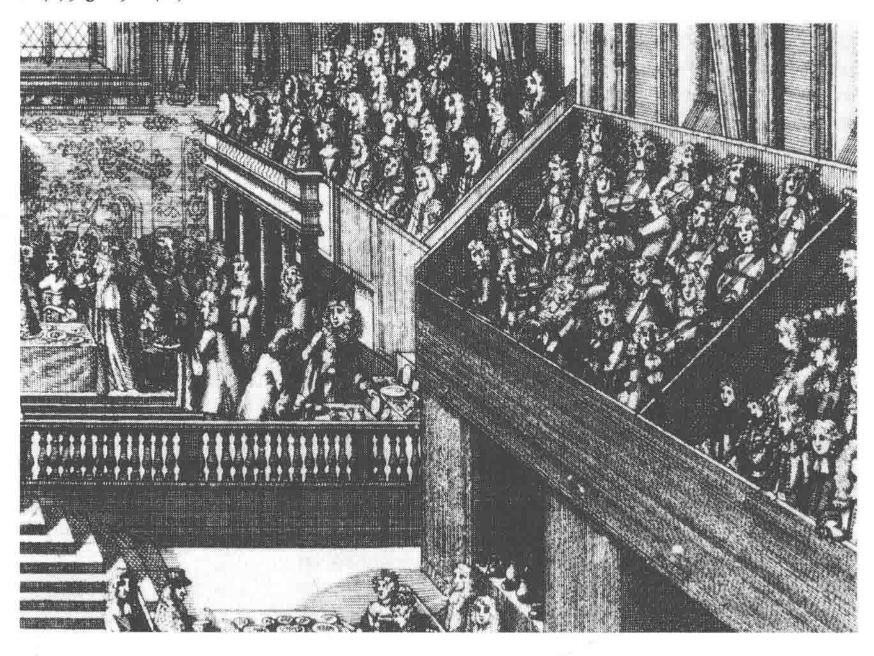
(iv) Charles II and James II. At the Restoration in 1660 the Royal Music was reconstituted exactly as it had stood in 1642, though changes soon began to be made to accommodate Charles II's personal preoccupations. He decided to license and patronize two commercial theatres instead of paying for extravagant court masques, which reduced the importance of the Lutes and Voices (now renamed the Private Music). Furthermore, in Roger North's words, the king had an 'utter detestation of fancys', which meant that he soon dispensed with the services of the 'Broken Consort', the group in the Private Music that played fantasia-suites and other contrapuntal consort music. Locke apparently wrote his 'Broken Consort' suites (two violins, bass viol, continuo, ed. in MB, xxxii) for the group in 1661, and suites for three violins, bass viol and continuo by John Jenkins and the virtuoso German violinist Thomas Baltzar can also be associated with it, though it seems to have ceased its activities after Baltzar's untimely death in 1663.

Instead, the pre-Civil War violin band was enlarged to 24 places in imitation of the French court 'Vingt-quatre Violons du Roi', and was given a much more prominent role in court musical life (fig.11). A section of it, the 'Select Band' under John Banister, was granted access to the Privy Chamber; groups from it were soon accompanying anthems in the Chapel Royal, eventually ousting the established wind musicians (it took part in the performance of court odes); and in 1664, divided into two for the purpose, it began to provide orchestral music for the two London theatres. The dominant position of the Twenty-Four Violins at court was formalized in 1666 when the Catalan Luis Grabu, a violinist, succeeded Nicholas Lanier, a singer-lutenist, as Master of the Music. Grabu was dismissed in 1673, apparently because the Test Act of that year banned Catholics from the court. But he was replaced by Nicholas Staggins, another member of the Twenty-Four Violins, and by the end of Charles II's reign the Wind Music and the Private Music had virtually been reduced to sources of places for yet more violinists.

John Banister and Matthew Locke seem to have provided the Twenty-Four Violins with most of its early repertory. Their orchestral dance music, collected particularly in *GB-Och* Mus.1183 and *US-NYp* Drexel 3976



9. Painting traditionally called 'The Cabal' (by unknown artist; attributed to J.B. Medina) but more likely to show members of the King's Private Music in the early 1660s, shortly before they were disbanded (Nostell Priory, West Yorkshire)



10. String orchestra (probably members of the King's 24 Violins) playing at Westminster Hall during the banquet celebrating the coronation of James II on 23 April 1685: detail of engraving from Francis Sandford, 'The History of the Coronation of . . . James II' (London, 1687)

('The Rare Theatrical', facs. in MLE, A4, 1989), shows that the group was by then playing in four parts, with a single violin part, two violas and bass, although it seems to have gone over to the more modern italianate 'string quartet' scoring in the middle of the 1670s. Not much court orchestral music survives from succeeding decades, though we have many court odes by Pelham Humfrey, John Blow, Henry Purcell and others. They are scored for solo voices, choir (presumably the Chapel Royal), strings and continuo; recorders, oboes and trumpets were increasingly added in the 1680s and 90s. Blow and Purcell also seem to have composed a good deal of vocal chamber music for the court in the 1680s, particularly using the genre of the 'symphony song', usually scored for several voices, two violins or recorders, and continuo. Some of them celebrate the spring, and may relate to informal court ceremonies on 1 May.

James II embarked on a thorough reform of the royal household after his accession in 1685, the first since the reign of Henry VIII. The existing groups were replaced by a single Private Music of 35, based on the places available to the Twenty-Four Violins at the end of Charles II's reign. It consisted of an up-to-date orchestra of strings and wind instruments, five solo singers (probably retained to sing the solo parts of court odes), a continuo group of bass viol and harpsichord (Charles Coleman and Henry Purcell), a composer (John Blow) and a Keeper of the Instruments.

(v) Decline. In 1689 William and Mary initially retained James II's Household, although on 2 May 1690 the king ordered that the 'musicians be presently reduced to 24 and an instrument keeper'. It soon became apparent that they would only have to serve on an occasional basis, and the court's central place in England's musical life was soon overtaken by the burgeoning activity in London's commercial theatres and concert rooms. Purcell's career illustrates the change. Before 1690 he was essentially a court composer, writing anthems for the Chapel Royal, court odes and other secular music for the Private Music. After 1690 he continued to provide odes for Queen Mary's birthday, but was mainly a theatre composer, writing music for nearly 50 plays in little more than five years. By 1700 the duties of the royal band were probably already not far removed from those summarized in an article in *The Daily Graphic* for 20 July 1903:

> Throughout the eighteenth century, besides their ordinary duties [? court balls], the band was employed, together with the gentlemen and children of the Chapel Royal, in the performance of odes, annually composed for their Majesties birthdays, for New Year's Day, and to celebrate victories, but since the discontinuance of the production of such odes [in 1820] their duties have been reduced to attendance on Royal Weddings, baptisms, State banquets, and State concerts.

Towards the end of the 18th century the 24 places in the royal band gradually became sinecures, often given to non-musicians, and in the 19th century its function was supplanted by other groups, including the Prince Regent's private wind band (called the King's Household Band after his accession in 1820), and Queen Victoria's private band, later developed by Prince Albert into a small orchestra that played at concerts at Buckingham Palace and Windsor Castle. The 'Private Band' and the official 'State Band' were amalgamated in 1893, although the group effectively went out of existence during World War I, despite being listed in *The British Imperial Calendar* until 1924.

The court was essentially a musical backwater after the 17th century, and its continuing decline is reflected by the appointment of several obscure Masters of the Music in the 19th century, although the prestige of the post revived in the 20th century. Walter Parratt was the last Master to have any practical duties, and since then the post has honoured a distinguished composer. The successors of Nicholas Staggins (*d* 1700) were John Eccles (1700–35), Maurice Greene (1735–55), William Boyce (1755–79, but sworn in only in 1757), John Stanley (1779–86), William Parsons (1786–1817), William Shield (1817–29), Christian Cramer (1829–34), Franz Cramer (1834–48), George Frederick Anderson (1848–70), William George Cusins (1870–93), Walter Parratt (1893–1924), Edward Elgar (1924–34), Walford Davies (1934–41), Arnold Bax

(1942–52), Arthur Bliss (1953–75) and Malcolm Williamson (1975–).

Nevertheless, many famous musicians were welcomed at court in the 18th and early 19th centuries. Handel wrote a number of works for royal occasions and was appointed music master to the princesses in 1723; J.C. Bach was music master to Queen Charlotte, and was a member of her Chamber Band; the eight-year-old Mozart played at court with his sister in 1764; Haydn was frequently patronized by members of the royal family during his two visits to London; Rossini was summoned to Brighton by George IV within hours of his arrival in London in 1823; and in 1842 Mendelssohn was invited by Queen Victoria and Prince Albert to play to them and make music with them at Buckingham Palace. Queen Victoria continued to patronize music after Albert's death in 1861, but she lacked the prince's breadth of interest and enthusiasm, and gradually royal interest and encouragement of music declined. The members of the present royal family are not overtly interested in musical matters, except as patrons, and music at court is restricted to ceremonial functions.

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III. Inns of Court

At the Inns of Court, England's 'Third University', students continue to study common law; during the 16th and 17th centuries the Inns fostered a broader humanist education, encouraging and commissioning literary and musical entertainment. The earliest surviving records, the 'Black Books' of Lincoln's Inn, begin in 1422; however, a school of law with moot exercises flourished in or before the time of Edward I, although legal training was not based in London until the 1340s when the king's law courts ceased to travel about with their peripatetic monarch. A recently discovered contract of 1323 assures a young man four years' support among the apprentices at the king's court of Common Bench, 'wherever the said Bench should be in England' (Baker and Thorne, 1990, p.xxvi). The 'ancient' Christmas customs of Lincoln's Inn, Gray's Inn and the Middle and Inner Temples for which 15th-century records survive may in fact be coeval with the earliest moots, held annually and adapted to whatever hall was available en route. The right of the revellers to share their Christmas sports with the monarch may date from this time. Sir John Spelman, writing in the reign of Henry VII, describes the election, carols and dancing of the King of Christmas and his court at Gray's Inn as 'the rules used in old time'. In the words and music of a polyphonic carol 'Nowell, nowell, out of your slepe' from Lincoln's Inn moot book (*c*1485–1508) we find fresh evidence of the carolling tradition at the Inns and vestiges of medieval court life from which a picture of life in the school of law may be reconstructed. One of the butlers of Lincoln's Inn transcribes in the same manuscript book 'The howe of the howse'; perhaps the only authentic directions for the courtly hove dance, mentioned by Gower (Baker, 1986, p.28).

In the 15th and 16th centuries the law students were housed in semi-collegiate institutions. By the mid-16th century, if not earlier, the law students were supplemented by gentlemen who used the Inns as schools of manners. Christopher Hatton and Henry Helmes danced their way from the Inns to offices at the court of Elizabeth. Extra-legal education came to a seasonal climax in the Christmas revels. Sir George Buc claimed these revels required knowledge of grammar, rhetoric, logic, philosophy, history, music and mathematics. By this time students were expected to take private instruction in music and dance and to perform in plays, revels and masques presented at the Inns and occasionally at court. The annual festivities could (depending upon the Inn) last from Halloween until the feast of the Purification. Records of music and payment to musicians belong chiefly to the custom of revels and post revels: there were 'solemn revels' performed by the 'whole House' and then by the utter and inner barristers, followed by 'post revels' danced by the gentlemen of the inner Bar (Dugdale, 1666, p.161). Some of the music of these dances from the 16th and 17th centuries has been identified by Cunningham. Dances appropriate to the solemn revels in the early records are 'the measures'; in the 18th century they became 'minuets'. The Middle Temple Brerewood Manuscript (*c*1635–8) suggests that the lawyers concluded solemn revels processing round the hall singing psalms. Typical dances of the post revels were galliards, branles and country dances; the latter continued to the 18th century. Most of the pieces are anonymous.

Choreographies and music survive for an important suite of dances known as The Old Measures (a late 16th-century derivation of the French basse danse), comprising the Quadran Pavan, Turkelony, the Earl of Essex' Measure, Tinternell, the Old Almain, the Queen's Almain and Cecilia Almain/the Black Almain. These were performed at the inns into the late 17th century by couples ranged in a file; the musical accompaniment was probably strings. The characteristic beauty of these dances lies in the many patterns or 'changes' made by dancers from a small repertory of steps. Robert Mullally concludes that choreographically the almains and pavans in this suite are barely distinguishable; the distinction between them must be sought in the music.

In addition to amateurs, composers at the Inns included professionals such as Richard Edwards (1525–66), Master of the Chapel and an honorary member of Lincoln's Inn. Thomas Campion (1567–1620) lived at Gray's Inn during the period 1586–95. Payments to musicians first appear in records of Lincoln's Inn for 1446 and occur regularly thereafter. Feasting and music are closely linked in the Elizabethan Inns. Lincoln's retained 'musicians of the house' on a yearly stipend: at least one musician performing throughout the year, supplemented by other regulars who earned most of their annual fee playing during the Christmas season. The two Temples, whose lavish revels began at All Saints and ended at Candlemas,

habitually paid more for musicians than did the larger Grays's Inn. It is possible to trace named musicians in the 16th and 17th centuries: Lincoln's Inn's Anthony Tyndall was a London wait from 1557 to 1597, as was Henry Field at the Inner Temple; John Dowland was King's lutenist when he performed for the Middle Temple in 1612. Jeffrey Collins, who signed for an annual payment at the Middle Temple in 1640, was also a member of the Globe and Blackfriars band.

The Inns took masques to court for Henry VIII at Christmas in 1526 and 1527; fuller records, texts and songs survive for the late Elizabethan, Jacobean and Caroline entertainments. The principal surviving source of masque dances (*GB-Lbl* Add.10444) contains a number of dances that can reasonably be attributed to particular Inns of Court masques, and others whose names indicate that they were used at the Inns, though the precise context is uncertain. Sir Nicholas L'Estrange, the compiler, was at Gray's Inn in 1617, and admitted to Lincoln's Inn in 1624. It was usual for the lawyers to write their own entertainments until the end of Elizabeth's reign. Under the Stuarts the Inns often commissioned their scripts and engaged court musicians to compose and perform the musical accompaniment to the masques. The lawyers themselves continued to perform as dancers; they usually offered a costumed danced entry, a main dance, then invited members of the audience to dance with them, and performed a final patterned dance. Songs often separated these danced sections.

Throughout the 17th century revels flourished; the Inns presented Charles II with the masque *Universal Motion* in 1662. The last record of dancing as regular custom at the Inns occurs in 1733. Little music from the early revels and later masques has been identified. Most of the music in the Brerewood manuscript cited above was composed from 1612 to 1618 and several dances are by John Coprario. Masque music from 1633 to 1636 is included in Lefkowitz, and a good selection of extant music is in Sabol.

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IV. Musical life: up to 1660

Throughout the Middle Ages London was a major European musical centre but the scale of the activity that it embraced rose markedly in the late 15th century as the royal court made the capital its permanent geographic base and as London's booming economy brought real wealth to a population concerned to endow its churches. Court and capital worked in close symbiosis; new prosperity, directly or indirectly, supported an increasingly elaborate celebration at both civic and parish level. During the 15th century a large musical workforce emerged in the capital, and parish clerks in particular developed a strong professional linkage with the book trade.

A central factor was the concept of community which, coupled with a belief in purgatory, helped to enrich the city's churches and their music, while cementing relationships on the ground between groups of musicians who settled in particular locations. Endowments for post-mortem services expanded the numbers of singers, creating a sizable workforce available for a wide range of elaborate celebration; they also provided income with which the general round of services could be enriched, and books and organs purchased. Parish communities endowed their churches, and by the late 15th century even small churches were paying regularly for the performance of polyphony as well as for its copying. Parish churches owned choirbooks containing polyphony; so did parish clerks, chantry priests and conducts, some of whose personal collections, as in other towns, were considerable.

The most striking feature of late medieval and early modern London was the close proximity of its ecclesiastical institutions. An area no larger than 1·6 km² accommodated 106 parish churches, the Cathedral of St Paul, numerous monasteries and hospitals. Small and rich parishes clustered around the main trading thoroughfares of Cheapside and Cornhill; near the walls parishes were larger and more sparsely populated. An inner ring of monasteries and hospitals lay near the walls; larger monastic foundations lay immediately beyond. Also important musically is the interaction between institutions that this proximity fostered. At St Paul's chantry priests (numbering 47 by the Reformation) were expected not only to perform post-obit services but also to sing in the cathedral choir and attend other services outside the cathedral.

The cathedral, parish churches and hospitals borrowed singers from one another. On occasion parishes used singers from the royal household chapel and from neighbouring parishes. They also drew on the services of parish clerks, whose own guild statutes (from the mid-15th century) explicitly defended a trade monopoly in cross-parish activity. The activities of secular musicians also display a high degree of integration within the urban fabric, again stimulated by the presence of the court and

other national institutions. Ethnic and professional factors conditioned residence, as generations of minstrels settled in the parishes in the east of the city and outside its eastern wall, preferring these areas to Westminster. Their musical contribution to the life of the capital was also driven to some extent by changes at court, whose changing spatial organization in the 16th century gave rise to new groups of performers and facilitated the importation of new generations of internationally renowned musicians.

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V. Musical life: 1660–1800

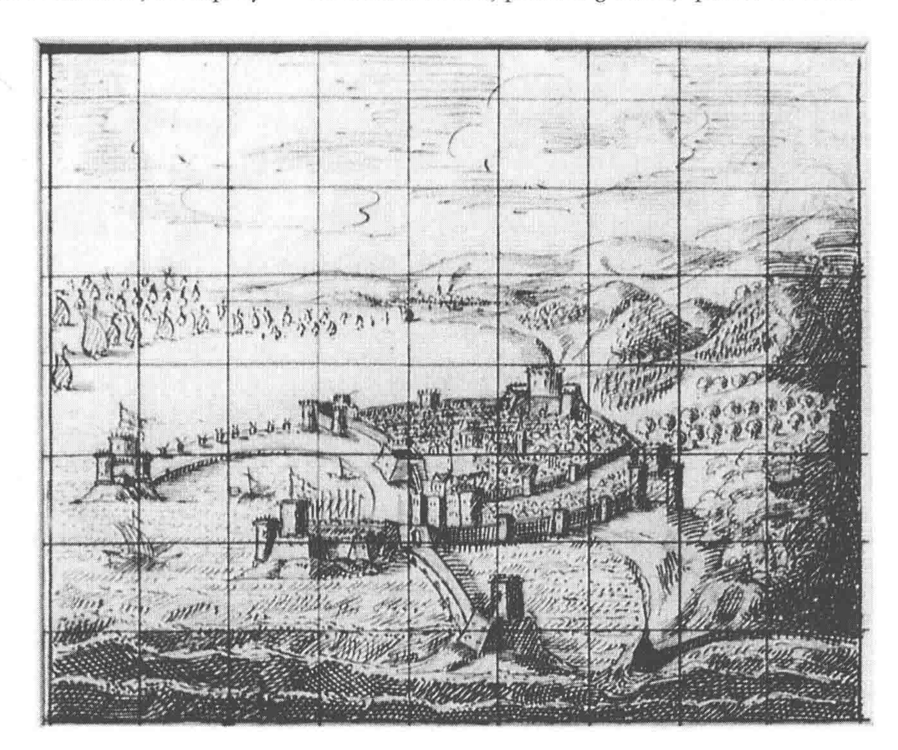
1. The Stage.

(i) Introduction. The early history of opera in London encompasses a double tradition. In 'English' form, opera finds its origins in the Stuart court masque and its first flowering in the half-sung, half-spoken 'semi-opera' that reached its zenith in the work of Henry Purcell in the early 1690s. By 1708 the transition to all-sung opera in English was well under way, but a government order temporarily separating operas from plays, along with the importation of high-priced Italian castratos, led rapidly to a tradition of performance in Italian. Unlike inhabitants of most other major opera centres in Europe, Londoners after 1710 saw their main form of opera in a language they could not understand.

A second major peculiarity of opera in London is its commercial basis. The Civil War and the execution of Charles I in 1649 terminated large-scale royal patronage. George I countenanced the establishment of the Royal Academy of Music in 1719 and provided a small subsidy, but his £1000 a year never supplied even as much as 10% of the company's costs. Opera therefore remained the province of commercial theatres and individual impresarios – aided by shaky season subscriptions and occasionally by individual patrons (notably Lord Middlesex in the early 1740s, Bedford and Salisbury in the early 1790s).

For more than a century from 1708 the regular season consisted of twice-weekly performances, starting in December or January and totalling about 50 in all. The venue was almost always the King's (or Queen's) Theatre in the Haymarket. Against the grand and very expensive Italian opera, the straight theatres – Lincoln's Inn Fields (Covent Garden after 1732) and Drury Lane – offered more popular fare in English. The ballad opera boom inaugurated by Gay's *The Beggar's Opera* (1728) was followed by a craze for burletta afterpieces, and eventually by a tradition of native light opera that virtually dominated the English theatre in the late 18th century and early 19th.

(ii) The masque tradition and Davenant. Most authorities treat William Davenant's *The Siege of Rhodes* (1656) as the first real opera in London, but it clearly derives both from continental influences and native English developments, particularly the court masque in which Davenant was heavily involved before the Civil War. The court masque itself apparently evolved out of an ancient mumming tradition that merged with elaborate continental entertainments, presenting dance, spectacle and alle-



11. Design by John Webb for Davenant's 'The Siege of Rhodes' (1656) (Devonshire Collection, Chatsworth House)

gorical-poetical compliments to a king or noble patron. The masque rose to dizzying heights of spectacle and expense under James I and Charles I (1603–42). The most famous examples are those devised by Ben Jonson and Inigo Jones, notably *The Masque of Queens* (1609), in which the antimasque was first introduced, and *The Gypsies Metamorphosed* (1621). When Jones broke with Jonson in 1631, others filled the place of poet, including Davenant.

Masques are mixed entertainments stressing elaborate scenery, costumes and machines but generally lacking much in the way of plot coherence and characterization. Had the Civil War not intervened, such entertainments would probably have been transplanted into the public theatre. In 1639 Davenant received a royal patent permitting him to build a playhouse and to perform not only plays but also 'musical Presentments, Scenes, Dancing or other the like'. Obviously he hoped to present music and spectacle in a fully equipped theatre, but the Civil War delayed his experiment.

During his Civil War exile, Davenant evidently saw some Italian court operas and *tragédies à machines* at the Théâtre du Marais in Paris. In May 1656, evading the Puritan ban on plays, he offered 'The First Dayes Entertainment at Rutland-House, by Declamations and Musick; after the manner of the Ancients' on an improvised stage at his home in Charterhouse Yard, Aldersgate Street. The following September he mounted *The Siege of Rhodes* in the same venue, with music by Charles Coleman, Henry Cook, Henry Lawes and George Hudson (see fig.12). Following the Restoration he obtained authority from Charles II and converted Lisle's tennis court in Portugal Street into a public theatre capable of scene changes, the first Lincoln's Inn Fields theatre, called the Duke's Theatre. It was small, with exterior dimensions approximately 23 metres by 9 (recent estimates of capacity vary from 350 to 500), and admission ranged from 1s. (gallery) to 4s. (boxes). The building opened in June 1661 with an expanded version (possibly without music) of *The Siege of Rhodes*, a triumph that forced the rival King's Company to abandon their non-scenic Vere Street theatre and build a theatre in Bridges Street (May 1663), on whose site Drury Lane was constructed in 1674 after a fire.

(iii) 1671–1704: semi-operas and masques. In November 1671 the Duke's Company opened their lavish new Dorset Garden Theatre, a multi-purpose building designed to accommodate scenic spectacle and operatic extravaganzas (fig.12). The theatre was on the river's edge, bordering Salisbury Court off Fleet Street; its exterior dimensions were about 17 metres by 45 (recent estimates of capacity hover around 820), and the construction cost amounted to £9000. Interior details have been hotly disputed from minimal evidence, but patterns of use by the United Duke's and King's companies in the 1680s and 90s show that Dorset Garden was a machine house very different from the £4000 Drury Lane of 1674 (about whose interior virtually nothing is known).

At least 90% of the repertory at Dorset Garden consisted of ordinary plays; semi-operas were a special effort and an occasional treat. The fancy ones required many months to prepare and investment totally beyond ordinary budgets (up to £3000–4000 against a total annual income of some £8000–10,000). The famous 1670s productions are *The Tempest* (1674), the Shadwell-Locke *Psyche* (1675) and *Circe* (1677).

Theatrical hard times during the period 1678–83 delayed further extravaganzas until the Dryden-Grabu *Albion and Albanius* (1685), which was interrupted by Monmouth's invasion. Though it failed, *Albion and Albanius* is in fact the first full-length opera in English that survives. In 1690 the United Company mounted the triumphant Betterton-Purcell *Prophetess*, in 1691 the Dryden-Purcell *King Arthur* and in 1692 Purcell's *Fairy Queen*. The last two were successful but not sufficiently so to justify their enormous costs.

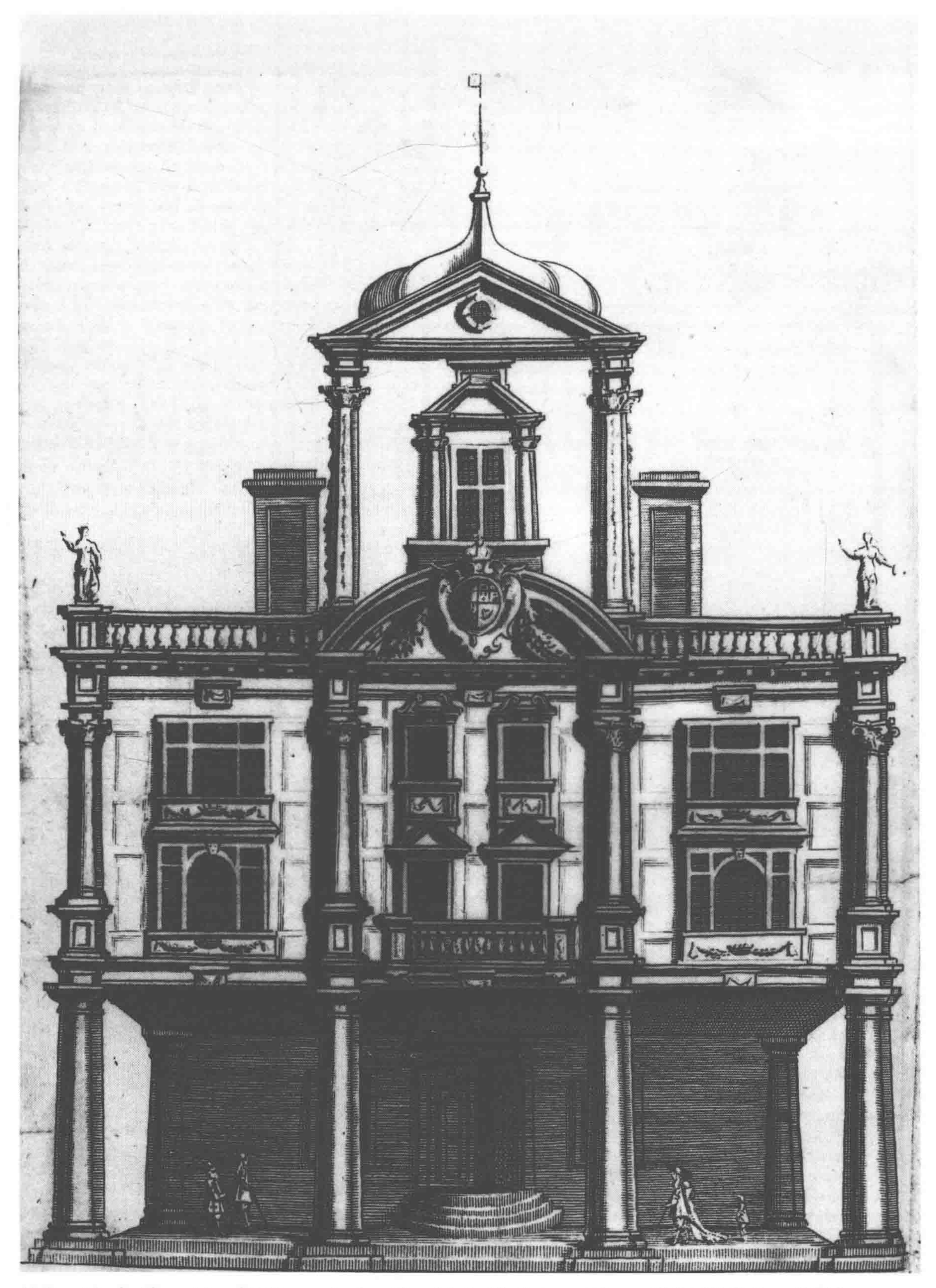
The semi-opera tradition received a dire setback with the early death of Henry Purcell in 1695. In the same year, the actors' rebellion removed Thomas Betterton (the great champion of operatic spectacle) to the cramped old Lincoln's Inn Fields Theatre, reconverted from a tennis court. These two events contributed substantially to the decline of semi-opera. The idea that new operas disappeared from the London stage until the advent of Italian opera and Handel is, however, entirely false. More than 20 new 'operatic' works were staged in this decade.

Between 1695 and 1701 the Patent Company under Christopher Rich mounted a series of semi-operas at Dorset Garden and Drury Lane – *The Indian Queen* (1695; Purcell's last opera), *Brutes of Alba* (1696), the long-popular *Island Princess* (1699), and a pair of original extravaganzas concocted by Elkanah Settle, *The World in the Moon* (1697) and *The Virgin Prophetess* (1701). Betterton fought back as best he could at Lincoln's Inn Fields with a series of musical masques by Peter Motteux and John Eccles, notably *The Loves of Mars* and *Venus* (1696), on which he collaborated with Godfrey Finger, and *Europe's Revels for the Peace* (1697). More theatrical hard times precluded new opera offerings between 1701 and 1704, but a rising tide of entr'acte songs and instrumental entertainments, and the growing popularity of concerts of all sorts in London, gave promise of renewed interest in opera as soon as an innovatory entrepreneur seized the opportunity. All-sung opera had flourished on the Continent; its importation into London could only be a matter of time.

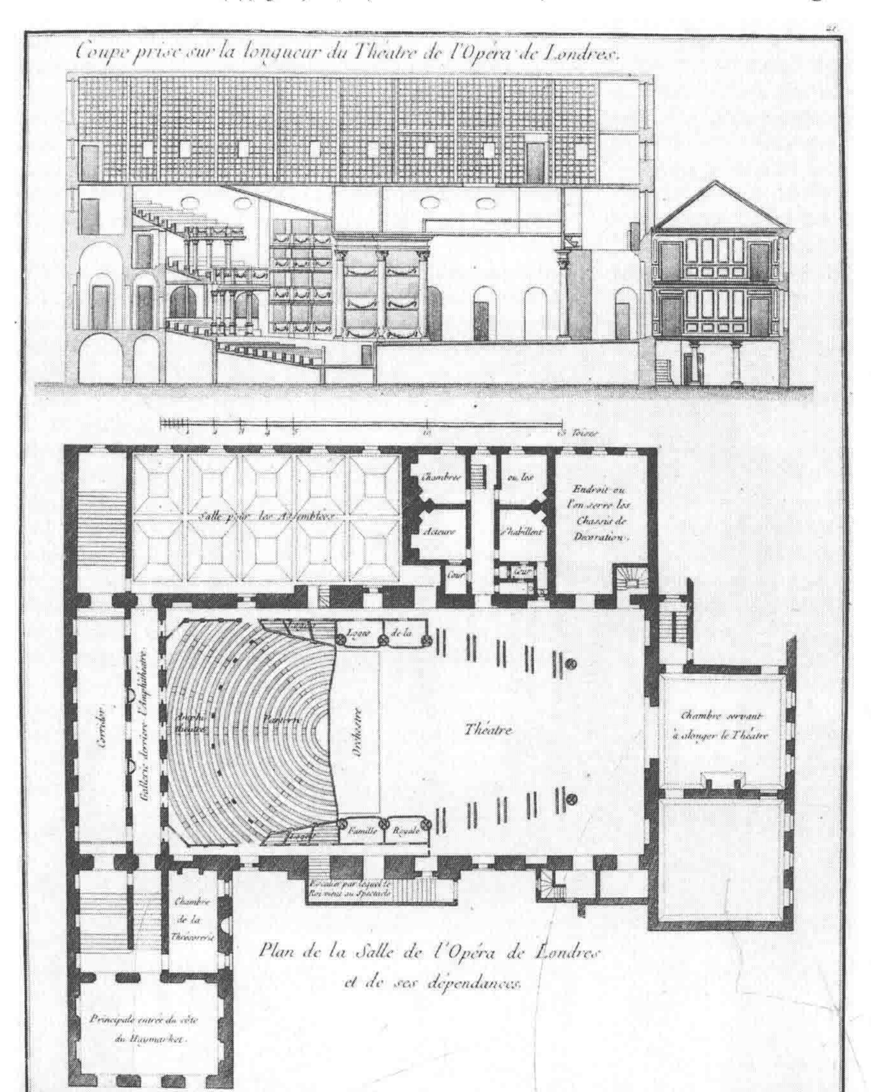
(iv) 1705–19: Vanbrugh's theatre and Italian opera. In spring 1703 John Vanbrugh started plans for a new theatre of his own design, the Queen's (from 1714 the King's) Theatre in the Haymarket. His plan was to reunite the two theatre companies at his own theatre. As previously in London, opera would be mounted as an occasional treat by a company devoted primarily to plays.

The theatre had outside dimensions of about 18 metres by 40, with a normal capacity of about 760; packed full, it may have held as many as 940 (attendance estimates of up to 2000 in the 1730s were for oratorios, with stage and backstage space used for seating). Vanbrugh's architectural grandiosity and eccentricity were severely modified by alterations made in 1709 for acoustical reasons. With relatively minor changes, the 1709 building (fig.13) was to be London's principal opera house until it burnt down in June 1789.

Vanbrugh intended to open in early 1705 with Clayton's all-sung opera *Arsinoe* (in English), but Rich stole this novelty and mounted it successfully at Drury Lane. Vanbrugh countered with Jakob Greber's *Gli amori d'Ergasto* (in Italian), which struggled through five performances in April 1705. During 1705–6 Rich enjoyed a major triumph with Giovanni Bononcini's *Camilla* (in



12. Dorset Garden Theatre (opened 1671): engraving from Elkanah Settle, 'The Empress of Morocco' (1673, GB-Ob Douce SS.385)



13. Plan and cross-section of the first King's Theatre: engraving from G.-P.-M. Dumont, 'Parallèle des plans de plus belles salles de spectacles d'Italie et de France' (Paris, 1774)

English); Vanbrugh riposted with two semi-operas (George Granville's *British Enchanters* was a moderate success) and one all-sung pastoral. Convinced that all-sung opera would prove a goldmine, and unable to arrange the 'union' he desired, Vanbrugh wangled an order from the Lord Chamberlain, restricting plays to Drury Lane under Rich and opera to the Haymarket (31 December 1707). Thus in spring 1708 a company tried for the first time in London to offer nothing but opera. The results were a fiasco: Vanbrugh was bankrupt within four months. He was offering translated pasticcios of no distinction, had a wholly inadequate repertory and owed large salaries to imported castratos who could not perform in English.

The operatic history of the next decade was stormy and complex, as managements transmogrified themselves in bewildering ways. Owen Swiney took over for 1708–9, gambling on a star system by bringing in expensive Italian singers. This led, inevitably, to performances given entirely in Italian, starting with *Almahide* (1710) – a practice attacked by Addison in the *Spectator* but impossible to discard if star singers were a *sine qua non*. The major event of the 1710–11 season was the arrival of Handel in London and the première of his *Rinaldo* (24 February 1711). Handel's first London opera was a considerable success, but management was acutely unstable and arguments over responsibility for debts to tradesmen wound up in Chancery.

The opera company limped along from season to season until 1717, but extant records show woefully short-paid salaries. The first few performances of a new production were usually offered as a 'subscription', but even if fully taken up such subscriptions could not pay for an elaborate new production. Managers were caught in a double-bind: to attract a fashionable audience, fabulous salaries had to be paid to foreign stars (Nicolini got 800 guineas a season, plus a benefit), yet the prices necessary to support such salaries proved prohibitive. Meanwhile, the opera suffered from musical competition at the playhouses. The Lord Chamberlain never formally rescinded his prohibition on musical entertainments at Drury Lane, but it soon fell into disregard. Especially after 1714, when Lincoln's Inn Fields was reopened, the straight theatres competed

aggressively with each other and with the Haymarket opera, using musical works to do so.

During 1716–17 the Italian opera under Heidegger managed only 31 performances (including six by subscription and eight benefits), and his cashbook (now in the Essex Record Office) makes clear why he abandoned the cause as hopeless. Meanwhile, at Lincoln's Inn Fields, John Rich presented, besides plays, 36 performances of full-length operas (in English). The works included *The Island Princess*, *The Prophetess* and *Camilla* – that is, both semi-opera and all-sung opera in the new 'Italian' manner. Lincoln's Inn Fields' singers were not the biggest stars (though Margherita de L'Epine, Jane Barbier and Richard Leveridge were far from negligible), but at bargain rates they attracted audiences. Drury Lane, meanwhile, countered with musical masques as afterpieces, notably Pepusch's *Venus and Adonis* and *Apollo and Daphne*.

As of spring 1717 when Heidegger's company closed, the taste for Italian opera appeared to be a fad that had run its course. The logic of the situation suggested that 'serious' opera should migrate back to the regular theatres, which could use it as an occasional treat in English. The actual course of events was to be entirely different.

(v) 1719–38: the Royal Academies and their competitors. By January 1719 plans were afoot to re-establish Italian opera by obtaining letters patent for incorporating a joint-stock company under royal charter devoted to that purpose. George I granted a subsidy of £1000 a year and by July some 60 persons had taken at least one share of £200. Handel was dispatched to the Continent to hire singers. The patent (now in the Public Record Office) spells out the unique governance of this company, which was an odd amalgam of royal household entertainment and publicly held joint-stock company. The 'Governor' was to be the Lord Chamberlain, who held veto power in all matters, but each November stockholders were to elect between 15 and 20 directors, on whom operational responsibility devolved. The company would have £10,000 in pledged capital (it actually obtained about £15,000 in pledges), but hoped to call no more than 20% of it. (The prospectus suggests that a subscriber might have to put up £40 and could expect a 25% annual return – a calculation reflecting prevalent South Sea speculative fever more than reality.) 'General Courts' of stockholders would be held at least every three months.

The company rented Vanbrugh's Haymarket theatre. Its normal ticket price settled at a startling 10s. 6d. (5s. for the gallery); subscribers for season tickets paid £15 (later £20) for 50–60 nights, while boxes, generally rented for the season, were extra. Performances were given twice a week from roughly December to June, on Tuesday or



14. 'Masquerades and Operas' (or 'The Bad Taste of the Town'): engraving (1724) by Hogarth satirizing the prevailing taste for Italian music and architecture. On the left a fool leads an audience into the King's Theatre where Italian operas and masquerades were performed (the impresario J.J. Heidegger leans out of the window); in the foreground traditional works of English drama are wheeled away in a barrow. On the right crowds throng to a pantomime (the allusion is probably to 'Harlequin Dr Faustus', first performed at Rich's Lincoln's Inn Fields Theatre in 1715). The three figures in front of Burlington Gate link these examples of debased taste with the fashionable world of aristocratic patronage; one of them, Lord Burlington, patron of the new Palladian architecture, was also a patron of Handel and much involved in Italian opera.

Wednesday and Saturday. Members of the royal family attended regularly.

The era of the 'First Academy' (1720–28) was artistically probably the pinnacle of opera in London. From 1720–21 to the collapse of the bankrupt company in 1728 Senesino was its principal performer. Francesca Cuzzoni joined in 1722–3 and Faustina Bordoni in 1725–6, giving the company three reigning international stars in addition to Handel. Unfortunately, rivalry between the two women and their supporters created severe tensions and even public disruption during a performance. Administration by dilettante committee proved inefficient. The company quickly ran through all the pledged capital it could collect: financially it was probably doomed from the start. But all such matters of infighting and insolvency pale into insignificance when considered against the artistic achievement of the company, however short-lived. The dozen operas Handel wrote for its eight and a half seasons represent one of the great achievements in the history of opera. Some of the highlights were *Radamisto* (1720), *Floridante* (1721), *Giulio Cesare in Egitto* and *Tamerlano* (1724) and *Tolomeo* (1728). By no means was the company devoted entirely to Handel's work: it opened in April 1720 with Rolli and Porta's *Numitore*, and in its early years both Handel and Bononcini had partisans among the directors.

No Italian opera was performed in London in 1728–9. A session of the remaining Royal Academy shareholders voted in January 1729 to let Handel and Heidegger have the use of their scenery and costumes for five years, and the so-called Second Academy opened in December 1729 – initially without Senesino, an effort at cost-cutting. The nature of its financial backing is unknown. The king continued his £1000 subsidy, and private patrons probably helped as well. The reconstituted company operated less lavishly, but artistically much as before. Handel's *Poro* (1731) and *Orlando* (1733) were among its offerings. What little is known of the number of performances and of box-office receipts is unimpressive. The venture had 170 subscribers in 1731–2, and only 140 in 1732–3 (of whom 122 seem to have paid in full). None the less, losses incurred by the Second Academy were probably not more than patrons could bear; its demise came about for other reasons.

Handel and Senesino came to an unfriendly parting of ways in June 1733, and mounting personal hostility to Handel in society circles produced one of the oddest developments in the chequered history of opera in London – the establishment of the Opera of the Nobility, a rival Italian opera company. If one company could not make ends meet, a second was definitely a bad idea, and both companies were to go dismally broke in the course of the next three seasons.

The Opera of the Nobility opened at the third Lincoln's Inn Fields Theatre (vacant since 1732) in December 1733 with Porpora's *Arianna in Nasso*; Handel riposted at the King's Theatre, Haymarket, with *Arianna in Creta* in January 1734. During this season Handel mounted 60 performances (including oratorios), his rivals 52, with both companies insisting on performing on Tuesday and Saturday nights in direct and destructive opposition to each other. At the end of the year, in circumstances that remain mysterious, the Opera of the Nobility took over the King's Theatre, Haymarket, and Handel became a part-time tenant of John Rich's at Covent Garden. In 1734–5 the Opera of the Nobility hired the glamorous Farinelli and Handel was virtually beaten from the field – though he probably lost a lot less money. By the spring of 1737 the great opera war was over. Handel joined Heidegger and the remnants of the Opera of the Nobility at the King's Theatre, Haymarket, during 1737–8, but attempts to raise a subscription for 1738–9 failed, and the Italian opera collapsed for the third time in just over 20 years.

While Italian opera was experiencing artistic triumph but financial ruin, musical entertainment in English was for the most part flourishing. The popular English musical forms of the 1710s continued to thrive in the 20s, and *The Beggar's Opera* (fig.15) had a totally unprecedented success at Lincoln's Inn Fields in 1728, changing the whole face of London entertainment. Gay's oddity enjoyed a staggering 62 performances in its first half-season and spawned a tremendous boom in ballad opera in both mainpieces and afterpieces. Music virtually flooded the legitimate stage, mostly in decidedly popular forms. The suggestion that serious opera might improve its position by returning to English was put forward more than once. Aaron Hill urged Handel to 'deliver us from our *Italian bondage*' in a famous letter of 1732. Others had similar ideas, and the prospective availability of Lincoln's Inn Fields in 1732 helped generate some attempts at the establishment of an English opera company. Thomas Arne senior, styling himself 'Proprietor of the English Operas', staged several works including Lampe's *Amelia* (1732), J.C. Smith's *Teraminta* (1732) and his own son's *Rosamond* (1733). These experiments attracted little support: plenty of music was available at Drury Lane and Covent Garden, and English opera could not compete with the Italian in social glamour.

(vi) 1739–78: Italian versus English. Handel abandoned Italian opera in 1741, and for the next 40 years the history of the form in London is a dizzying sequence of changing managements and a tale of artistic mediocrity. Throughout this period the King's Theatre in the Haymarket continued to serve as venue and the basic season remained as before – performances on Tuesday and Saturday from December to June, with a total of roughly 50–60 nights. Ticket prices remained at half a guinea, but managers could not afford the fabulous fees that had brought the likes of Senesino, Cuzzoni and Farinelli to London. Artistically the pasticcio reigned supreme. The King's Theatre company rarely mounted more than ten operas a season, and a large majority were never revived. No more than 15% were newly composed for London, and as time went on, comic opera and ballet loomed increasingly large in the company's operations.

In this period, management was acutely unstable. In 1741 30 gentlemen pledged £6000 as a subsidy for four years, but the company lost about £3800 each season and survived only two. This venture was headed by Lord Middlesex, who tried to carry on by himself and did manage to bring Gluck to London for 1745–6. Middlesex's venture had collapsed by the end of 1749 and there was a hiatus until 1753, when Domenico Paradies and Francesco Vanneschi organized a company, surviving two years. 12 separate opera managements can be identified between 1741 and 1778, when the opera house, bought by Richard Brinsley Sheridan and Thomas Harris, entered on an even more unstable phase of its stormy history.

Meanwhile at Covent Garden and Drury Lane, musical entertainments in English were proving very profitable indeed. Although the Licensing Act of 1737 produced a lengthy drought in new works of all kinds, the enormous popularity of the Carey-Lampe afterpiece *The Dragon of Wantley* (1737) foreshadowed the English opera boom of the 1760s. This was inaugurated, ironically, by T.A. Arne's *Artaxerxes* (1762), an all-sung English version of Metastasio's *Artaserse* that was regularly revived well into the 19th century. It was followed by lighter fare, with many of the librettos provided by Isaac Bickerstaff. *Love in a Village* (1762) was a pasticcio arranged by Arne from more than 15 sources, with some original music of his own. Other great successes at Covent Garden were the Bickerstaff-Arnold *Maid of the Mill* (1765, fig.16; a charming musical treatment of Richardson's *Pamela* of 1740) and the Bickerstaff-Dibdin *Lionel and Clarissa* (1768). Sheridan's *The Duenna*, with music by the Linleys, ran a startling 75 times in 1775–6. Such works had plenty of 'serious' Italian music in them, but were offered as part of the regular six-days-a-week theatrical repertory at the patent theatres, always in English and at less than half the price of Italian opera. In the third quarter of the 18th century opera was flourishing in London – but at the King's Theatre, Haymarket, it had become a decidedly sickly and uninspiring venture.

(vii) 1778–92: the end of the first King's Theatre and the Pantheon. In 1778 Thomas Harris and R.B. Sheridan, the principal owner-managers of Covent Garden and Drury Lane respectively, bought the King's Theatre for £22,000 (of which £12,000 was mortgaged). Their plans were not clear: reportedly they intended to use the dormant Killigrew patent of 1662 to authorize a third playhouse. As events fell out, their purchase was the first step into legal snarls from which neither the first King's Theatre nor its successor was to recover for more than half a century. G.A. Gallini bought the mortgage and tried to take over the theatre in 1780; Sheridan bought out Harris and then sold his interest to William Taylor, who was to remain the evil genius of Italian opera in London until 1815. Gallini and Taylor spent the 1780s fighting for control of the theatre.

In 1782 Taylor had the interior of the building virtually gutted and rebuilt by Michael Novosielski. The result was a shallower working stage, a large pit and an auditorium with five shallow tiers in horseshoe form; the capacity was just over 1800. Taylor's artistic policy was not markedly different from that of his predecessors, but he was the first manager in many years to spend freely and promote aggressively. The immediate outcome was bankruptcy: the affairs of the King's Theatre in the mid-1780s are a tangle of recriminatory pamphlets and Chancery actions no one has ever yet quite sorted out. Gallini managed the theatre from 1785 to 1789, despite Taylor's determined efforts to evict him.

When the King's Theatre burnt down on 17 June 1789 the situation became even more chaotic. Taylor and Gallini both wanted to rebuild but could not agree to cooperate. During summer and autumn 1789 at least four more schemes were proposed for the future of Italian opera in London. The one that found royal favour was officially put forward by an impecunious law clerk and amateur architect named Robert Bray O'Reilly; in fact he was simply front man for a cabal of nobles headed by the Duke of Bedford and the Earl of Salisbury (who happened to be Lord Chamberlain). The plan was to erect a glamorous new theatre along French architectural lines on the north side of Leicester Square. (An architectural plan, of disputed authorship, is now in Sir John Soane's Museum, London.) The theatre was designed to hold only about 2300 people and had a staggering projected cost of £150,000. The scheme fell through because Taylor and shareholders in the King's Theatre violently protested at being deprived of the opera licence, and the Lord Chancellor refused to let the patent grant pass the Great Seal.



15. Ticket for a performance of 'The Beggar's Opera' at Covent Garden (possibly on 15 March 1737) for the benefit of Thomas Walker, who had created the role of Macheath at Lincoln's Inn Fields in 1728: engraving by J. Sympson (the younger) after Hogarth



16. Scene from Arnold's pasticcio 'The Maid of the Mill'; Covent Garden, 1765: painting by John Inigo Richards (Yale Center for British Art, New Haven, CT)

In summer 1790 affairs took a bizarre turn. Taylor scrounged up backers and commissioned Novosielski to rebuild the King's Theatre on a grand scale. Opened in February 1791, it measured about 28 metres by 52 and had a capacity of over 3000 (fig.17) – even though Salisbury awarded a four-year opera licence to O'Reilly for performance at another venue. This was the Pantheon in Oxford Street, erected by James Wyatt in 1772 as an elegant exhibition space and now hastily altered for use as an opera house at a cost of some £22,000. London had not managed to keep its one opera house out of bankruptcy and now it was going to have two expensive modern theatres built for the purpose, only one of which would have a licence. For the new King's Theatre Taylor hired dancers and Joseph Haydn, used his new building as a concert hall, and bided his time. Haydn even composed an *opera seria* for London, *L'anima del filosofo* (though in the event it was never performed).

Until the discovery of the company's papers in the Bedford Estates Office, London, little was known about the rival Pantheon operation beyond the works it performed and the names of its principal performers – a strong company including Mara and Pacchiarotti. In fact the enterprise was a deliberate attempt to change the nature of the opera establishment in England. The Pantheon was conceived as a kind of 'court opera', in which more of the financial burden was to be borne directly by noble patrons, thus freeing the company to pursue innovations in opera and ballet and to hire the best performers in Europe. To compete against Haydn at the King's, the Pantheon tried (unsuccessfully) to hire Mozart. Artistically its backers were committed to the old-fashioned *opera seria*, costly and tending to appeal to only a small, élite audience. But as the hastily mounted season of 1790–91 demonstrates, they were willing to support this preference with a second company devoted to *opera buffa*. Unfortunately very little went right. The company gave 55 performances during 1790–91 and lost a startling amount of money.

Four performances into the season of 1791–2, the Pantheon burnt to the ground under highly suspicious circumstances, and the venture finished the spring in makeshift conditions at the Little Theatre in the Haymarket. The highlight of the season was Paisiello's *La locanda*, specially composed for London. Evidence in the Bedford papers suggests that the Pantheon's backers killed it off when they realized that not even a princely subvention would be adequate to support *opera seria* in the fiercely competitive London theatre world. The Pantheon was a doomed experiment, and it seems to have lost more than £40,000 in its two seasons.

(viii) 1792–1800: opera at the end of the 18th century. The burning of the Pantheon solved the city's two-opera-house problem, and on 24 August 1792 a General Opera Trust Deed was signed, a kind of peace treaty intended to restore amity and fiscal responsibility. It did not work on either count. Trustees were to be appointed and any



17. Interior of the second King's Theatre, Haymarket, designed by Michael Novosielski and opened in 1791: aquatint by J. Black after A.C. Pugin and T. Rowlandson from 'The Microcosm of London', ii (London: Ackermann, 1809)

profits of the new King's Theatre in the Haymarket used to pay off the Pantheon's debts, but Taylor somehow succeeded in evading the trustee provision and the company remained mired in debts and lawsuits. Taylor managed the theatre while technically in a debtors' prison (except between 1797 and 1802, when he was MP for Leominster). Exciting performers, composers and librettists were hired (B.G. Banti, Martín y Soler, Lorenzo Da Ponte), but chaotic management kept the company at the brink of disaster. Ticket prices were high, standards shaky. Competition from Covent Garden and Drury Lane was damaging, for those theatres increasingly featured such popular English operas as Stephen Storace's *The Haunted Tower* and *The Siege of Belgrade* (fig.18) – better staged, easier to follow and well sung. The ineffectuality of the competition put up by the King's Theatre is only partly attributable to the innate unprofitability of full-fledged opera. Much of the problem must be imputed to the impresario system and the horrible financial snarls from which the King's Theatre was never able to extricate itself – a tangle that was to haunt the Italian opera in London for decades yet to come.

2. Concert life. The burgeoning of London's concert life around 1700, a development unparalleled elsewhere in Europe, resulted from a confluence of many different factors. With the end of the Commonwealth in 1660, music could be more openly promulgated as a legitimate



18. Title-page of Stephen Storace's 'The Siege of Belgrade' (London: Joseph Dale, 1791), showing Thomas Greenwood's design for Act 1 scene i in the original production at Drury Lane, 1 January 1791

leisure activity, whether an amusement of the idle rich or a learned pursuit of the connoisseur. Growing wealth and the expansion of mercantile interests contributed to the rise of an urban élite that was itself constantly changing and enlarging. There was, therefore, ready patronage for music in a leisured class of aristocratic and bourgeois enthusiasts, who yet lacked the means or inclination to maintain their own musical establishments (James Brydges, later the Duke of Chandos, was to prove a notable exception in the 1710s). London's musical life was untrammelled by restrictions, dominated neither by opera nor by the court; for while the Restoration of Charles II had initiated a rich and vibrant musical culture, the role of the monarchy as a patron soon waned. As royal finances lapsed into chaos, the court lost its central place in musical life – a decline accelerated by the Glorious Revolution – and court musicians were forced to supplement their income elsewhere. Musicians nurtured in the new urban milieu developed an alert sense of commercial potential, their emerging professionalism reflected in increasingly virtuoso technique and public projection of their art. Foreign violinists such as Nicola Matteis captured the imagination of London connoisseurs with their dazzling virtuosity and flights of fancy, transporting listeners with expressive powers to match the latest Italian singers. There was also a growing sense of the autonomy of instrumental music, especially orchestral music, around which programmes could be structured. At the same time, lively amateur music-making encouraged the foundation of numerous musical societies without a commercial interest – though often with professional strengthening, a blurring of boundaries characteristic of this early period. One such society, the Academy of Ancient Music, was even inspired by professional musicians themselves, altruistically dedicated to their particular cause. London's concert life therefore developed from a mixture of functions, motivations and patronage; and as these various factors jostled and coalesced, its structure remained extremely fluid until the later decades of the 18th century.

The birth of the public concert is usually equated with John Banister's initiative in 1672, but his concerts were clearly founded on some kind of indigenous tradition. Taverns produced a natural venue for music-making, especially during the Puritan closure of the theatres: according to Evelyn and Pepys, organs removed from churches during the Civil War were rebuilt in tavern music rooms, and many theatre musicians were forced to try their living here.

> Our music, which was held delectable and precious, that they who scorned to come to a tavern under twenty shillings salary for two hours, now wander with their instruments under their cloaks – I mean, such as have any – into all houses of good fellowship, saluting every room where there is company with 'Will you have any music, gentlemen?'

Little is known about the standards and social status of tavern performers, partly because the Commonwealth government classed freelance musicians as vagabonds, to preserve the privileges of musicians' guilds. Anthony Wood mentioned a music meeting in 1648 at the Black Horse, Aldersgate Street; Pepys, 17 years later, referred to 'the King's Head, the great musique-house' at Greenwich; and Ned Ward gave an entertaining account of a visit to the Mitre Tavern in Wapping:

> we had heard of a famous Amphibious House of Entertainment, compounded of one half *Tavern* and t'other *Musick-House* … we no sooner enter'd the House, but we heard *Fidlers* and *Hoitboys*, together with a Humdrum *Organ*, make such incomparable Musick … we were Usher'd into a most Stately Apartment, Dedicated purely to the Lovers of *Musick*, *Painting*, *Dancing*.

Ward made it clear that no charge was made for the music, but that patrons sometimes tipped the players. Other music houses were more convivial and depended on amateur music-making: Roger North recalled a tavern near St Paul's where 'some shopkeepers and foremen came weekly to sing in consort, and to hear, and injoy ale and tobacco; and after some time the audience grew strong'.

London's concerts therefore developed from East London roots, through a mixture of professional and amateur music-making. Indeed societies in the City continued to play a major part in London's musical life for many decades, providing a model for a quite different development: the rise of public concerts (promoted and performed by professional musicians), and their eventual acceptance as part of fashionable West End culture. For in essence the public concert was to carve a commercial niche that lay somewhere between bourgeois amateur societies and tavern concerts on the one hand, and the salons of the court and aristocracy on the other.

The year 1672 saw a milestone in the history of public concert promotion, with the first recorded example not only in London but also in Europe. John Banister, a disaffected court musician, brought the experience of court music to the indigenous tradition, advertising a series of daily public concerts in the *London Gazette* in December 1672. The venue – a room at a Whitefriars tavern, 'rounded with seats and small tables alehouse fashion' – was unprepossessing, and the atmosphere informal (a shilling each, 'call for what you please'). But by engaging top professionals he attracted such large audiences that he was soon able to move westwards to Lincoln's Inn Fields (where his ensemble numbered as many as 50) and finally in 1678 to Essex Buildings in the Strand.

Another concert initiative similarly moved westwards, transformed from an amateur club into a professional undertaking. Starting as a private diversion for a group of gentlemen, the club moved to the more formal surroundings of a tavern in Fleet Street; but when the taverner started to charge for entrance, the amateurs gradually fell away, to be replaced by professionals who spotted the commercial potential and eventually (*c*1689) transferred their meetings to a room in Villiers Street, York Buildings. This large and commodious hall, specially fitted out for music, quickly became London's first fashionable concert venue, 'for a long time the resort of all the idle and gay folk of the towne', according to Roger North; and the concert series there during the 1690s were attended by 'all the Quallity and *beau mond*'. Such was its success that a rival venue was built in nearby Charles Street (the Vendu), and at both venues enterprising musicians such as J.W. Franck and Gottfried Finger fully exploited the growing market with subscription series advertised in the daily press.

The concept of a weekly subscription series was more than a way of raising advance income, for the high prices also ensured social exclusivity: 'at *Consorts* of Note the Prices are extravagant, purposely to keep out inferiour People', as a journalist wrote in 1709. Similar factors underlay the benefit system, whereby well-placed musicians would promote their individual Consorts of Vocal



19. Concert at Montagu House: drawing (1736) by Marcellus Laroon (British Museum, London)

and Instrumental Musick: this was to become a routine end-of-season ritual for leading performers at subscription series and musical societies. The practice mingled the unashamed commercialism of expensive tickets and alluring advertisement with more traditional patronage, for the benefitee was expected to deliver tickets to his patrons in person. Another money-making exercise for court musicians was the annual performance of an ode in honour of St Cecilia, normally held on 22 November at Stationers' Hall. The first was perhaps that of 1683 (Purcell's *Welcome to all the pleasures*), and the tradition lasted for some 20 years; often the odes (as well as those performed at court) were repeated at the York Buildings room or elsewhere.

These well-publicized events were shadowed by an array of more private music-making, often including amateur performance. One series of weekly concerts, begun by Thomas Britton in 1678, achieved prestige and fame well beyond its apparent status. The venue, a 'bung hole' above his coal warehouse in Clerkenwell, was cramped and uncongenial, yet among those 'willing to take a hearty Sweat' were aristocratic patrons and celebrated musicians including Banister, Pepusch and possibly Handel. The concerts were more or less open to the public (admission at first was free); and despite the increasing formalization of London's concert life, they persisted until Britton's death in 1714. Other societies were purely for amateur instrumentalists. Roger North described one such musical society 'of gentlemen of good esteem ... that used to meet often for consort'; and at another, led by a ubiquitous amateur violinist named Henry Needler, Corelli's concerti grossi were first introduced to London, to such enthusiastic response that the musicians played them through at a single sitting.

By 1720, therefore, London had developed a lively concert life, but it was as yet relatively unstructured and certainly did not provide a secure basis for musicians' careers. Subsequent decades witnessed not only a quickening of pace but also regularization through the development of musical institutions and a concert season that ensured a measure of continuity from year to year. Several long-lived amateur music societies were founded in the 1720s, and the benevolent Society of Musicians in 1738; subscription series were formalized at Hickford's Room, and Handel developed his Lenten oratorio seasons during the 1730s; while music was also put on a new footing at the reconstructed pleasure gardens later in the decade. Concert programmes, as well, became more rationally

ordered. Whereas North had complained about the 'consorts, fuges, solos, lutes, Hautbois, trumpets, kettle-drums, and what Not, but all disjoynted and incoherent', gradually a regular two-part plan evolved in which half a dozen instrumental works – concertos, overtures, solos – alternated with songs and other vocal pieces.

Concert life coalesced, therefore, around two principal formats, still not entirely distinguishable: musical societies for the amusement of gentlemen amateurs, mostly based in or near the City; and public concerts (subscription series, benefits and oratorios), generally held at the theatres or at West End halls. Almost all of these events took place between October and May, advertised public concerts being mainly restricted to the spring months when 'the quality' came to London. As the pleasure gardens became more regularized, these too provided concerts of a good standard during the summer hiatus.

The most significant of the musical societies was initiated towards 1720 by Maurice Greene and an amateur violinist named Talbot Young. Its development followed a characteristic pattern. Originally meeting at Young's father's house in St Paul's Churchyard, and later at the nearby Queen's Head, in 1724 the society moved to the Castle Tavern: as the Castle Society it was to become formalized under a committee of amateur directors, with a published constitution. The performers were mainly gentlemen instrumentalists, who met regularly for rehearsals and concerts on a weekly rotation, the earnest tone enforced by strict rules and fines for talking or walking around during the concerts. But there were also 'auditor members' as well as lady guests, and as numbers increased the society moved to larger venues, including Haberdashers Hall, before its demise around 1775. Another important City society met in Cornhill at the Swan Tavern (later at the King's Arms), and both boasted leading professionals such as John Stanley among the performers.

Quite different in its agenda was the Academy of Ancient Music, founded as the Academy of Vocal Music in 1726 to revive the glories of 16th- and 17th-century sacred music and madrigals. Again, though, it was the music itself rather than profit that provided the inspiration, the founders a mix of leading professionals and aristocratic enthusiasts; and again the society was formalized and admitted larger audiences as the century progressed – although these changes brought their own problems, with an increasing partiality for later Baroque music (including Handel's oratorios), and a gradual decline in missionary zeal for the older repertory.

The Academy met at the Crown and Anchor in the Strand, and many other societies met at London taverns, which often contained substantial 'long rooms' for such purposes. Newspaper advertisements and subscription lists contain many references to these societies, which included the Apollo Academy founded by Greene on his secession from the Academy in 1731; and a significant masonic society directed by Geminiani at the Queen's Head from 1725 to 1727, the 'Philo-Musicae et Architecturae Societas'. On a lower level, clearly distinguished by Hawkins from such 'select meetings', were the 'alehouse clubs, and places of vulgar resort in the villages adjacent to London, [where] small proficients in harmony ... were used to recreate themselves', and where the price of admission was only sixpence.

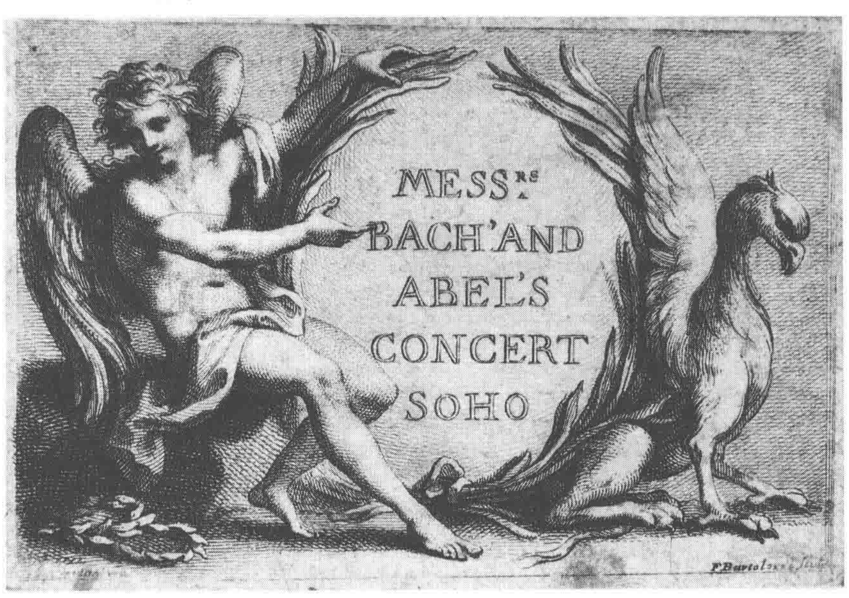
At the other end of the spectrum, fashionable public concert life shifted to a new hall in the West End, Hickford's Room in James Street, which was rebuilt in 1714. Details of subscription concerts here are sparse, but they seem to have taken place on a regular basis at least from 1728, when L.C.A. Granom promised an ambitious series of concerts for 6 guineas; the series in 1731–2 was under the management of Geminiani. In 1739 Hickford removed to Brewer Street, and the series the following year featured oratorios and other works by J.C. Smith, a rare example of an extended concert promotion by an English musician. Concert series continued at Hickford's Room for many years, and it remained a popular venue for benefits, but the room lost its predominance after the death of the leader Festing in 1752.

Still more important than Hickford's, both artistically and for the future of British musical life, was the establishment of Handel's Lenten oratorio series. Originating in 1732 more by accident than by design, when the Bishop of London banned a staged performance of *Esther*, Handel's oratorios at first made an ad hoc contribution to London's calendar; but as his operatic career declined, oratorio came to dominate his activities, eventually settling in 1747 into a regular annual pattern of around a dozen performances at Covent Garden during Lent, on days traditionally forbidden to staged performance. Though not liturgical in intent (and presented in theatres), the powerfully dramatic Old Testament stories tapped into an emerging moralistic streak and sense of British nationhood. Furthermore, Handel succeeded in reaching a large and socially variegated audience at the playhouses, especially when he abandoned the high-priced subscription system in 1747 – a move that coincided with a belated rush of popular nationalism after the suppression of the 1745 uprising.

Handel also became directly involved with charitable causes. The link between concerts and charity was not as strong in London as in other cathedral cities, and the Sons of the Clergy charity, for example, promoted only an annual church service with elaborate music. But Handel's *Messiah* performances at the Foundling Hospital (see fig.4) in 1750 began an annual tradition that lasted until 1777 and was imitated by other institutions, notably the Lock Hospital. Handel was also a supporter and benefactor of the Society of Musicians, a benevolent fund for indigent musicians and their families, which began an annual series of benefit concerts in 1739.

The second half of the 18th century saw not only a proliferation of concerts in London, but also their propulsion to the centre of London's musical life, at times even rivalling the Opera in terms of both artistic and social prestige. There was an increasing demarcation between prestigious professional concerts and mere amateur societies, and the regularized season assumed a continuity and impression of permanence from year to year. The rise in the status of public concerts was focussed around two main pillars: 'modern' subscription series (dominated by foreign visitors such as J.C. Bach and Haydn) and appreciation for 'ancient' music, including the remarkable continuing vogue for Handel.

In the early 1750s Hickford's Room was eclipsed by a rival room in Dean Street, which hosted in 1751–2 London's most ambitious and publicly fêted subscription series to date. A series of 20 concerts was given under the artistic direction of Felice Giardini, a newly arrived virtuoso violinist and exponent of the modern pre-Classical style. Taking advantage of the temporary demise



20. Ticket for a Bach-Abel concert at Carlisle House, 1765

of the Italian Opera, and of the availability of top opera singers, this series initiated a brief period of intense concert activity until the Opera reopened late in 1753 (in that year there were as many as three subscription series at the Dean Street Room). Yet the renewed activity proved short-lived, and it was not until 1764 that the vital step towards a permanent concert structure was taken – and this from an unlikely source.

The essential catalyst was Teresa Cornelys, a former singer and self-proclaimed society hostess, who projected her lavish entertainments at Carlisle House (Soho Square) as *de rigueur* for London's high-society hedonists. Exclusivity was intrinsic to her plan, entrants being socially screened and including many of the highest nobility. Her subscription concerts featured the latest German symphonic music and Italian operatic arias, the combination that was to dominate London's premier concert programmes for over a century. In 1765 she engaged J.C. Bach and C.F. Abel, whose annual series up until 1781 formed the first regular subscription concerts in London (fig.20). After three seasons the composers themselves took over the management, transferring the concerts in 1775 to their new purpose-built Hanover Square Rooms. Yet social exclusivity remained a priority, not only through high-priced subscription tickets, but also by continued social screening; and advertising discreetly forbore to list programmes or even performers. By contrast with the silent ranks of the modern concert hall, the atmosphere was more that of an elegant drawing-room, with sofas around the sides and the freedom to walk around and converse during the performance. Concerts thus joined the Opera as an established part of the fashionable week – an élite, prestigious entertainment with expensive performers of international reputation and the best new instrumental music from abroad.

The Bach-Abel Concerts soon attracted rivalry, most notably from the Pantheon, Wyatt's splendid palace of pleasure in Oxford Street, where major series were first promoted in 1774. Focussing at first on Italian and English music, and later introducing symphonies of the Viennese school, these provided formidable competition for Bach and Abel, criticized for the somewhat unvarying programmes of their own music.

After Bach's death in 1782, the Hanover Square concerts were carried on by a variety of successors, notably the Professional Concert (1785–93). This cooperative venture succeeded both in attracting patronage from the highest levels of society and in filling the hall with musical enthusiasts captivated by the latest craze – the symphonies of Haydn, which dominated programmes from 1783 onwards. The success of the Professionals coincided with a period popularly characterized in the press as 'the rage for music', when concerts featured strongly in the frenetically paced London season.

Again there was strong competition from the Pantheon and from rival promoters such as Salomon and Madame Mara; and it was Salomon who finally toppled the Professionals, with his coup in bringing Haydn to London in 1791. Haydn's four seasons in London (1791–2 and 1794 at Salomon's concerts, 1795 at a new coalition named the Opera Concert) represent a high point in the musical life of the capital – not only for the works Haydn created, including the twelve last symphonies and six quartets for Salomon, but also for the intensity and vitality of these concert seasons (fig.21). This was also a period of great productivity and individuality in piano music – the 'London Pianoforte School' of Clementi, Cramer and Dussek, inspired by the technological advances of Broadwood's pianos – and of Viotti's distinctive contribution to the violin repertory. Another striking success was the Vocal Concert, founded in 1792 by Samuel Harrison and Charles Knyvett, who unprecedentedly attracted a *beau monde* audience for English songs and glees, essentially a sociable male after-dinner repertory.

The prevailing fashion among cognoscenti for the latest modern music belies Britain's reputation for musical conservatism during this period. Yet London did also foster the preservation and active revivalism of earlier music, making an important contribution to the concept of an exemplary musical canon. The Academy of Ancient Music has already been mentioned in this connection, though with increasingly eclectic programming the society became more of a regular City subscription series before

its demise around 1796. More significant at this time was a new institution, the Concert of Ancient Music, which adopted some of the aspirations and organization of the old – the elevation of neglected masterworks, the reverence for learned music, the selection of programmes by an amateur director in rotation – yet maintained a quite different clientèle. Founded and directed by the upper ranks of society, it had an explicit artistic policy (a prohibition of music less than 20 years old) which deliberately linked traditional social values with the learning and understanding needed for the appreciation of old music – in outright opposition to the perceived ephemerality of frivolous modern music. Unusual and demanding works of the Renaissance and earlier Baroque were sought out, in a pioneering spirit that recalls the early days of the Academy; but a preference for Handel in some quarters came to overlay the repertory, and even during the 18th century programming began to fossilize around increasingly hackneyed Handel selections.

This connection was secured still further by the involvement of the directors (in collaboration with the Society of Musicians) in the Handel Commemoration of 1784 (*see* ICONOGRAPHY OF MUSIC, fig.11) – a pivotal event in London's musical life, which celebrated Handel's supposed centenary through an elaborate festival at Westminster Abbey and the Pantheon. With forces unprecedented at the time – a total of 525 in the choir and orchestra – this massive celebration, attended by the entire royal family, took on the ceremonial role of a coronation and played an important part in redefining the role of King George III after a period of political unrest. Further festivals followed in subsequent years (Haydn attended the last in 1791), with the active support of the King; in 1785 he also began to attend the Concert of Ancient Music, which accordingly gained a high social profile as a court institution.

The Handel festivals also brought reviving succour to the Lenten oratorio series (fig.22), which had, perhaps surprisingly, survived the composer's death in 1759. His followers and their rivals – Stanley, Smith, Arne, Arnold, Linley – no doubt hoped to emulate Handel's success in their own works; but commercial prosperity proved dependent on continued performances of Handel, and his most popular works at that. One way to capitalize further was to paste favourite numbers from Handel oratorios on to new librettos; and after the Commemoration publicly validated concert selections, the 'Lenten oratorios' became further divorced from complete works (*Messiah* always excepted). Favourite songs by other composers, even secular showpieces by Arne, found their way into the programmes; and John Ashley's selections at Covent Garden were essentially popular concerts for commercial gain (though he was also responsible for introducing *The Creation* to London in 1800).

HANOVER-SQUARE.
MR. SALOMON moſt reſpectfully acquaints the Nobility and Gentry, that his
FIRST SUBSCRIPTION CONCERT
Will be on Friday the 11th of February, and continue every ſucceeding Friday.
Mr. HAYDN
Will preſide at the Harpſichord, and will compoſe for every Night a new Piece of Muſic.
The Principal Vocal Performers already engaged are:
Signor DAVID—and Signora CAPPELDETTI,
The Miſs ABRAMS,
And Signora STORACE.
Principal Inſtrumental Performers:
First Violin, Mr. Salomon | German Flute, Mr. Graeff
Violoncello, Mr. Breval | Clarionet, Mr. Ely
Piano Forte, Mr. Duſſeck | Baſſoon, Mr. Holmes,
Oboe, Mr. Harrington | AND
Pedal Harp, Madam KRUMPHOLTZ;
Beſides other diſtinguiſhed Singers and Inſtrumental Performers who will be occaſionally produced in the courſe of the ſeaſon.
Subſcriptions at Five Guineas for the Twelve Nights, are received at Meſſrs. Lockharts, Bankers, No. 36, Pall Mall.
*** Tickets transferable, Ladies' to Ladies, and Gentlemens' to Gentlemen.

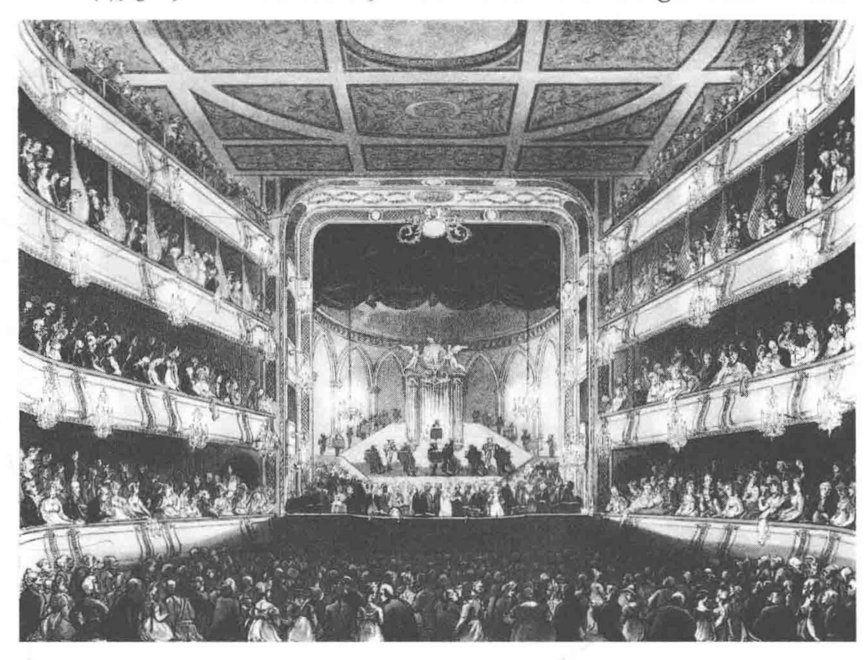
21. Advertisement in 'The Times' (26 January 1791) for Salomon's concert series at the Hanover Square Rooms, commencing 11 February; after various delays the series, in which Haydn made his first London appearances, opened on 11 March

Superficially London's lively concert life in the late 18th century suggests a modern concert structure, but it would be misleading to interpret this 'commercialization of leisure' as middle-class emulation of aristocratic amusement. On the contrary, public concert life was strongly influenced by discerning and influential patrons such as the Prince of Wales, while the City remained suspicious of the affected pleasures of the West End, preferring sober and frugal organizations like the Castle Society. It was regarded as worthy of comment during the 1780s that the 'rage for music' was spreading eastwards to the City, and in truth the top professionals rarely ventured here: it is significant that concerts at the Anacreontic Society (an aristocratic glee club) were used as a trial ground for new music and performers, while the transformed Academy of Ancient Music overreached itself and did not survive into the new century.

Furthermore, much of London's concert activity carried on relatively unnoticed in the houses of the aristocracy and royalty, from small-scale soirées featuring the finest performers of the day to the elaborate ode in Buckingham House gardens with which Queen Charlotte surprised George III in 1763. During the 1780s there was even a vogue for large-scale private concerts, partly a reflection of the current enthusiasm for the concert *per se* but also a reaction against the discomforts and increasingly mixed company of public venues. Indeed, two private series, the Nobility Concert and the Ladies Concert, actually mirrored the programmes and performers of the public concert, but now rotating around the houses of the wealthy élite (the latter even took place on the same evening as the Salomon-Haydn series during 1791).

On the one hand, therefore, the development of public concerts in London was closely allied to emerging commercial values, resembling other aspects of the music business such as publishing and instrument dealing, with which activities public concert promotion was indeed closely connected. Yet at the same time it remained highly dependent on personal contacts and patrons, as part of an interlocking web which included both private concerts and family teaching. For an individual professional musician, public concerts were merely one cog in a complex set of interrelated business activities, and we should not assume that it was the ambition of every instrumentalist to appear on the concert platform (witness the reluctance of Geminiani to appear on the public stage).

Though on the surface flourishing and energetic, London's concert life was open to several criticisms: its apparently indiscriminate encouragement of foreign musicians; its submission to commercial pressures and



22. Performance of an oratorio at the Theatre Royal, Covent Garden: coloured aquatint after A.C. Pugin and Thomas Rowlandson from 'The Microcosm of London' (London: Ackermann, 1808–10)

attendant ephemerality (which in turn resulted in the ancient–modern schism); and its indifference towards the British school of composition. During the first half of the century programmes had mixed British and foreign music, but increasingly programmes at the more prestigious concerts concentrated on Austro-German symphonies and Italian opera extracts, with British composers relegated to lesser venues and pleasure gardens (and occasionally the Lenten oratorios). In defence it may be argued that this parochial view downplays London's patronage of resident foreign composers – from Handel and Geminiani, through J.C. Bach and Abel, to Clementi and Dussek. Nevertheless, it is inescapable that during the 1780s and 90s London concert programmes were dominated by two colossi largely *in absentia* – Handel and Haydn – and that little of lasting consequence was being produced by native composers, their main artistic contribution limited to the glee, which was optimistically elevated to a national art form.

After Haydn's departure in 1795, London's concert life lost some of its vitality, with a decline in the number of concerts, institutional cutbacks and (to judge from press coverage) diminishing public interest. In part this reflected political and economic pressures and a reaction against ostentatious luxury; but there was also some sense of exhaustion after the 'rage for music', which had translated concerts into the centre of London's social life and unprecedentedly elevated two concert composers into national icons.

3. Pleasure gardens. London's parks and gardens have been open to the public at least since Stuart times. Hyde Park was perhaps the earliest example of this, access being granted by Charles I in 1635. Later in the century emerged the organized 'pleasure gardens' which levied a small entrance fee and supplied refreshments, music and other forms of entertainment. Marylebone (*c*1659–1778) and Vauxhall (1661–1859) originated respectively in a popular tavern and a Thames-side country house; others, like Lambeth Wells (*c*1697–*c*1829) and Sadler's Wells (1684–*c*1879), began their lives as supposedly medicinal springs.

The gardens enjoyed their heyday in the 18th century, especially after both Vauxhall and Marylebone were refurbished by new owners during the 1730s; while Ranelagh, more illustrious than either, was entirely a Georgian creation. Yet their tradition was to persist well into the next century, with Cremorne Gardens (Ranelagh's natural successor in Chelsea) and the Eagle Tavern among those most frequented by the Victorians. Of the 631 recorded, the following gardens are known to have provided musical entertainment:

Adam and Eve Tea Gardens, Tottenham Court Road (*c*1718–before 1811)
Albert Saloon, Shepherdess Walk, City Road (before 1838–*c*1857)
Apollo Gardens, Westminster Bridge Road (1788–93)
Bagnigge Wells, King's Cross Road (1759–1841)
Balty's Hippodrome, Kensington (1851–2)
Belvidere Tea Gardens, Pentonville Road (*c*1664–1876)
Bermondsey Spa (1770–1804)
Brunswick Gardens, Vauxhall (1836–45)
Cremorne Gardens, Chelsea (1836–78)
Cromwell's Gardens, Brompton (*c*1762–97)
Cuper's Gardens, Lambeth (1691–1752)
Eagle Tavern, City Road (*c*1822–82)
Finch's Grotto Gardens, Southwark (1760–*c*1777)
Flora Gardens, Camberwell (*c*1849–57)
Flora Tea Gardens, Westminster Bridge Road (*c*1796–before 1800)
Islington Spa (1784–*c*1840)
Lambeth Wells (*c*1697–*c*1829)
Lord Cobham's Head, Cold Bath Fields (1728–*c*1744)
London Spa, at the corner of Rosomon Street and Exmouth Street (*c*1685–1754)
Manor House Baths and Gardens, Chelsea (1838–41)
Marble Hall, Vauxhall (1740–1813)
Marylebone Gardens (*c*1659–1778)
Mulberry Garden, Clerkenwell (1742–52)
New Globe Pleasure-Grounds, Mile End Road (*c*1827 – after 1854)
New Wells, near London Spa (*c*1737–50)
Panharmonion Gardens, King's Cross (1829–97)
Pantheon, Spa Fields (not to be confused with the more famous Pantheon in Oxford Street) (1770–76)
Ranelagh Gardens, Chelsea (1742–1803)
Rosemary Branch, Hoxton (*c*1830–53)
Sadler's Wells, Clerkenwell (1684–*c*1879)

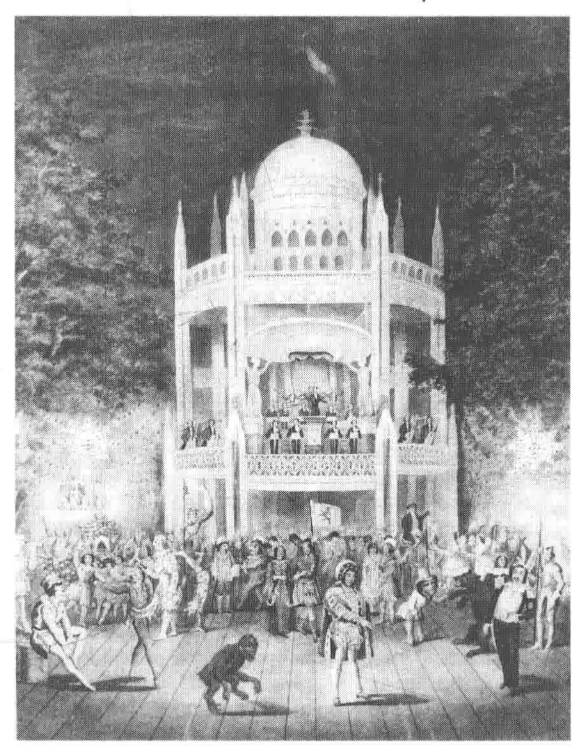
23. 'Ranelagh: Interior of the Rotunda' by Canaletto, 1754 (National Gallery, London)

St Helena's Gardens, Rotherhithe (1770–1881)
Sir John Oldcastle Tavern, Faringdon Road (*c*1744–6)
Surrey Zoological Gardens, between Kennington Road and Walworth Road (1831–77)
Temple of Flora, Westminster Bridge Road (1789–96)Vauxhall Gardens, Lambeth (1661–1859)Weston's Retreat, Kentish Town (*c*1858–65)
White Conduit House, Penton Street (*c*1745–1849)
Yorkshire Stingo, Marylebone Road (*c*1770–1848)

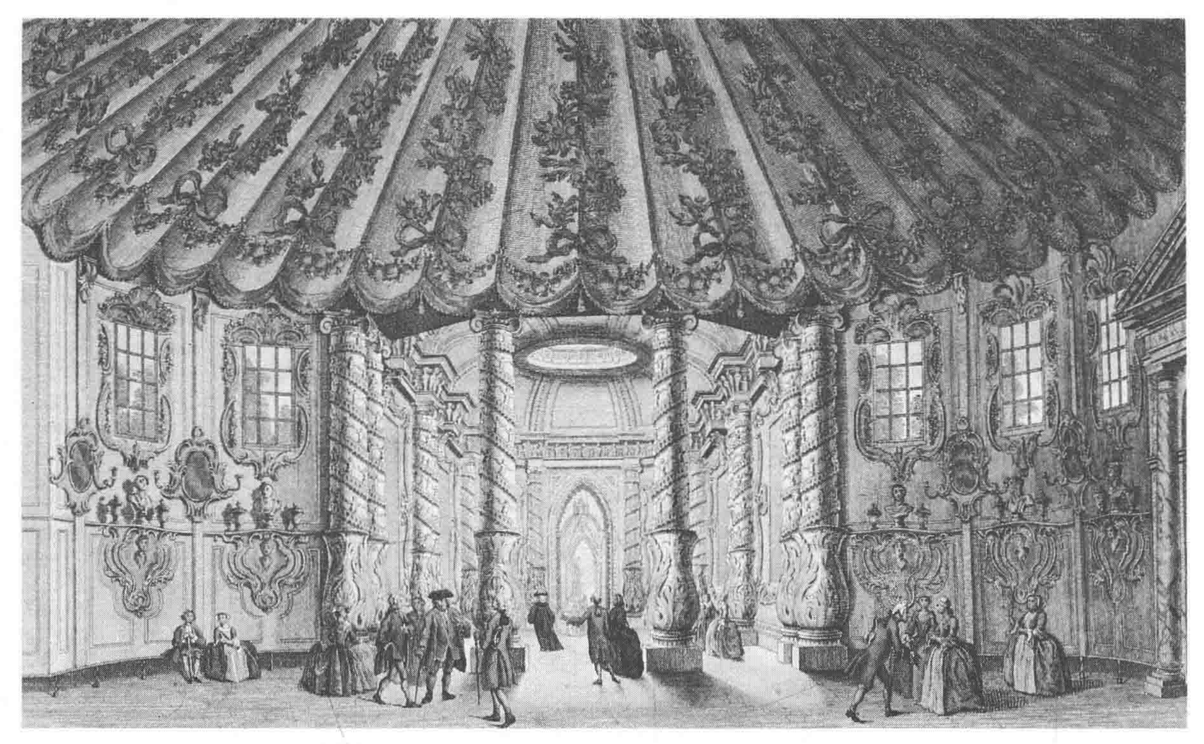
The style of the various pleasure gardens varied considerably. Vauxhall became the quintessential 18th-century venue after its refurbishment by Jonathan Tyers in 1732: an idealized rural paradise on the edge of London, it brought together a wide cross-section of London society in the summer season (indeed it was one of the few places in London where one might rub shoulders with the likes of Dr Johnson or the Duchess of Devonshire). The gentility of those promenading around the bandstand, or taking cold suppers in alcoves decorated by Francis Hayman and Hogarth, contrasted with the shadier reputation of the 'dark walks' and last-night rowdyism. Ranelagh was higher-priced and altogether more genteel: essentially an indoor venue, the enormous rotunda (1742) contained an amphitheatre of supper-boxes and a huge central stove around which the visitors perambulated in sober succession (fig.23).

Marylebone, a dangerous journey across the fields, never quite came into fashion, but a series of enterprising managers (including Thomas Lowe and Samuel Arnold) devoted consequent energy to the musical entertainments. Many other gardens and spas dotted around the periphery of the city had their Long Rooms, where a particular attraction was organ music on Sundays when families visited them in large numbers.

Characteristic evenings were described by many contemporary diarists (Pepys), essayists (Addison) as well as novelists (Fanny Burney, Smollett, Thackeray) and depicted by artists, notably Canaletto, Samuel Wale and Rowlandson. Concerts became an established part of the entertainments in the late 17th century. At first the



24. The 'Moorish-Gothick' Orchestra at Vauxhall Gardens: watercolour (c1840) by an unknown artist (private collection)



25. Rococo music room at Vauxhall Gardens: coloured etching by H. Roberts after Samuel Wade, 1752

outdoor bandstands (or 'orchestras') were simple pavilions, and the audience listened from the promenade and supper boxes: the 'Moorish-Gothick' temple at Vauxhall (1758) was a particularly elaborate example (fig.24). Later, buildings provided protection for listeners as well as performers, not only the Ranelagh rotunda but also, less grandly, Vauxhall's rococo music room aptly called the 'Umbrella' (1752; fig.25).

Programmes were sometimes advertised, but the most comprehensive information is provided by the 'Vauxhall Lists' for 1790–93 (see Cudworth, 1967, and McGairl, 1986). The general pattern – some 12 to 20 items distributed between two acts – was common to all the gardens. The vocal items ranged from solo songs through duets, glees and choruses to vaudeville and small-scale operas; the instrumental works are mainly overtures, symphonies and concertos. All tastes were catered for, with no division between the 'ancient' style (Corelli, Handel) and the 'modern' (J.C. Bach, Haydn), between serious and popular, or sacred and secular. Many of the composers and performers were English; in fact the pleasure garden was one of the chief institutions in 18th-century England where native music was fostered. Some gardens had accredited composers. In 1745 Jonathan Tyers, the founder of Georgian Vauxhall, secured the services of Thomas Arne (and thus of many of his family and pupils); after him James Hook officiated until 1820, and Henry R. Bishop directed in the 1820s and 30s.

Though at first the gardens offered only instrumental music, it was through songs and extended vocal pieces composed between the 1730s and 1830s that the gardens made their most important contribution to English music (fig.26). The surviving repertory is extensive: for instance, four of the Vauxhall composers – Arne, John Worgan, Hook and Bishop – produced between 1745 and 1834 no fewer than 33 collections of songs in manuscript or print. The solo songs were generally in the simple ballad form evolved in the late 17th century, which was later heightened with dramatic devices derived from the Italian

VAUXHALL GARDENS.
THIS EVENING, Friday, the 11th of Auguſt, will be performed
A Concert of Vocal and Inſtrumental Muſick.
Act I.
Occaſional Overture—Handel.
Song, Mr. INCLEDON.
Symphony—Bach.
Song, Miſs LEARY.
Overture with the Chacome—Jomelli.
Song, Mrs. WRIGHTEN.
Grand Symphony—Haydn.
Song, Mrs. MARTYR.
Organ Concerto.—Mr. Hook.
Song, Miſs BARNETT.
GLEE——"When Sapho tuned the Lyre."
CATCH——"Who was it ſat under the Mulberry ſhade."
Act II.
Song, Mr. INCLEDON.
Concerto Oboe.—Mr. Parke.
Song, Miſs LEARY.
Grand Finale.
Doors to be open at half paſt Six o'Clock.
The CONCERT to begin at Half paſt Seven.
Admittance ONE SHILLING as uſual.
To-morrow evening, in honor of the Prince of Wales's birth-day, the Temple and Temple Walks will be elegantly illuminated; alſo ſeveral Tranſparencies will be put up for that evening. A new occaſional chorus Song, compoſed by Mr. Hook, will be ſung by Mr. Incledon.

26. Advertisement for a concert to be given at Vauxhall Gardens on 11 August 1786



27. 'Concert at Vauxhall Gardens' by Thomas Rowlandson; pen and watercolour over pencil, 1784 (Victoria and Albert Museum, London); Mrs Weischel sings from the 'Moorish-Gothick' Orchestra, while Dr Johnson, Boswell and possibly Mrs Thrale eat in the supper box below

opera. Sometimes the texts were by contemporary writers such as John Lockman in the 18th century or Edward Fitzball in the 19th; others were by earlier authors such as Shakespeare in the case of Arne, or Herrick in the case of Horn's *Cherry Ripe*. Some texts reflect the surroundings (elegant pastorals or artificial rusticities, hunting and drinking songs), some are national (imitation Scots or Irish), some reflect contemporary taste (Gothic morbidity and medievalism), others indicate topical interests (Hook's *The Rights of Women*, 1801, and Bishop's heroic recitative and aria *The Emancipation from Negro Slavery*, 1834); and many are patriotic, especially in time of war.

More ambitious were cantatas based on the Italian model (but sometimes including strophic songs); and dialogues for soprano and tenor, directly descended from the 17th-century prototype and almost invariably on rustic or pastoral topics. Larger concerted pieces brought together all the soloists to conclude an act; and after 1750 these were sometimes specially written, such as Hook's Vauxhall finales or Bishop's cantata *Waterloo* for a 'Magnificent Military Fete' (1826). Opera at the gardens began in 1730, when *The Prisoner's Opera* formed part of a variety programme at Sadler's Wells; and during the 1770s cockney dialogues by Dibdin were a popular attraction here (he also wrote short operas for Ranelagh). At Marylebone a small theatre was built for performances of Italian operas or 'burlettas': the elder Storace put on an English version of Pergolesi's *La serva padrona* in 1758, and Arnold promoted an ambitious programme of light operas by Barthélemon and others in the early 1770s. Vauxhall introduced pastiches in the 1820s, but was staging Rossini by the end of the decade, and Bishop's own five operas for Vauxhall (1830–32) owe not a little to that composer.

Most of the popular London playhouse singers appeared at the gardens, and some became sufficiently associated to be identified in title pages, such as J.C. Bach's *Second Collection of Favourite Songs Sung at Vaux Hall by Mrs Pinto & Mrs Weichsell*. The vocal music of the gardens is a valuable source of information about orchestral accompaniment of English song (particularly for the later 18th century, where there is little evidence from theatre music), since much survives in full score, both in manuscript and in print, or in reduced score with instrumental cues.

Less of the purely instrumental music performed at the gardens was written specially for them, being mainly drawn from current repertory: overtures and concertos by Handel and his Italian contemporaries, symphonies from the Mannheim and Austrian schools (including Haydn), theatre overtures by English composers such as Arne, Arnold and Fisher. The one distinctive instrumental genre was the organ concerto. Organs were installed as the gardens expanded (Vauxhall 1737, shown in fig.27; Ranelagh 1746), at the same time as they were becoming popular between the acts of oratorio performances: their carrying power and ability to stay in tune made them the most practical keyboard instruments for outdoor performance. The organist was an important figure, playing continuo and often acting as offical composer and musical director. At Vauxhall the first organist was probably Thomas Gladwin, succeeded by James Worgan and in 1751 by John Worgan, who according to Burney performed 'every evening' one of Handel's concertos prefaced by 'an extempore prelude, *alla Palestrina*' and a fugue by

Handel. The only noted garden composers whose organ concertos survive are Arne and Hook, who is said to have played one of his own concertos every night that Vauxhall opened from 1774 to 1820.

Much other instrumental music was provided outside the main concert by wind bands or smaller peripatetic groups hired for supper serenades, especially from the 1760s onwards. The most famous band performance was one of the earliest, the public rehearsal of Handel's *Music for the Royal Fireworks* at Vauxhall (21 April 1749); and Handel's music was again used for fireworks displays at Ranelagh from 1767 onwards. During the late 18th century military music became increasingly popular, particularly during the wars with France: from 1790 to 1816 Vauxhall had the services of the military band formed by the Duke of York for his regiment, the Coldstream Guards. In 1800, on the occasion of 'a most superb Oriental Gala' celebrating recent successes in India, the band performed 'in a most Magnificent Triumphal Car ... several favourite Hindostan Airs'.

The decline of the pleasure gardens began in the later 18th century, as musical taste began to change and the sites were gradually swallowed up in housing and industrial development. Vauxhall tried to adapt with a more populist programme of displays, but after many years of financial difficulty it succumbed in 1859; Marylebone had closed as early as 1778, and Ranelagh followed suite in 1803. Some new gardens did, however, open in the 19th century, such as Cremorne and the Eagle Tavern. Their music followed traditional lines, with concerts (mainly of dance music) and operatic performances: the Eagle staged *Don Giovanni*, *Il barbiere di Siviglia* and *La sonnambula* in the 1840s; and Cremorne in the 1870s presented works by Boieldieu, Auber and Offenbach. But there was also such up-to-date fare as *Villikins and his Dinah*, *Pop goes the weasel* and other Cockney ballads, as well as the 'Nigger melodists', which appropriately link the story of the later pleasure gardens with that of another Victorian institution, the MUSIC HALL.

For further information on institutions and venues, see *Grove6*

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VI. Musical life, 1800–1945

1. The stage: (i) Opera (ii) Popular music theatre. 2. Concert life: (i) 1800–1850 (ii) 1850–1900 (iii) 1900–1945.

1. The stage.

(i) Opera. The financial and managerial entanglements that had afflicted the King's Theatre during much of the 18th century continued seriously to hamper London's Italian opera house well into the 19th century. William Taylor was forced to sell part of his interest in the King's to Francis Gould in 1803–4, but after Gould's death in 1807 Taylor and Edmund Waters, Gould's executor, fought so viciously for control that they virtually paralysed the theatre. The King's was dark in 1813 while the rebuilt Pantheon tried to regain the Italian opera. Waters eventually bought and sued his way into control of the King's but went irretrievably bankrupt in 1820. Management was then assumed by John Ebers, whose artistically creditable but financially disastrous reign is chronicled in detail in his *Seven Years of the King's Theatre* (1828/*R*).

During this period the King's became ever more reliant on the staging of imported works. The presence of Lorenzo Da Ponte, house poet at the theatre from 1794 to 1804, promised much; but while he wrote a few original librettos for Martín y Soler, Bianchi and Winter, most of his work was focussed on the production of substitute arias and pasticcios. Adaptations of successful foreign operas increasingly came to dominate the Italian stage in London. To the operas of Paisiello, Cimarosa and M.A. Portugal were added Mozart and Rossini: *La clemenza di Tito*, *Così fan tutte*, *Die Zauberflöte*, *Le nozze di Figaro*, *Don Giovanni*, *Il barbiere di Siviglia*, *Elisabetta, regina d'Inghilterra*, *L'italiana in Algeri*, *La Cenerentola* and *Tancredi*. Leading singers continued to appear, including Banti, Michael Kelly, Josephina Grassini, Giuseppe Naldi, Angelica Catalani, Nicholas Levasseur, Giuditta Pasta, Giuseppe Ambrogetti, Carlo Angrisani, Violante Camporese and Gaetano Crivelli. Even under Ebers's solid management, however, no

important new operas were commissioned as the production of imported foreign operas took precedence. The emphasis was on Rossini – *La gazza ladra* was a successful novelty in 1821 – although in 1815 Ebers's director, William Ayrton, mounted the first Meyerbeer opera to be heard in London, *Il crociato in Egitto*. Among the singers in this period were Marietta Brambilla, Giuseppe de Begnis, Giuditta Pasta, Malibran and the castrato G.B. Velluti.

Throughout these three decades the Italian opera was hamstrung by its own endless internecine disputes and crippling mortgages: the wonder is that it kept going at all. Until the mid-1820s English-language opera was generally in a stronger financial position, though the competitors of the King's had their own troubles. Within the space of one year both Covent Garden and Drury Lane burnt down (in 1808 and 1809 respectively) and were replaced at enormous cost. Robert Smirke's vast 1809 Covent Garden cost £188,000 and turned out to be a white elephant.

Both the patent theatres continued to feature music in their offerings that included newly commissioned English operas and, ever increasingly, English adaptations of foreign operas. Their approach is typified in the work of Henry R. Bishop, who was musical director of Covent Garden between 1810 and 1824 and later worked at Drury Lane. His wholesale rewritings of Mozart and Rossini have made him the target of much derision in later histories of music, but they were highly successful at the time (fig.28). Bishop's work was guided by the conventions embodied in the pasticcio and contemporary English opera, as well as the need to adjust these works to local performance conditions. He popularized good music, and for his achievement Bishop was knighted by Queen Victoria in 1842 – the first English musician to be so honoured.

Technically the Licensing Act remained in force, but after 1800 the authorities became more lenient about tolerating various fringe and musical enterprises. Of the dozen or so new theatres that were built during the first three decades of the 19th century, many presented programmes which placed them in direct competition with Covent Garden and Drury Lane. Two theatres are particularly important. The Lyceum was licensed for musical works in 1809 and rebuilt in 1816 as the English Opera House, a function it served until it burnt down in 1830 (rebuilt again in 1834). The Royal Coburg (which was to become the Old Vic) opened in 1818; it served primarily as a venue for melodrama.

The early history of *Der Freischütz* in London shows how the theatres competed. In February 1824 a version of it was given at the Coburg as the 'legendary melodrama' *The Fatal Marksman*, without mention of Weber in the playbill. The Lyceum mounted it in July as an opera, translated as *Der Freischütz, or The Seventh Bullet*, the music adapted by William Hawes. In August and September it was given in different forms at the Royal Amphitheatre and the Surrey Theatre. Covent Garden mounted it in October in an adaptation by J.R. Planché with the music arranged by Barham Livius; Drury Lane's version, with additional music by Bishop, was presented in November. The popularity of all the adaptations led to Charles Kemble's invitation to Weber to compose an English opera for Covent Garden. Weber was too ill to accept Kemble's additional offer to become music director,

Never Acted.

THEATRE ROYAL, COVENT-GARDEN
This present SATURDAY, March 6, 1819,
Will be acted a Comick Opera, (in three acts) called The

Marriage of Figaro

[Founded on BEAUMARCHAIS's Comedy '*La Folle Journée*,' & on '*the Follies of a Day*.']
The OVERTURE *and* MUSICK *selected chiefly from* MOZART'S *Operas.*
The new Musick composed, & the whole arranged & adapted to the English Stage, by *Mr. BISHOP*
The Scenery painted by Mess. Phillips, Whitmore, Pugh, Grieve and Sons.
The Dresses by Mr. Palmer and Miss Egan.
Count Almaviva by Mr. JONES,
Fiorello by Mr. DURUSET,
Figaro by Mr. LISTON,
Antonio *(the Gardener)* by Mr. FAWCETT,
Basil, Mr. J. ISAACS, Sebastian, Mr. COMER,
Cherubino *(the Page)* Miss BEAUMONT,
Countess Almaviva by Mrs. DICKONS,
Susanna by Miss STEPHENS,
Barbarina, Mrs. LISTON, Marcellina, Mrs. STERLING,
In act III.
A SPANISH FESTIVAL,
In which will be introduced
A PAS DE DEUX by Mr. NOBLE, and Miss LUPPINO,
The Villagers by
Mesdames Chipp, Louis, Mori, Newton, Robinson, Twamley, Vedy, Wells.
Mess. Collet, Goodwin, Gouriet, Grant, Heath, Louis, Platt, Vedy
The Dances composed by Mr. NOBLE.
The CHORUSES by
Mess. Crumpton, Everard, George, Guichard, Healy, Lee, Montague, Norris, G. Pyne, I. S. & C. Tett, Watson, Williams
Mesds. Appleton, Baggs, Bologna, Chipp, Coates, Corri, Green, Grimaldi, Healy, Herbert, Hibbert, Iliff, Norman, Parrin, Port, Sexton, Shaw, Smith, Tokely, Watts, Whitmore, Wood.
After which, the Farce of

BON TON.

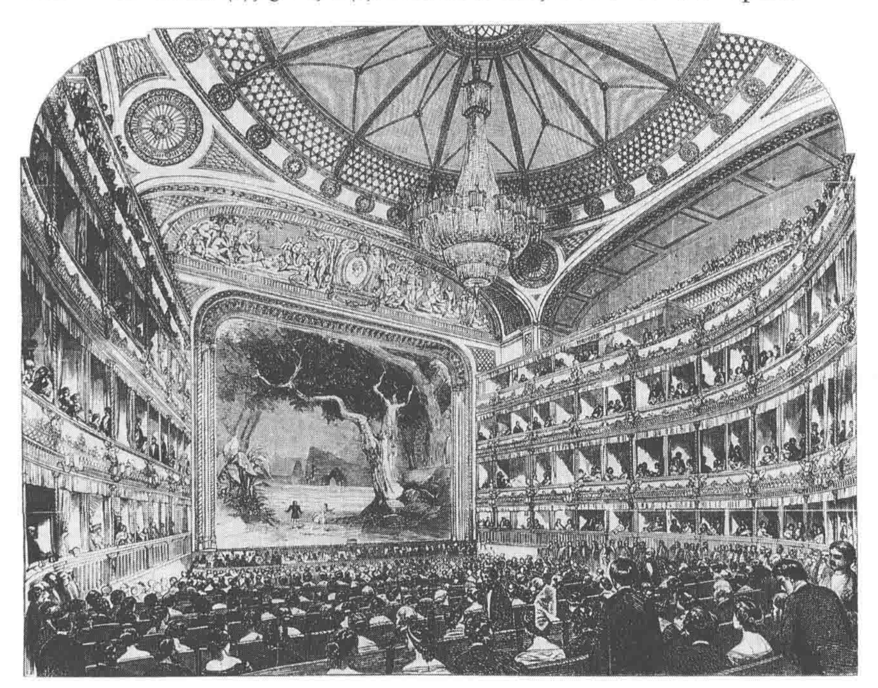
Lord Minikin by Mr. JONES,
Sir John Trotley Mr. W. FARREN,
Col. Tivy, Mr. ABBOTT, Jessamy, Mr. FARLEY,
Davy, Mr. EMERY, Mignon, Mr. MENAGE
Lady Minikin by Mrs. GIBBS,
Miss Tittup, Miss BRUNTON, Gymp, Miss GREEN.
☞ *NOT AN ORDER can be admitted.*
A Private Box may be had for the Season, or nightly, of Mr. Brandon at the Box-office
VIVAT REX.

28. Playbill advertising a performance of Henry Bishop's arrangement of Mozart's 'Marriage of Figaro' at the Theatre Royal, Covent Garden, on 6 March 1819

although he wrote *Oberon* and conducted the première; he was frustrated by the demands of 'English' form, but still gave London its first important opera première in a very long time.

There is no precise dividing line between 18th- and 19th-century opera production in London, but by the end of the Ebers administration at the King's Theatre quite different circumstances prevailed from those at the turn of the century. Despite the importation of Mozart and Rossini by the Italian opera company, activity at the King's remained in many respects extremely old-fashioned and indeed derivative. New venues sprang up, and the English theatres were aggressive in mounting current continental works as well as offering their own home-grown brand of opera. Yet as the King's seemed unable to mount any potent opposition or to resolve its ongoing financial crisis, the patent theatres, too, were hamstrung by their own financial liabilities and increasingly unable to withstand the greatly intensified competitive climate.

During the 1830s competition from the so-called minor theatres caused grave financial problems for the patent theatres, both of which were still encumbered by the rebuilding costs incurred at the beginning of the century. Frequent management changes, bankruptcies and accusations of poor artistic standards inevitably raised questions about their financial and artistic viability. Alfred Bunn's attempt to unite the two theatres under his management between 1833 and 1835 was financially



29. Interior of the third Covent Garden theatre, designed by E.M. Barry and opened on 15 May 1858: engraving from the 'Illustrated London News' (10 July 1858)

disastrous and earned Bunn stinging criticism over his apparent preference for foreign opera. His production of Auber's *Gustave III* (1833), one of several French operas to be staged at Covent Garden during his tenure, received 100 performances during its first season. At Drury Lane Bunn presented Malibran in English versions of *Fidelio* and *La sonnambula* and later in Balfe's *The Maid of Artois* (1836); between 1835 and 1849 Bunn gave more than 20 new British works at Drury Lane, including Balfe's *The Bohemian Girl* (1843) and Vincent Wallace's *Maritana* (1845). For a time the rebuilt Lyceum Theatre (opened in 1834 as the English Opera House) was a potent competitor: works by Loder, Balfe and others were given up to 1840.

The 1843 Theatre Regulation Act, which provided new legislation for the licensing of all theatres, in effect abolished the patent theatres' monopoly over dramatic and musical presentations. In 1845 Covent Garden was forced to close as no permanent lessee could be found; over the next two years the theatre hosted, among others, touring foreign opera companies and concerts. Drury Lane continued to be used for English opera, concerts, plays and other theatrical ventures.

Amid the familiar financial difficulties at Her Majesty's (known as the King's Theatre until Queen Victoria's accession in 1837) disagreements between Benjamin Lumley, manager from 1842 to 1858, and his principal artists, together with the demise of Covent Garden, brought about a drastic change in London's theatrical landscape. In 1847 the composer Giuseppe Persiani and another business associate established the rival Royal Italian Opera at Covent Garden. Almost instantly, however, the new venture was plunged into deep trouble: high start-up costs and the conversion of the theatre into an opera house (costing about £30,000) were inadequately financed; fierce competition with Her Majesty's left the company still further weakened. It was only under the management of Frederick Gye (1848–78) that the Royal Italian Opera eventually supplanted Her Majesty's as London's premier Italian opera house. Gye never made any significant profits (his early seasons showed substantial losses), but his financial acumen ensured the company's long-term viability. At Her Majesty's heavy losses led to the closure of the theatre between 1853 and 1856; Lumley reopened the theatre for two seasons while Covent Garden was rebuilt after having been destroyed by fire in 1856 (figs.29 and 30). Financially, J.H. Mapleson, who took over at Her Majesty's in 1862, was hardly more successful and after the destruction of Her Majesty's by fire in 1867 he joined forces with Gye until 1870. On Gye's death in 1878 the management of the Royal Italian Opera passed to his son Ernest until 1884.

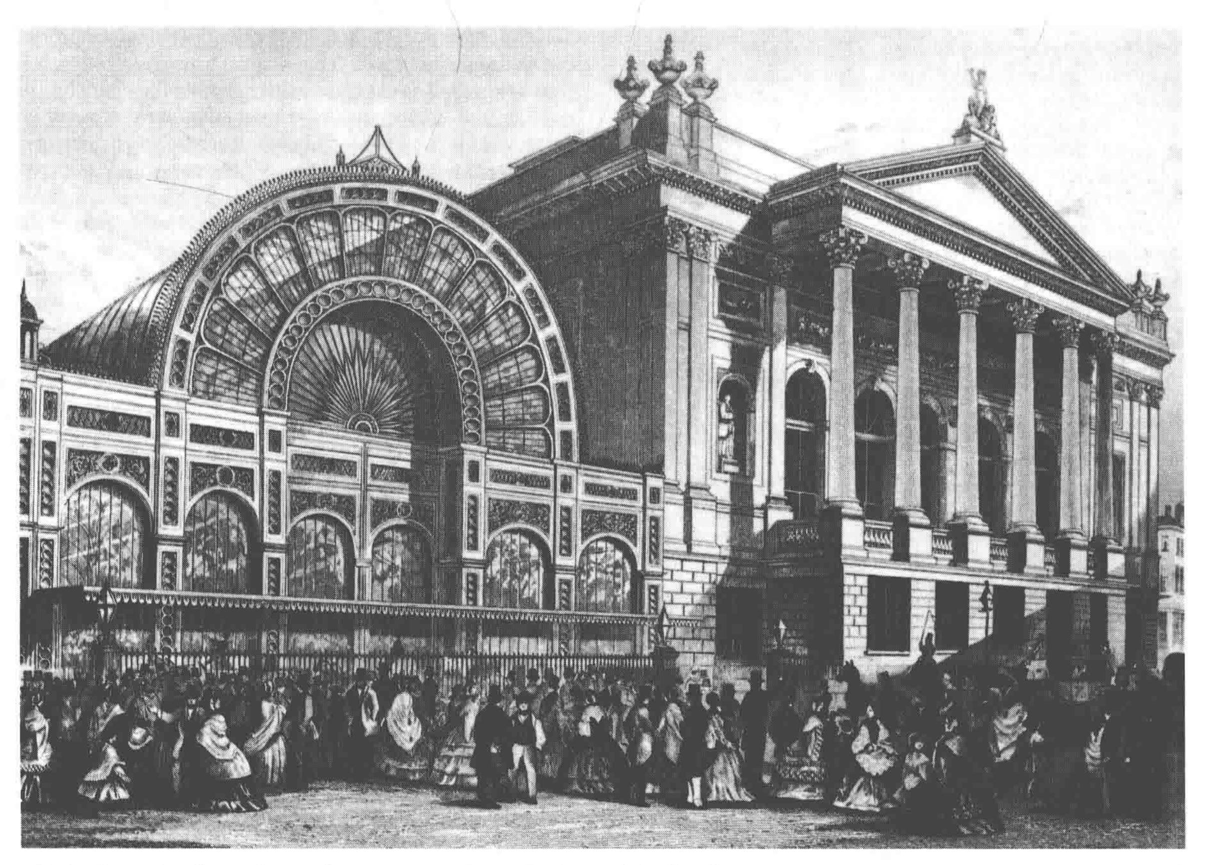
Under the pressures of competition the managers of both opera houses were forced to diversify the repertory beyond the presentation of the standard works of Rossini, Bellini and Donizetti. In an extension of 18th-century production procedures all operas, including French and German works, were performed in Italian and many were adapted to conform with italianate musical and dramatic structures. Her Majesty's continued to feature ballet as part of its programme, but at the Royal Italian Opera financial constraints resulted in the abandonment of full-length ballets in 1849. At the Royal Italian Opera Gye regularly presented French and German works, as well as Verdi's operas. All of Meyerbeer's most recent operas were staged, notably *L'étoile du nord* (1855) and *Dinorah* (1859), both produced under Meyerbeer's supervision. *Benvenuto Cellini* had a single, disastrous performance in 1853 (conducted by Berlioz); Gounod's *Faust* became a staple repertory work (1863; British première at Her Majesty's that same year). Spohr reworked his *Faust* (1851) and returned for *Jessonda* in 1852. Following the closure of Her Majesty's in 1853, Gye acquired Verdi's more recent operas, including *Rigoletto* (1853), *Il trovatore* (1855) and later *Don Carlos* (1867) and *Aida* (1876). The programming of Wagner's operas owed much to the influence of Emma Albani, who was cast in *Lohengrin* (1875), *Tannhäuser* (1876) and *Der fliegende Holländer*

(1877, first staged at Drury Lane in 1870). Competition with Her Majesty's over novelties was fierce: rival productions and disputes over performance rights were commonplace. Lumley distinguished his theatre's repertory by the periodic inclusion of newly commissioned operas and Verdi's early works. The former included Halévy's *La tempesta* (1850), Thalberg's *Florinda* (1851) and, most importantly, Verdi's *I masnadieri* (1847). Many of Verdi's early operas, such as *I lombardi*, *I due Foscari* (both 1847) and *Attila* (1848), were first staged in London at Her Majesty's, as was *La traviata* in 1856. Despite competition from Gye, Mapleson continued to champion Verdi and was able to present the British premières of *Un ballo in maschera* and *La forza del destino*.

Both Italian opera houses were still dependent on attracting star names and fought intensely over artists. The defection of Mario, Grisi, Ronconi and Antonio Tamburini from Her Majesty's in 1847 laid the foundation of the powerful ensemble, which was to become the hallmark of the Royal Italian Opera. Other notable singers joined over the next two decades, including Viardot, Tamberlik, Lablache, Lucca, Patti and Albani. Lumley countered with the sensational engagement of Jenny Lind in 1847; after her retirement in 1849, however, Lumley's troupe was consistently less effective. Mapleson mounted a more vigorous defence with the engagement of singers such as Tietjens, Christine Nilsson, di Murska, Santley and Gassier. The conducting rested principally in Italian hands, notably those of Michael Costa and Arditi. Costa is credited with the firm establishment of the baton-conductor's command in London opera. His decision to depart from Her Majesty's in 1846 was a major factor in the establishment of the rival company; with Costa, almost the entire orchestra left for the Royal Italian Opera. Balfe replaced Costa at Her Majesty's, but neither he nor the newly assembled orchestra was a match for Costa. Arditi, appointed music director for Her Majesty's in 1858, was to be closely associated with most of Mapleson's operatic ventures both in London and the USA.

The performance of French and German operas in their native tongues rested almost entirely on visits by foreign companies. London's first season of German opera, managed by Bunn, took place at the King's in 1832 with performances of *Fidelio* (with Schröder-Devrient) and *Der Freischütz*. In 1842 Bunn hired Covent Garden for a short season of German and French opera (including *Les Huguenots* and *La vestale*), performed by a German company. The Brussels Opera Company presented French operas (including works by Meyerbeer and Auber) at Covent Garden and Drury Lane in 1845. Short seasons of French opera were independently promoted at the St James's Theatre (1854), the Gaiety Theatre (1885, with the first London performance of Delibes's *Lakmé*), and Her Majesty's (1886). Wagner in German arrived with the *Ring*, given at Her Majesty's in May 1882 by a German company under Anton Seidl, followed in the same month by another German company with performances of *Lohengrin*, *Der fliegende Holländer* and *Tannhäuser* at Drury Lane, with Richter conducting.

The promotion of opera in English continued to be pursued by various managements. The history of these



30. The Theatre Royal (now the Royal Opera House), Covent Garden, and Floral Hall: engraving, 1861

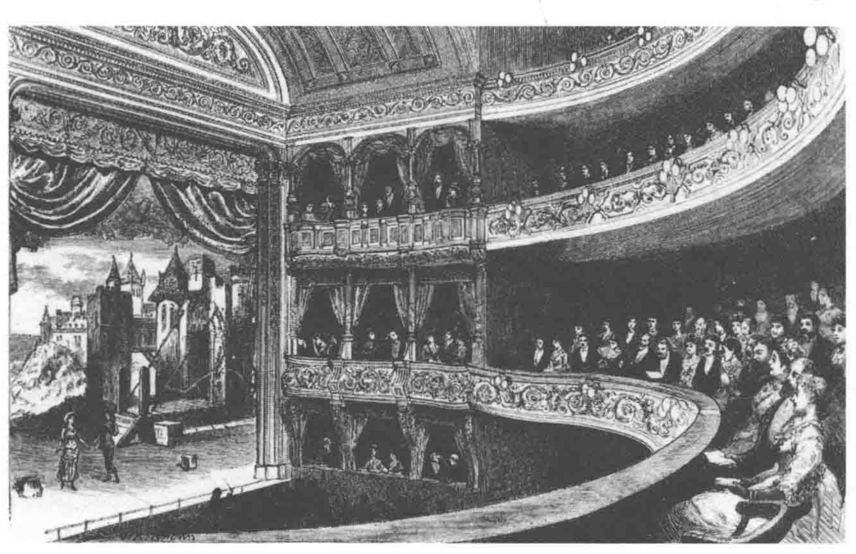


31. Louisa Pyne in the title role and William Harrison as Count Rupert in the original production of Balfe's 'Satanella' by the Pyne-Harrison Opera Company, Covent Garden, 1858–9: lithograph by John Brandard from a contemporary sheet-music cover

schemes has been set out by White (1951, 1983): the more important are mentioned here. The Pyne-Harrison management (as the Royal English Opera) presented winter seasons of opera in English at Covent Garden from 1858 until 1864 (fig.31). Its repertory consisted mainly of new or recent British composers, including the first production of Julius Benedict's *The Lily of Killarney* (1862), supplemented by such works as *Martha* and *Il trovatore*. The possibility of a state subsidy for this company was shelved after the death of its most important patron, the Prince Consort, in 1861. The Carl Rosa Opera Company gave its first London season in 1875 (at the Princess's Theatre). Its repertory ran from Mozart to Massenet, the first British performance of *Manon* being included in its Drury Lane season of 1885. Up to Rosa's death in 1889 new works were commissioned from composers such as Cowen, A.G. Thomas, Mackenzie and Stanford. The company was to remain a chief national purveyor of opera in English until after World War II, its significance being that its basis was national touring with regular London visits.

In 1875, on Mapleson's initiative, the foundation stone was laid of a new 'Grand National Opera House', which was specifically to promote 'the works of English composers, represented by English performers'. It was never built, the site eventually becoming that of New Scotland Yard. In the same year *Trial by Jury*, with a libretto by W.S. Gilbert and music by Sullivan, was produced at the Royalty Theatre (under Richard D'Oyly Carte's management). A succession of further pieces made Sullivan the best-known British theatrical composer, established the D'Oyly Carte Opera Company, and led to the building of the Savoy Theatre and Hotel (fig.32). *The Mikado* (1885) became the most-travelled English opera (or operetta) between *The Bohemian Girl* and *Peter Grimes*. Offenbach's operettas, which had been presented in London in both French and English since 1857, remained popular; his *Whittington* was written for the Alhambra Theatre (1874). The so-called comedy opera *Dorothy* (1886, Gaiety Theatre) by Sullivan's associate Alfred Cellier outstripped with 931 performances even the run of *The Mikado* and heralded the theatrical genre now known as musical comedy.

Throughout the first half of the 20th century Covent Garden remained London's pre-eminent international house. Intermittent challenges came, however, from other theatres as well as other managers renting the opera house outside the main season. Under the management of Augustus Harris (1888–96) performances in the original language now gradually displaced the previous Italian, or italianized, performances (since 1889 performances in languages other than Italian had been admitted). In 1892 that displacement was marked by a change in name from Royal Italian Opera to Royal Opera. From Harris's death in 1896 until 1924 the opera house was governed by a succession of managers on behalf of the Grand Opera



32. Interior of the Savoy Theatre during the opening run of Sullivan's 'Patience', 1881, showing the newly installed electric lighting: engraving by J.R. Brown

Syndicate and operated under a similar scheme until 1939.

Singers heard during Covent Garden's so-called 'grand seasons' up to 1914 included Lilli Lehmann, Tetrazzini, Melba and Caruso, the last two a famous leading pair in *La bohème* (first staged by the Carl Rosa company in 1897). Puccini's works increasingly gained the public excitement that those of Verdi had formerly attained (with the first British performances of *Tosca* and *Madama Butterfly* in 1900 and 1905 respectively), but this was also a period when the prestige of French opera was sustained in repeated performances of works by Bizet, Gounod, Massenet and Saint-Saëns. Both Debussy's *Pelléas et Mélisande* and Charpentier's *Louise* received their first London performances (at Covent Garden) in 1909. Exceptional in the grand seasons was the first production in English of the *Ring* in 1908, at the instigation of the conductor, Hans Richter; the first London *Ring* (in German) had been given at Covent Garden in 1892 by the Hamburg Opera, conducted by Mahler.

A public plea by Stanford in 1908 for the foundation of a new national opera house supported by public subsidy gained no official backing. But in 1911 London unexpectedly acquired a new opera theatre when the impresario Oscar Hammerstein I built the London Opera House (renamed the Stoll Theatre in 1916). Two short seasons in 1911–12, with a roster of artists less lustrous than Covent Garden's, were financially disastrous and ended Hammerstein's venture.

In 1910 Beecham started to present his own seasons at Covent Garden on either side of the grand season. His productions included the first performances in Britain of Strauss's *Salome* and *Elektra* and of Delius's *A Village Romeo and Juliet*. Already in 1909 he had given the first British performance of Smyth's opera *The Wreckers* at His Majesty's (as that theatre had been renamed). In 1910, between his own two Covent Garden seasons, he went back to His Majesty's for a summer season that embraced the first British performance of Strauss's *Feuersnot*, Stanford's *Shamus O'Brien* (1896) and three Mozart operas including *Così fan tutte*, then a considerable rarity. Beecham's 1913 season at Covent Garden brought the first British performance of *Der Rosenkavalier*, and a later season at His Majesty's saw the first British performance of *Ariadne auf Naxos*.

On Beecham's initiative Diaghilev brought a Russian opera company to Drury Lane in 1913, Chaliapin opening the season in the title role of *Boris Godunov*, followed by *Khovanshchina* and *The Maid of Pskov* (as *Ivan the Terrible*). Although Russian opera was not absolutely new to London (*A Life for the Tsar* had been given at Covent Garden in 1887 and *Yevgeny Onegin* at the Olympic Theatre in 1892), there had been nothing like this. Not only Chaliapin, but 'the whole company with its wonderful chorus and completely revolutionary style of operatic acting ... made an impact on London such as had not been experienced since the first performances in England of the *Ring* and *Tristan* in the 1880s' (Rosenthal, 1958, p.378).

At Covent Garden the vicissitudes of operatic management between the wars were interlocked with the various enterprises of Beecham, including the British National Opera Company and the Imperial League of Opera. Under the latter's auspices at Covent Garden (and not in the grand season), Beecham gave the first British performance of Delius's *Koanga* in 1935. Among international conductors Walter became a much-loved figure; Melba, Ponselle, Turner, Gigli and Pinza were adored stars in the Italian repertory and Lotte Lehmann, Elisabeth Schumann, Flagstad, Melchior and Richard Tauber in the German. After Puccini's death (1924) Strauss became the only living composer whose works were regularly featured. (In 1936 Strauss himself conducted the visiting Dresden company in performances of *Ariadne auf Naxos*.) The British composer and conductor Eugene Goossens was given the honour of writing a new work in George VI's coronation year, 1937 – but neither this work, *Don Juan de Mañara*, nor Goossens's earlier *Judith* (1929) won success.

Various companies continued to promote opera in English. For the launching of Sullivan's one 'serious' opera, *Ivanhoe* (1891), D'Oyly Carte constructed a new theatre, the Royal English Opera House. He introduced to that genre the principle of uninterrupted nightly performances (with changing casts), which hitherto had applied only to plays and operettas. Yet not even a run of 160 performances nor a subsequent English-language version of Messager's *La basoche* repaid D'Oyly Carte's investment, and in 1892 he sold the theatre, now the Palace Theatre, to Harris. Two decades later two remarkable ventures ran successfully on the principle of uninterrupted nightly performances. Rutland Boughton's opera *The Immortal Hour* achieved 216 performances at the Regent Theatre, King's Cross, in 1922–3; *The Beggar's Opera* in a new musical edition by Frederic Austin opened at the Lyric Theatre, Hammersmith, in 1922 and broke records with its 1463 performances.

While the Carl Rosa company continued its activity, giving the first performances in Britain of Humperdinck's *Hänsel und Gretel* at Daly's Theatre in 1894, another touring enterprise, the Moody-Manners Company, led a shorter but vigorous existence from 1898 to 1916; it occasionally occupied Covent Garden for its London seasons. The most enduring of all ventures into giving opera in English was begun in the 1880s at the Old Vic, where operatic performance was at first confined to extracts and tableaux. With the succession of Lilian Baylis as acting manager from 1898 (and sole manager from 1912) came full operatic presentations, albeit with reduced orchestra. Edward J. Dent was one of its governing body and provided outstandingly successful translations; his influence continued when an expansion of the enterprise in 1931 took in the newly rebuilt Sadler's Wells Theatre. During the years 1931–5 the operation was known as the Vic-Wells Opera company. At first opera and spoken drama were given at both theatres, but opera became concentrated at Sadler's Wells. The repertory of Sadler's Wells Opera embraced several Russian works, the original version of *Boris Godunov* receiving there its first performance in Britain (1935). Here too Holst's *Sāvitri* and Vaughan Williams's *Hugh the Drover*, though not new, encountered their first regular audiences, in a repertory which in the first six years extended to more than 50 operas.

(ii) Popular music theatre.

(a) 1800–1920. London has long acted as a hub for musical theatre interchange, whether as the natural focus for visiting performers and theatrical companies from elsewhere in the country and overseas or as a source of

new material for tours and productions within the country and abroad. A clear musical stage identity was not established for London, however, until the second half of the 19th century, when various dramatic forms that interpolated music gained a distinct repertory (and hence character) for development and a sufficiently wide audience base to support experimentation. Early forms in the first half of the 19th century included pantomime, extravaganza, burlesque and revue, usually incorporating scores assembled from pre-existing material rather than specifically written numbers. From the 1830s burlettas, burlesques and extravaganzas became popular and were particularly associated with the Olympic Theatre; by the 1850s the broad caricature that marked burlesque had become its most prominent feature; in the 1860s the Royal Strand Theatre mounted burlesques that drew upon operatic subjects, such as *Der Freischütz or A Good Cast for the Pieces* (1866); later still the newly built Gaiety Theatre came to be considered the centre for burlesque, with examples such as *Faust up to Date* (1888) and *Carmen up to Date* (1890).

Offenbach, whose work was first seen in London at the St James's Theatre (1857), provided the immediate catalyst for an identifiable British popular musical theatre style – indeed, French influence had been formative earlier in burlesque, revue and comic opera. It was not until ten years later, however, that an explosion of popularity of his works occurred: *Orphée aux enfers*, for example, was seen in seven productions between 1865 and 1877, and other pieces were regularly in the repertory of the Gaiety Theatre from 1869 until around 1885. Comparison of Offenbach's *Les brigands* (1869) and Gilbert and Sullivan's *The Pirates of Penzance* (1879) clearly shows the influence of the former on the style of the latter, a style which equalled and then outstripped the popularity of Offenbach from around the 1880s onwards. The worldwide influence of Gilbert and Sullivan is most apparent with the American reception of *HMS Pinafore* (1879), which led to large numbers of touring companies and the establishment of many local amateur operatic societies; the general global reception of Gilbert and Sullivan is shown by the opening of *Patience* in Sydney (representing the colonial sphere) some seven months after London and the simultaneous opening in New York and London of *Iolanthe* (25 November 1882). Other British composers benefited from the high profile that Gilbert and Sullivan had established for London's musical theatre; the most notable of these was Edward Solomon, whose *Vicar of Bray* opened in both London and New York in 1882.

Gilbert and Sullivan gained the epithet of the 'Savoy operas' for their canon through the presentation of their new works from the transfer of *Patience* (1881) onwards at the Savoy Theatre, newly built by Richard D'Oyly Carte, who also made it the first theatre in London to use electric light (see fig.33). D'Oyly Carte later constructed his Royal English Opera House (1891), but without great success: it became the Palace Theatre of Varieties in 1892. It was only with the management of C.B. Cochran (1923–46) and the world première of *No, No Nanette* (1925) some six months prior to an American opening that the Palace was established as one of the most important London theatres for musicals, a reputation sustained for the rest of the century.

The new style of 'musical comedy' dominated London musical theatre from the 1890s through to World War I. Initially identified with the productions of George Edwardes at the Gaiety Theatre arising out of burlesque and beginning with *On the Town* (1892), it introduced popular songs and contemporary and exotic locations and fashions into a light dramatic narrative. These works put London at the centre of world musical theatre, continuing the patterns of dissemination established by the Savoy operas: examples include Ivan Caryll and Lionel Monckton's *A Runaway Girl* (1898, Gaiety), Sidney Jones's *San Toy* (1899, Daly's) and Leslie Stuart's *Florodora* (1899, Lyric). The reputation of the Gaiety survived the demolition of the original theatre due to road widening in the Strand (closing on 4 July 1903), and reopened in a new building (26 October 1903; 1267 seats), under the management of Edwardes until 1916. Edwardes also managed Daly's Theatre (constructed 1893), whose notable successes include Jones's *A Gaiety Girl* (1893, Prince of Wales; 1894, Daly's) which opened at Daly's in New York (1894) and then toured to such places as Boston, Washington, Chicago and San Francisco, and *The Geisha* (1896), which received productions as far afield as Russia and Australia.

Imports to the West End are consequently of minor significance in this period, although they included Kerker's *The Belle of New York* (1898, Shaftesbury) and Will Marion Cook's *In Dahomey* (1903, Shaftesbury). In the opening decade of the 1900s American interest in West End productions is seen through the continued interest of the American Charles Frohman – a producer active in both New York and London – in adapting new material for Broadway, retaining Jerome Kern in London to secure songs and shows for American use. Kern also began to contribute his own works to London shows (for example his song 'Rosalie' was interpolated into *Spring Chicken* (1906, Gaiety), but it was not until 1916 that Kern received his first billing as a composer in the West End, shared jointly with Ivor Novello, for *Theodore & Co.* While musical comedy continued with such successes as *A Country Girl* (1902, Daly's), *Miss Hook of Holland* (1907, Prince of Wales), *Our Miss Gibbs* (1909, Gaiety), *The Arcadians* (1909, Shaftesbury) and *The Quaker Girl* (1910, Adelphi), European influence in the form of Viennese operetta exerted a strong if temporary hold after the first production of *Die lustige Witwe* (1907, Daly's), followed by Oscar Straus's *Ein Waltzertraum* (1908, Hick's) and Leo Fall's *Die Dollarprinzessin* (1909, Daly's). New theatres built at the start of the century included the Apollo and Adelphi (both 1901), the Coliseum (1904) and the Palladium (1910).

The revue gained greater prominence in the second decade of the century, through such series as those of Albert de Courville (at the Hippodrome), André Charlot (Alhambra), Alfred Butt (Palace) and the versions by Oswald Stoll (New Middlesex Music Hall) modelled on those of the Folies-Bergère. These shows provided an outlet for performers from the declining music hall and variety circuit, eventually incorporating them into personality-led 'musicals': the career of Cicely Courtneidge provides a good example of this progression. The gradual hybridization of musical theatre forms produced *Chu Chin Chow*, a potent combination of spectacle, pantomime and musical comedy which opened at His Majesty's on 31 October 1916. Through clever marketing, including the regular addition of new scenes and costumes, and a desire for escapism generated by World War I troops on

leave, the show established a record run of more than 2000 performances, closing on 22 July 1921.

(b) 1920–45. The 1920s saw a large increase in the interchange between Broadway and the West End. Performers, through the greater ease of travel, were able to establish careers in both theatrical centres, while producers could draw on the talent and expanding repertories of both cities for their new productions. London received a series of imports from New York: Fred Astaire, for example, made his West End début in *Stop Flirting* (10 May 1923, Shaftesbury Theatre), and later with the George and Ira Gershwin shows *Lady Be Good* (1926, Empire) and *Funny Face* (1928, Prince's Theatre, later transferring to the Winter Garden). The impetus for this increasing acceptance of American musical comedy in London was for the most part due to the influence of GEORGE GROSSMITH (ii) and his partners J.A.E. 'Pat' Malone and Edward Laurillard. Grossmith had been a leading West End comic performer, and had drawn on American writers in the previous decades to find material unknown in the West End to interpolate into his own performances. Apart from introducing the performances of Astaire and the music of Gershwin to the London stage, he also produced Kern's *Sally* (1921) and commissioned from him the score for *The Cabaret Girl* (1922). With his partners, Grossmith was also associated with management and musical comedy production at many of London's largest venues, including the Gaiety (1920–21), Apollo (1920–21), His Majesty's (1923–6) and the Winter Garden (with Laurillard, 1919–21; with Malone, 1921–6), formerly the New Middlesex Music Hall, and whose change of function and name marked the loss of one of the last major venues associated with music hall and variety in London. Particularly since *Die lustige Witwe* there had been a continual operetta presence; however, it had been dominated in the 1920s by the American-derived versions at Drury Lane, a change of emphasis in repertory assisted by the refurbishment of the theatre (1922) to create a new auditorium of 2283 seats. Such large-scale operettas included Romberg's *Rose Marie* (1925), *The Desert Song* (1927) and *The New Moon* (1928), and Kern's *Showboat* (1929).

London also generated material for major New York success, but this came less from musical comedies than from revues, particularly from those of C.B. COCHRAN (whose influence was to extend right through to the important collaborations of Vivian Ellis and A.P. Herbert in the 1940s) and of ANDRÉ CHARLOT. Most notably through the revues *London Calling!* (1923, London; 1924, New York), and *Charlot's London Revue* (1925, New York), Noël Coward, Beatrice Lillie and Gertrude Lawrence launched transatlantic careers, as did Jack Buchanan who, as a performer and producer, brought Kern's *Sunny* to London (1926). A virtually permanent reminder of musical comedy's roots, Gilbert and Sullivan continued to be a staple of the annual repertory, now mostly at the Prince's Theatre rather than the Savoy.

The 1930s were marked by a theatrical confidence that saw the fourth refurbishment of the Adelphi and the building of the Cambridge, Saville and Prince Edward theatres (all 1930). The Saville became associated with British musicals and revues (such as Vivian Ellis's *Jill Darling!*, 1934, and Billy Mayerl's *Over She Goes*, 1936), while the Prince Edward opened with *Rio Rita* but failed to achieve a consistent reputation as a theatre for musical productions; renamed the Casino it opened in 1936 as a cabaret restaurant, and later was also adopted for war service as the Queensbury All Services Club (1942). Several theatres at this time were converted to cinemas to supply a new popular demand, among them Daly's which was eventually demolished in 1937. His Majesty's Theatre became associated with a series of British works that balanced Broadway influence with a more European operetta-based approach: beginning in 1929 with Coward's *Bitter Sweet*, His Majesty's also saw productions of his *Conversation Piece* (1934) and *Operette* (1938), and Posford's *Balalaika* (1937) and *Magyar Melody* (1939). The Theatre Royal, Drury Lane, gambling on a return to musical theatre of Ivor Novello to reverse its declining fortunes, unwittingly launched his hugely successful series of musical romances *Glamorous Night* (1935), *Careless Rapture* (1936), *Crest of the Wave* (1937) and *The Dancing Years* (1939). The advent of World War II broke Novello's run of occupancy at Drury Lane: the show was moved out as London theatres were closed at the declaration of war. On the subsequent reopening of theatres weeks later, Drury Lane was adopted as the headquarters for ENSA. Novello's shows never returned to Drury Lane (although they continued in other London theatres to huge acclaim and long runs in the 1940s and early 1950s), but his name and works are still inextricably linked with the theatre.

The war affected the London musical stage in several ways: the repertory became isolated with the exclusion of new American shows for seven years; casts were limited through the military conscription of the youthful and fit; quickly mounted revivals had to take the place of many shows, while new shows tended to be light and distracting (frequently variety vehicles for star turns) or reflected strictly parochial concerns, such as Manning Sherwin's successful *Under the Counter*, a show about rationing. The provincial and military tours of London productions became a major part of boosting morale. Such isolation and introversion shifted the global appeal of London's new works so that in the first musical theatre transatlantic exchange after the war in 1947, *Under the Counter* was a disaster in New York, while *Oklahoma!* began the so-called American invasion of the West End.

2. CONCERT LIFE. The period 1800 to 1945 marks the gradual transition from a concert system based on the patronage of a socially exclusive class, with performers and repertory tied to this context, to a wide new consumer audience, vastly extended through broadcasting and recording, with international soloists and a repertory expanding fluidly around a standardized canon. Concerts of all types proliferated as the season lengthened, the subscription principle broadened and ticket prices came within the range of lower income groups. The predominant form of patronage shifted successively from private individuals through institutions to the music business and eventually state subsidy (including that of the BBC).

(i) 1800–1850. Though London's concert life burgeoned during the 18th century, it was still constrained compared to what the 19th would come to expect. The season was short (essentially February to May), and tickets could generally be afforded only by the upper echelons of society, usually known to each other and often to the performers as well. Only concerts at the pleasure gardens and, to some extent, the Lenten 'oratorios' were available for a more humble shilling or two. The regular season

based around subscription series was well established by 1800, but concert life still lacked durable foundations. Notably, there were no formally established institutions for either symphonic music or choral singing until the founding of the Philharmonic Society (1813; fig.33) and the Sacred Harmonic Society (1832). The British contribution to the concert repertory had all but dried up, through under-nurturing of symphonic roots and a declining choral tradition.

The first half of the 19th century was a period of flux and realignment. Increasing commercialism and proliferation contrasted with the development of classical concerts as temples of high art. While professional musicians themselves exploited the competitive marketplace for all it was worth, they also kept a wary eye on their image with traditional patrons, as Mendelssohn was quick to observe in 1829: 'Here they pursue music like a business, calculating, paying, bargaining, and truly a great deal is lacking . . . but they still remain *gentlemen*, otherwise they would be expelled from polite society'.

As the season became ever more congested after 1820, beginning before Christmas, the day was also extended by matinées. The audience base widened through more middle-class access to subscription series and a gradual proliferation of cheaper venues – oratorios and benefits at first, later promenade and popular concerts. Already in the 1820s the changing nature of concert patronage was a matter for anguished debate in the periodical press. If traditional aristocratic patronage was turning back to the exclusive private salon, luring the most famous artists by money and flattery, what then was the future for public concert life? Was there a new role for the bourgeoisie?

UNDER THE IMMEDIATE PATRONAGE OF

His Majesty.

PHILHARMONIC SOCIETY.

THIRD CONCERT, MONDAY, MARCH 21, 1825.

ACT I.

Sinfonia Letter T. - - - - - - - - *Haydn.*
Terzetto, "Tutte le mie speranze," Madame CARADORI, Miss GOODALL, and Mr. VAUGHAN (Davide Penitente) - - - - - *Mozart.*
Quartetto, two Violins, Viola, and Violoncello, Messrs. SPAGNOLETTI, OURY, MORALT, and LINDLEY - - - - - - - - *Mozart.*
Song, Mr. VAUGHAN, "Why does the God of Israel sleep," (Samson) - *Handel.*
Quintetto, Flute, Oboë, Clarinet, Horn, and Bassoon, Messrs. NICHOLSON, VOGT, WILLMAN, PLATT, and MACKINTOSH - - - - *Reicha.*
Recit. ed Aria, Madame CARADORI, "Per pietà," (Cosi fan tutte) - *Mozart.*
Overture, Les deux Journées - - - - - - *Cherubini.*

ACT II.

New Grand Characteristic Sinfonia, MS. with Vocal Finale, the principal parts of which to be sung by Madame CARADORI, Miss GOODALL, Mr. VAUGHAN, and Mr. PHILLIPS (composed expressly for this Society) - *Beethoven.*

Leader, Mr. F. CRAMER.—Conductor, Sir G. SMART.

To commence at Eight o'clock precisely.

The subscribers are most earnestly entreated to observe, that the Tickets are not transferable, and that any violation of this rule will incur a total forfeiture of the subscription.

It is requested that the Coachmen may be directed to set down *and take up* with their horses' heads towards Piccadilly.

The door in Little Argyll-street will be open after the Concert, for the egress of the Company.

The next Concert will be on MONDAY, APRIL 11.

TERZETTO.—*Mozart.*

Tutte, le mie speranze
Ho tutte riposto in te!
Salvami oh Dio
Dal nemico feroce
Che m'insegue, e m' incalza
Oh Dio salvami.

RECITATIVE accompanied—Mr. VAUGHAN.
(Samson.)—*Handel.*

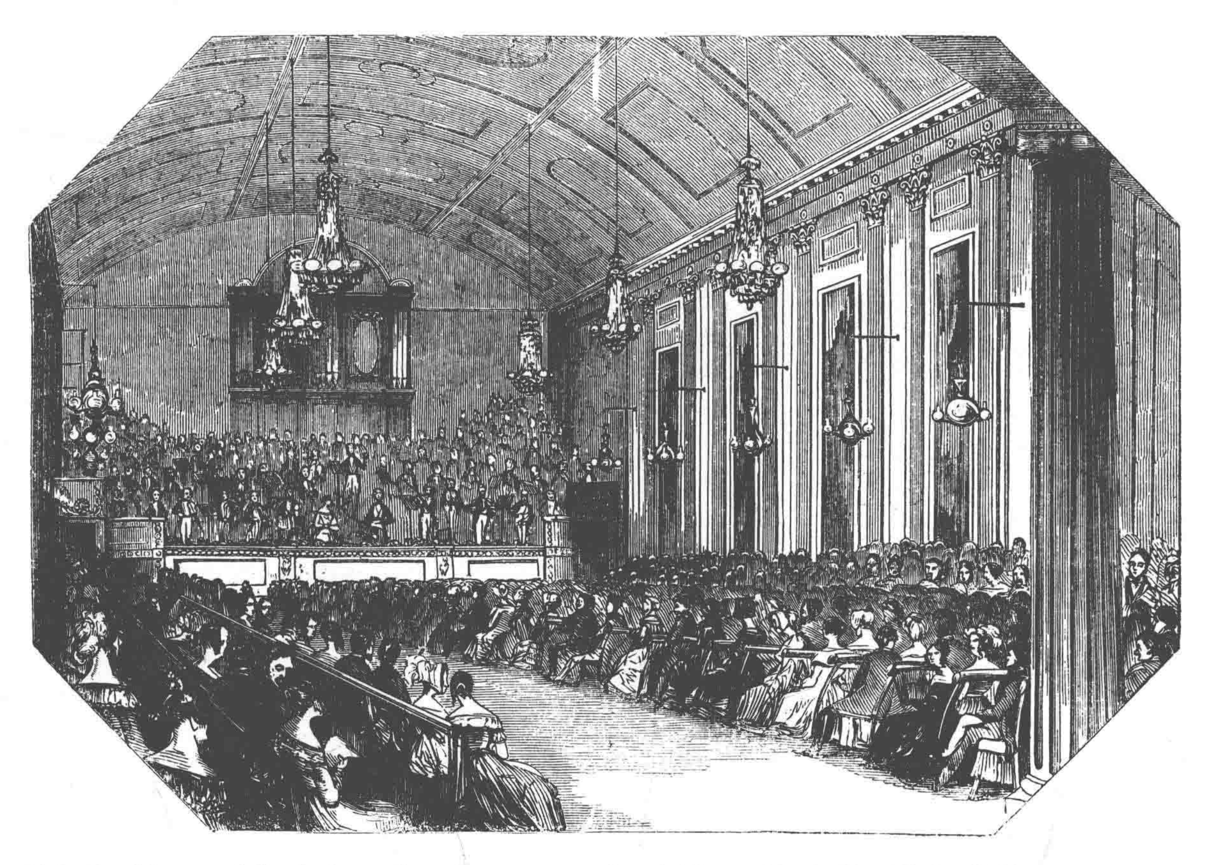
Justly these evils have befall'n thy son:
Sole author I, sole cause. My griefs for this

33. Programme of the Philharmonic Society concert, 21 March 1825, at which Beethoven's Ninth Symphony received its London première

While some *nouveaux riches* matched the aristocracy with ostentatious soirées, others preferred to cultivate a sober reputation as connoisseurs, while distinguishing themselves from the old guard of the Ancient Music by focussing on the Viennese classics. Amateur societies in the City, inspired by German merchants, promoted Mozart's *Don Giovanni* in about 1808, and the tradition persisted through two short-lived series of City Amateur concerts (both founded in 1818) and others on similar lines. Through their support of public institutions and the discerning programmes of their private concerts, the City bourgeoisie began a realignment of patronage that was only resolved in succeeding decades.

Social themes therefore intersected with differing musical tastes and repertories. Canonization was extended from 'ancient' music to the 'classical' music of Haydn, Mozart and Beethoven (and, for that matter, to new music of serious aspiration by Spohr and Mendelssohn). This high-minded reverence for art contrasted with populist ephemera as well as with the glitz of Italian opera and virtuoso pianism, regarded equally as shallow upper-class infatuations. The change was most clearly articulated by the formation of the Philharmonic Society in 1813. The previous decade, despite Salomon's advocacy of Beethoven, had been dominated by the Vocal Concerts and other series by such divas as Elizabeth Billington and Angelica Catalani; whereas the Philharmonic's agenda explicitly elevated modern symphonies alongside ancient music, eschewing vocal solos and even concertos at first (though both these restrictions were soon abandoned). Like the Professional Concert, the Philharmonic Society was founded by musicians, but differed radically from its predecessor in its high ideals and ostentatious disdain for profit. Subscribers were admitted on the basis of artistic credentials rather than social status, resulting in many fewer titled members than at the Concert of Ancient Music and a broader audience claiming artistic discernment based on the new Viennese repertory. Admittedly the path was not always smooth, with some members reviving their allegiance to the Professional Concert in 1815 and accusations of complacency and stasis during the 1830s. With a freelance orchestra and limited rehearsal, the standard of orchestral playing cannot have been high, and although Spohr introduced the baton at a rehearsal in 1820, a dual control system between violinist and pianist persisted for many years. Nevertheless, the Philharmonic was a dominant force for many decades, responsible not only for confirming Beethoven as the keystone of the repertory, but also for commissioning music from Cherubini, Spohr and Mendelssohn (see fig.34). If the latter's appearance at the Philharmonic in 1829 cemented his reputation and influence in England, his authority as a conductor began to encourage more precision of ensemble, an improvement much advanced by Michael Costa from 1846 to 1855.

In line with the artistic ideals of the Philharmonic was the rise of chamber music concerts. In 1835 a young violinist named Joseph Dando instituted quartet concerts in the City, soon transferring westwards to the Hanover Square Rooms (fig.34) and inviting competition from more distinguished players. Programmes were uncompromisingly based around the Viennese masters, including late Beethoven, despite an admixture of songs and other lighter items. Serious contemplation of masterworks was encouraged by seating in the round, and reflected in titles

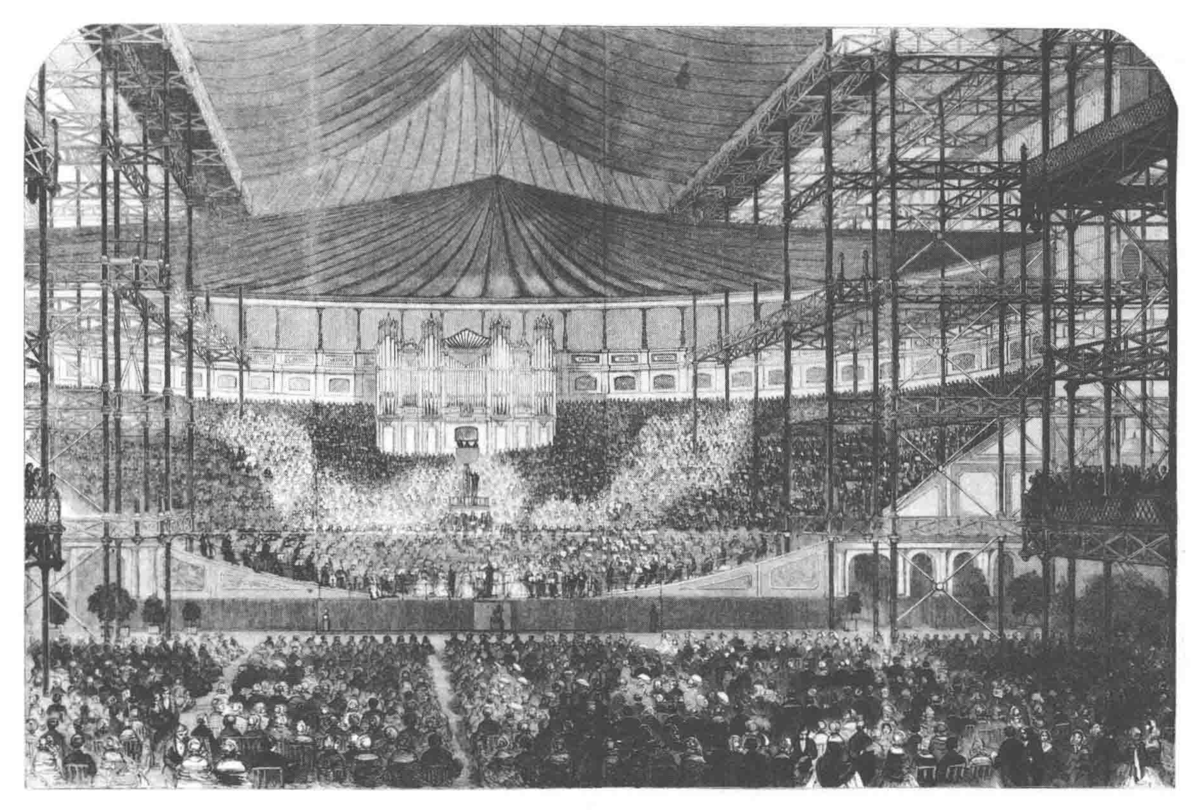


34. Interior of the concert hall at the Hanover Square Rooms: engraving from the 'Illustrated London News' (24 June 1843)

such as *conversazione* or *soirée musicale*. Chamber series were sometimes held at patrons' houses, emphasizing a link with traditional modes of patronage; or at musicians' own lodgings, allying them with the artistic and literary community. At John Ella's Musical Union, founded in 1845, just three chamber works were performed by the finest artists to a rapt audience of cognoscenti, over whom Ella ruled with a rod of silence. The Beethoven Quartet Society, established by the critic T.M. Alsager in the same year, also presented three works – early, middle and late – with similar devotion, the audience following scores or detailed programme notes. Other instrumentalists also took up the classical torch: in 1838 Moscheles began a series of classical piano recitals (though again interleaving songs as well as chamber music).

The patrician Concert of Ancient Music exhibited a similarly reverential attitude towards choral music, but its petrified repertory and ambience were increasingly seen as a moribund relic of the 18th century; and it finally expired in 1848. At the 1834 Royal Festival at Westminster Abbey celebrating the 50th anniversary of the Handel Commemoration, sacred music of the Viennese school was included (in response to public pressure), but choral singing was already moving in quite a different direction. London had always lacked a major amateur society to match the provincial festivals: in 1832 the Sacred Harmonic Society was founded, soon to be transformed into a symbol of religious dissent as a coalition of nonconformist choirs excluded from the 1834 festival. Its membership largely drawn from the musically uneducated lower classes, the society maintained a high moral tone and social purpose, which extended also to its audiences. In 1836 it was granted the use of the larger Exeter Hall, focus of London's dissenting community and designed for religious and charitable meetings, enabling vast crowds of 2000 and more to attend for no more than a shilling. Amateur choral singing in London grew apace over the next few decades, invigorated by the rise of the sol-fa movement and the singing classes of Mainzer, Curwen and Hullah; and at the Handel Festival of 1859 (fig.35) the Sacred Harmonic choir numbered 2765. Artistic high-mindedness ensured that Handel oratorios were sung complete, and the society also performed the major new works of Spohr and Mendelssohn, including the London première of *Elijah* in 1847.

Changing artistic and social function encouraged a desire to redress continental domination of concert repertory. But only gradually was awareness of decline translated into active encouragement of British composers, with initiatives stemming more from musicians themselves than from their patrons: trials of new music at the Philharmonic Society (including symphonies by Cipriani Potter), public performances of student works from the new Royal Academy of Music (opened in 1823), and such initiatives as the British Concerts (1823) and the Society of British Musicians, founded in 1834. The latter was intended both as a forum for discussion and as a focus for publicity through full-scale symphonic concerts. Though foreign works were later admitted and the programmes reduced to chamber music, performances of Bennett and Macfarren during the 1830s and 40s formed



35. Handel Centenary Festival at Crystal Palace: engraving from the 'Illustrated London News' (2 July 1859)

a significant prelude to the emergence of a British school of composition.

Most concerts had less exalted aims, their upper echelons dominated by foreign virtuosos, who besides the occasional obligatory appearance at the Philharmonic were mainly to be heard at private soirées and benefits. Private concerts remained an essential feature of the soloist's diary, both lucrative and an entrée into further engagements, despite protests by such musicians as Spohr and Moscheles:

> Every time I am applauded at such soirées, I think it is because they are relieved that I have finished playing, and that the thing is over and done with. We sacrifice as little time as possible for such evenings and hurry home as soon as the rules of etiquette permit.

Soirée programmes generally mixed salon music and virtuoso showpieces with the latest Italian arias and ensembles, and sometimes English glees. Only rarely was more serious musical attention expected, though there were exceptions, such as concerts at Alsager's house, where Moscheles gave the London première of Beethoven's *Missa solemnis* in 1832.

The benefit concert, that stalwart of the 18th-century concert structure, was gradually transforming in function. Formerly regarded as a reward for good service, the benefit turned during the 19th century into a commercial catch-all, with diverse programmes presented by unknowns in ever-increasing numbers, as well as by international stars. Pianists such as Thalberg or Moscheles performed their fantasias on national airs and improvised on themes provided by the audience; singers contributed a mêlée of Italian showpieces and finales, extracts from Weber and Meyerbeer, English ballads and folksongs. Most extravagant of all were the annual Monster Concerts of Julius Benedict, beginning in 1841, when a roll call of stars – Grisi, Viardot, Mario, Vieuxtemps, Liszt – attracted large and fashionable crowds. But in general the profusion of concerts outran audiences, and halls were routinely 'papered' with free tickets for friends and pupils, despite the introduction of tiered prices. Economies resulted in piano accompaniment becoming the norm by 1850 – although this did allow classical works, a trend that was eventually amalgamated into the recital.

Some exploitation exceeded mere benefits. In the 1820s the soprano Catalani organized whole series around her virtuoso showpieces, only to be outdone in 1831 by Paganini's concerts at the King's Theatre, as frequent and as high-priced as the market would allow, followed by appearances at the London Tavern in the City (still regarded as problematical for an artist of his stature). Yet when Liszt arrived in 1840 even he cultivated a drawing-room ambience at Hanover Square for London's first solo piano recitals.

Like benefits, the Lenten oratorios appealed to a diverse audience through mixed programming, interspersing Handel with a jumble of Italian showpieces and English ballads; indeed, their 19th-century manifestations should be regarded more as popular potpourris than serious concerts. Liberalization of theatrical regulations caused the final downfall in 1843; but other organizations were already catering for large audiences at prices of a shilling or so. In contrast to the Sacred Harmonic Society's moral agenda, the promenade concerts initiated in 1838 clearly attempted to reach a new and uncultivated audience with populist programmes: the latest galops and quadrilles, cornet solos and every imaginable crowd-pleasing gimmick. Yet the great showman Jullien made a point of

including movements from Beethoven symphonies, albeit in his own garish arrangements.

During the 1830s and 40s music began to spread outside the narrow confines of the central London concert hall, with the rapid growth of societies for self-improvement, entertainment or education. Dando's quartet concerts in the City paved the way for cheaper and more accessible concerts by challenging licensing restrictions, and also found an obvious way of economizing without losing artistic prestige. Leading professionals could be heard at literary institutions and musical societies in such outlying districts as Highgate, Islington, Mile End and Camberwell. At the same time, amateur instrumental and choral societies proliferated around London and in the City (where the long-lived Choral Harmonists' Society was formed in 1833); and music was one of the most striking successes of the Mechanics' Institutes, less artisan than their name implies, which made a strong cultural impact in less prosperous areas, both for amateur players and for the sizable audiences their concerts attracted.

(ii) 1850–1900. By the middle of the century London's main musical institutions had become established around a well-defined repertory. The number of concerts and size of audiences continued to increase. The 1851 Great Exhibition and subsequent resiting of the 'Crystal Palace' from Hyde Park to Sydenham, a south London suburb, had long-term significance; but that decade's most prominent musical event was the foundation of the Handel Festival there. The Sacred Harmonic Society provided the nucleus for the nationally represented choir of the Trial Festival of 1857 (numbering 2000, with an orchestra of about 400), prior to the Centenary Festival of 1859, which inaugurated the triennial Handel Festival (fig.37); by the 1880s this had a choir of 4000 and orchestra of about 450, with audiences of around 86,000 over four days. This quintessentially Victorian event was much imitated, notably in the USA, but was never fully respected by serious musicians, even within the Sacred Harmonic Society itself, and adverse comparison was made with the provincial choral festivals which were its most direct model.

The desire for sensitive performance of historical repertory was manifest in the advent of several new groups. The Harmonic Union, a subscription society founded in 1852 'for the performance of sacred and secular music both of the Ancient and Modern Schools', began in December that year at Exeter Hall, the first programme including a Bach motet and C.E. Horsley's *Joseph*, and it performed other modern works until its demise in 1854. The Vocal Association (*fl* 1856–*c*1866) was conducted by Julius Benedict and modelled on the German Gesangverein for performance of such larger modern choral works as Mendelssohn's *Die erste Walpurgisnacht* and Spohr's *Hymn to St Cecilia*. The most successful small choir of the decade was the Henry Leslie Choir, which assimilated a previous choir, first with 60 voices intended for madrigals and partsongs; it increased to 240 for large works and explored a wide repertory to a high standard, flourishing until 1887. More convivial vocal activity continued in the Round, Catch and Canon Club, founded in 1843 to sing works of its members, first at the Anchor Tavern and later St James's Hall, finally folding in 1911.

In orchestral life, the chief innovation was the transformation of the Crystal Palace band into a full symphony orchestra in the year after the 1854 opening. Its second director of music, August Manns, provided two daily free concerts for visitors, and a Saturday concert with augmented orchestra and a more classical programme. The Palace also presented fashionable opera concerts in the summer of 1856, but the orchestral concerts were far more important in pioneering new repertory and raising performance standards. Manns' regular contact with his players and expert training, together with the support of George Grove, Crystal Palace secretary, resulted in the rapid creation of London's best orchestra. By the mid-1860s it was probably one of the best in Europe, and its bold expansion of repertory attracted musical connoisseurs from central London, who took specially scheduled trains. Longer seasons than the Philharmonic Society (two series through autumn and spring, later extended to summer), the participation of leading international performers and a distinctly educational ethos all gave the Crystal Palace Concerts a pre-eminence which overshadowed those of central London until the 1880s. Manns also made his concerts the leading forum for new British music, continuing until the official disbanding of the orchestra in 1900 when he was in his 70s.

Even before Manns' tenure at the Crystal Palace, the Philharmonic Society had reached a crisis point. Long criticized for its conservative programmes before Costa left, it was challenged by a breakaway group of members who created the New Philharmonic Society in 1852 to give 'more perfect performances of the great masters than

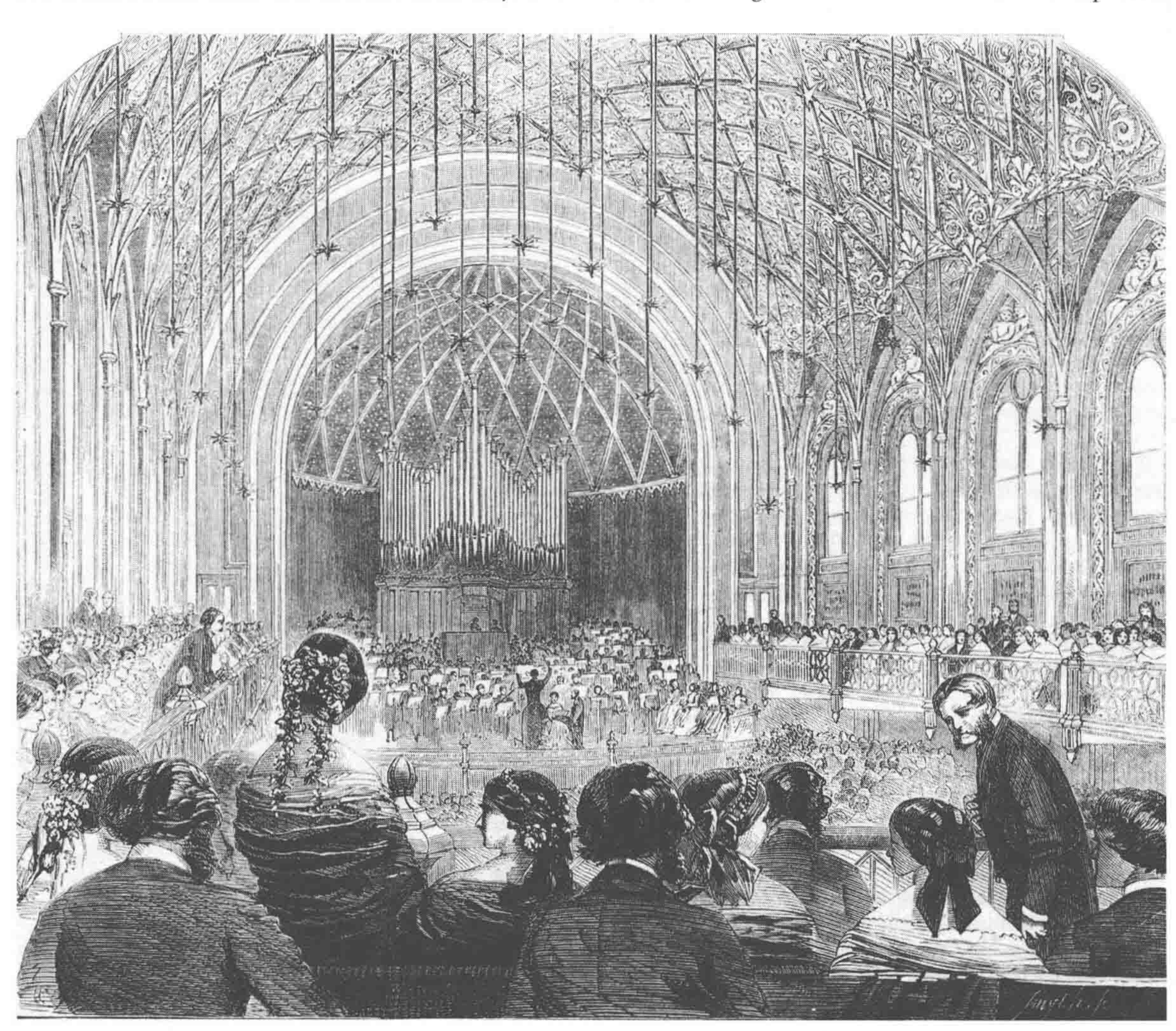


36. Promenade concert at Covent Garden: lithograph from Jullien's 'Annual' (1847)

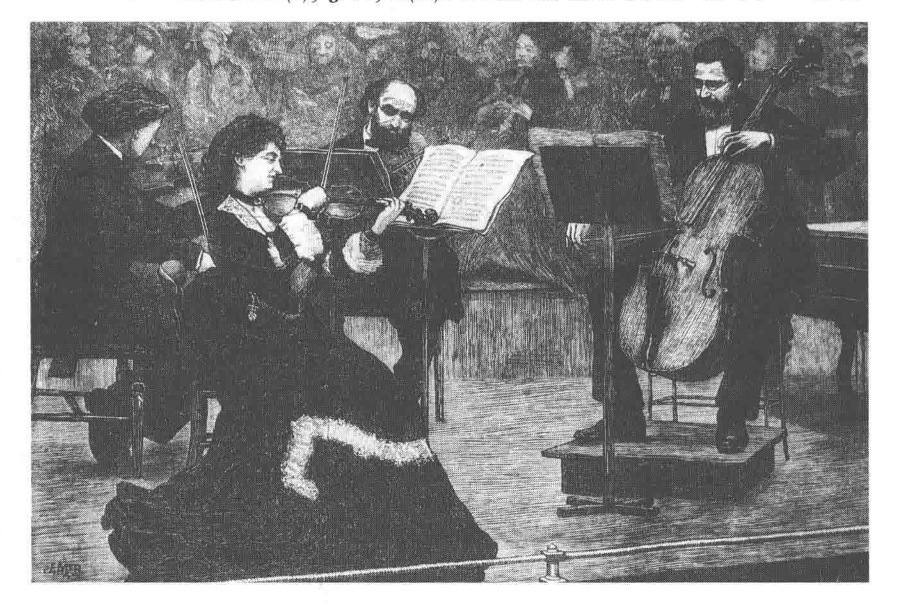
have hitherto been attained and to bring the music of contemporary and British composers before the public'. Led by Henry Wylde, its committee consisted not of professional musicians but of wealthy amateurs. In its first season Berlioz performed part of his *Roméo et Juliette* and gave the first satisfactory performance in England of Beethoven's 9th Symphony. In 1856 the concerts moved from Exeter Hall to the Hanover Square Rooms, resulting in higher prices and a more exclusive audience. In 1858 Wylde became sole director and conductor at St James's Hall, and some members resigned to form the Musical Society of London whose wide aspirations included the provision of a good library, lectures, *conversaziones*, and chamber music at St James's Hall; the society lasted until 1867 when Clara Schumann played in its last concert. The New Philharmonic was effectively finished by 1879, although it continued for three years under Wilhelm Ganz.

The opening of St James's Hall, Piccadilly, in 1858, provided a much needed new venue in central London (fig.37). Established by the publishers Cramer, Beale & Chappell 'for concerts on a large scale and for public meetings', it comprised a large concert hall and a smaller hall which housed ballad concerts and minstrelsy. S.A. Chappell's Monday Popular Concerts (1859–76; fig.38) and later Saturday Popular Concerts (1865–1904) presented chamber music and solo performance. Leading organizations and soloists played there, beginning with Ella's Musical Union and the Henry Leslie Choir and followed belatedly by the Philharmonic Society in 1869, when the Novello oratorio concerts also took occupancy. The Hanover Rooms were thus overtaken and closed in 1874.

Although aimed at increasingly broad audiences, these concerts were all for the musically educated; other concerts were aimed at a more popular audience. The standard and musical respectability of promenade concerts gradually improved during the period, Louis Jullien's concerts (see fig.36) being taken over by Mellon at Covent Garden after his death in 1860; in 1850 Balfe had begun a series at the Surrey Gardens, then moving to Drury Lane and subsequently Covent Garden. Chappell began 'Ballad Concerts' in 1867 as a showcase for his publications, and was copied by others. Hullah's choral concerts (1850–60), based on highly popular classes in tonic sol-fa, were more didactic, taking place from 1850 at St Martin's Hall, Long Acre, which was built for him by supporters. Novello had generated a vast business in cheap vocal



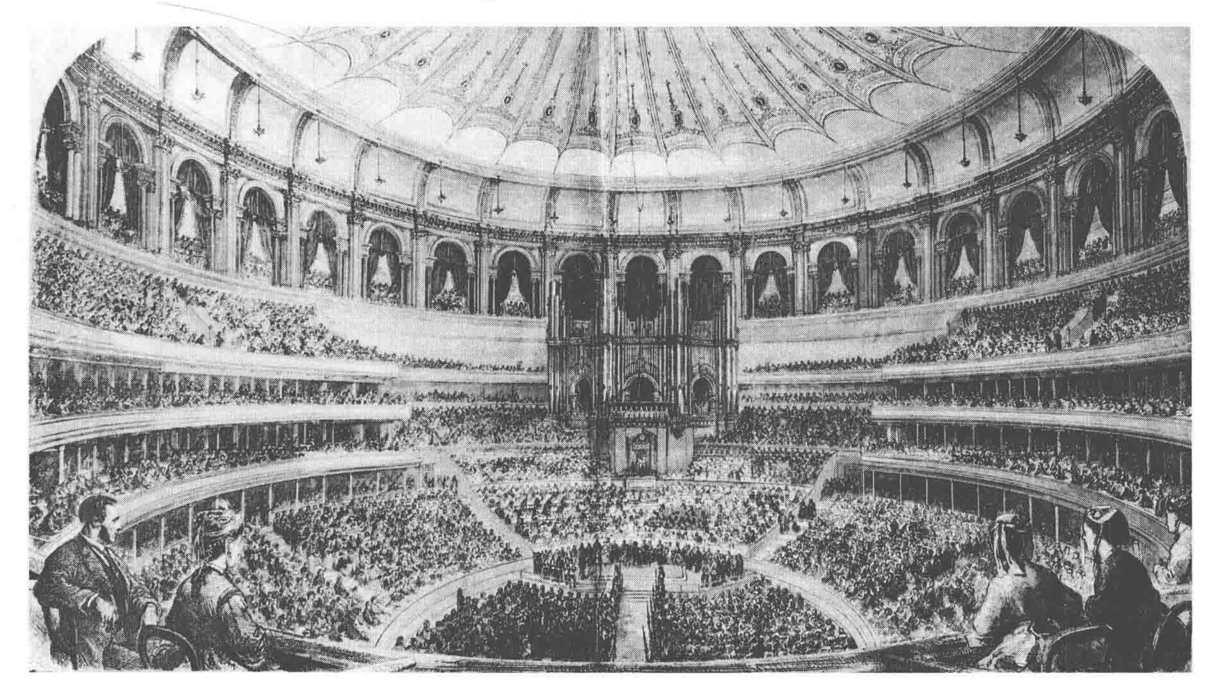
37. Choral concert in St James's Hall at the time of its opening: engraving from the 'Illustrated London News' (10 April 1858)



38. String quartet performing at the Monday Popular Concerts, St James's Hall: engraving from the 'Illustrated London News' (2 March 1872); the players are Madame Norman Neruda (later Lady Hallé), Louis Ries, Ludwig Strauss (leader of the Hallé Orchestra) and Piatti (cello).

scores for the Handel Festivals at the Crystal Palace, and in 1869 launched 'Oratorio Concerts' under Joseph Barnby. They lasted until 1872, when the choir was amalgamated with the Royal Albert Hall Choral Society, founded with the Hall (fig.39) in 1871 (from 1888 the Royal Choral Society). Its adventurous repertory included four successive performances of Bach's *St Matthew Passion* in 1873, the Verdi Requiem (under the composer) in 1875 and Dvořák's *Stabat mater* in 1884, also conducted by the composer. Barnby subsequently conducted the London Musical Society, founded in 1878, which flourished until 1887 'for the practice and performance of the works of composers which are not generally known to the musical public', given in St James's Hall. Another choir associated with a new building was the Alexandra Palace Choral Society, founded at the institution located on a north London hill site (analogous in function and location to the Crystal Palace). Directed from its opening in 1873 by Thomas Weist-Hill, its programmes included revivals of Handel's *Esther* and *Susanna* (with an orchestra of 42 and a choir of 300); it also ran a symphony competition for British composers.

If performances of Handel with large forces were popular, Bach demanded smaller and better-trained choirs and was comparatively little-known in the 1870s. The Bach Society had been formed in 1849 to collect compositions and relics, and to further understanding of his music. It gave the first English performance of the *St Matthew Passion* in 1854 under Sterndale Bennett, but was dissolved in 1870. The foundation of the Bach Choir



39. Opening of the Royal Albert Hall, 29 March 1871: engraving from 'The Graphic' (8 April 1871)

in 1875 was prompted by the desire to perform the B minor Mass, then unknown to English musicians; two performances took place at St James's Hall in 1876, conducted by Otto Goldschmidt. In addition to Bach it performed new choral music, such as the Brahms *German Requiem*, and achieved high standards under Goldschmidt and later under Stanford.

By the early 1880s there were already complaints by tired critics of concerts, the *Musical World* avowing that the receptive capacities of the 'professional worker and amateur student' were sorely overtaxed. But by then some of the older institutions were showing signs of age. The Sacred Harmonic Society collapsed after Costa's death and the Handel Festival passed into the hands of the Crystal Palace, with new standards and a wider repertory imposed by August Manns. In 1882 a large amateur choir and orchestra was formed as the Handel Society and dedicated to the revival of the composer's less familiar works and the practice and performance of other music, including all the Handel oratorios except *Joseph* and *Esther* and Mozart's C minor Mass. New interest in historical repertory is reflected in the Magpie Madrigal Society founded in 1866 to perform 16th- and 17th-century madrigals and contemporary works, some composed for it. It was closely associated with the Royal College of Music, and was active until 1911.

The growing popular audience for classical orchestral music was wooed by a series of concerts by leading German conductors. In 1879, Hans Richter's Orchestral Festival Concerts (later known as the Richter Concerts) began to offer the first sustained challenge to Manns. In 1884 Henschel, having resigned the position of first conductor of the Boston SO, began the London Symphony Concerts. For 11 years they introduced innovative repertory. Smaller-scale performances received a further stimulus with the opening by the piano makers of the 500-seat Steinway Hall (renamed Grotrian Hall in 1925) and, more significantly, Bechstein Hall in 1901.

By the 1880s broader audiences were introduced to classical music. Earlier educational initiatives had been concerned with choral music. A new phase in the popularization of instrumental music began with the People's Concert Society formed in 1878 with the aim of 'increasing the popularity of good music by means of cheap concerts'. The essential feature was the maintenance of high artistic standards and the programmes were closely modelled on those of St James's Hall. The concerts were held in various disadvantaged parts of London including the People's Palace in the East End and 1d charged for most seats. The operation relied on artists giving their services or taking nominal fees and was partly supported by subscription. The concerts lasted well into the 20th century. The Vocal and Instrumental Concerts of the South Place Ethical Institute, Finsbury, began in 1887 with free admission and a silver collection. In the first season there were seven concerts, in the second 13 and by the third season concerts were held weekly through the winter. When Conway Hall was built for its use in 1927–8 it was not licensed, so the South Place Concerts Society was formed for members only, thus breaking the tradition of free admission. It became an important showcase for young artists, soloists and chamber groups. The Oxford House Choral Society was founded in 1898 at Oxford House, the Oxford University Settlement in Bethnal Green, to give East Londoners the opportunity to take part in choral music. It gave regular concerts in the Excelsior Hall. In 1903 it appeared at St James's Hall and gave an annual concert at Queen's Hall from 1904 to 1921, and afterwards at St Martin-in-the-Fields.

(iii) 1900–1945. With a range of choral, orchestral, solo and chamber music firmly established at St James's Hall, the Royal Albert Hall, the Crystal Palace and smaller venues, central London still lacked a high-quality symphony orchestra performing a wider repertory, including new music. This came about through the opening in 1893 of the Queen's Hall (fig.40), comprising a large hall of 2500 and a smaller hall of 500. Its first licensee, Robert Newman, sought a popular audience for good-quality orchestral music and from 1895 arranged a series of promenade concerts with the newly formed Queen's Hall Orchestra in the summer at cheaper prices when other concert series were not available; the initiative reflected a new respectability for the promenade concept since the Monster Concerts of Jullien; admission to both the standing room and the body of the hall and to most of the seats was far cheaper than at any other concerts. With Henry Wood as conductor from 1895 until 1941, the concerts took over an educational role which connects 19th-century concert life to modern times. The first programmes still reflected the traditional mixed content, with a 'serious' first half and a popular second with ballads and instrumental solos, but gradually a modern structure emerged. Like Manns, Wood achieved his results by a combination of good training and regular contact



40. Programme for a concert at the Queen's Hall, 30 April 1921

with his players, who played every night of the week except Sunday for a ten-week summer season.

The new hall and concerts symbolize the beginnings of a new era. Following the disbanding of the Crystal Palace Orchestra and final closure of the Saturday Popular Concerts, St James's Hall closed in 1905. Henceforth, serious music lovers could choose from a cluster of venues in central London, custom built and often more efficiently managed than in the past as regards tickets, seating, ventilation and general facilities. It also reflected the growing interest in orchestral music, whereas no new choral venues appeared or societies were formed. Most prominent were the appearance of celebrity solo performers. With the piano culture now at its apogee, the new concert rooms of piano manufacturers offered frequent recitals enabling such houses as Broadwood and Erard to promote visiting celebrities. Thus concert life and the exploitation of brand names – concert instruments prominently labelled – were sustained almost continuously through the year at Bechstein Hall, Steinway Hall and Aeolian Hall (pianola makers). As the main source of concert hall income shifted from subscriptions to tickets for individual concerts, crass profitability was sometimes preferred to social exclusiveness. Chamber music, long the preserve of the most educated musical class, was dominated by the concerts of the Joachim Quartet until his death in 1907 (the concerts were held in St James's Hall until 1905). The work of the Joachim Quartet was continued by the Classical Concert Society (1908–22).

Documentation is still inadequate to chart the full range of music performed, types of audience, and locations during this period of rapid commercial development and population growth. The 19th-century obsession with Beethoven and Mendelssohn continued, along with the establishment of a limited core of Haydn and Mozart and of familiar operatic overtures and Wagnerian extracts 'in bleeding chunks'. Wood made his mark with exotic French and Russian additions and in difficult modern scores, most notably Schoenberg's Five Orchestral Pieces in 1912. Additionally, Richard Strauss was welcomed as a celebrated composer and conductor, and Elgar made strides as the outstanding representative of the English musical renaissance.

Choice of 'early music' still reflected acceptable 19th-century taste, and the later 20th century's emphasis on historical repertory such as Bach's Brandenburg Concertos or Mozart's piano concertos was still not apparent. Purcell, the bicentenary of whose death had been celebrated in 1895, was once again forgotten in performance as opposed to study, and Vivaldi was not yet known to the public. But programmes were beginning to relinquish Victorian excess, with shorter menus of overture, concerto and symphony, and perhaps a newly popular tone poem.

One sign of the broadening market is the fact that performances of serious music were not confined to conventional venues. For example, London's first encounter with *Parsifal*, in June 1913, was a truncated version without singers as part of the Coliseum's music-hall offerings. Beecham's innovatory Sunday concerts, with a new orchestra recently acclaimed in Berlin and such novelties as the violin concertos of Weingartner and Busoni, with Kreisler and Szigeti as soloists, took place at the Palladium. Throughout the year there were no longer significant gaps in the concert calendar. Some music was available at Easter, and the summer months were filled by a prodigious list of proms: 61 concerts between mid-August and late October. The *Annual Register* reported a prom season 'by far the most prosperous ever yet enjoyed . . . . Night after night the house was literally packed by enthusiasts'. Most popular was Wagner, whose 'emotional fervour & dramatic intensity . . . make a strong appeal to those who wage the fight of life' (*Athenaeum*).

In an age of cheap labour and large demand, impresarios and highly paid and promoted artists flourished. An impresario's largesse could be indulged in an orchestra where about 100 players was the norm for any music, regardless of period or style. All were men, except for an occasional harpist, though plenty of women players were available: hence an occasional indulgence in the novelty of a ladies orchestra. Top violinists and pianists (there were not yet stars on such other instruments as the cello) were recognizably new, despite superficial resemblance to the obvious precursors, Paganini, Liszt and Anton Rubinstein. The new breed, epitomized by Paderewski, performed with an extravagance of tone, interpretative flair, gesture and pecuniary expectation which was variously attributed to genius, national temperament, manipulation by grasping agents, transatlantic influence and the response of vulgar audiences. In similar mould there were new virtuoso conductors, with Nikisch as exemplar, whose interpretations of familiar classics brought profitable acclaim – even to the innovative extent that concerts could succeed without a soloist. All the same, visits by high-quality foreign orchestras stood out, such as Newman's invitation of the Colonne Orchestra and the appearance of the Meiningen orchestra under Steinbach in 1902. Smaller ensembles drew upon similar repertory in programmes which were usually a ragbag, even when carried by an artist of distinction. Few serious musicians could yet attract a sufficient audience without the 'assistance' of a singer or contrasting instrumentalist to provide diversity or light relief. The programme of a violin recital would normally include a concerto and 'solo' Bach, both with piano accompaniment. Singers rarely avoided Melba's sound advice to 'sing 'em muck' – and not only in the outback or provinces – along with morsels of lieder, opera and art song. The genteel parlour entertainments of a dominant piano culture, with its dependent economics of music publishing – royalty ballads and music-hall songs, 'effective' piano pieces, even recitations – were still common enough in Wigmore Street. Kreisler might play at Chappell's ballad concerts in Queen's Hall, but on the same occasion Gervase Elwes would sing a new setting of *Lead Kindly Light*.

The potential audience was immense: a vast metropolitan population, enjoying increased leisure and purchasing power, and a measure of recent emancipation from the Sabbatarian constraints which had until recently denied access to the pleasures of a 'continental Sunday'. Dispersal from workplace to suburbia was offset by the opportunity to return provided by cheap efficient public transport. Such new forms of public entertainment as the music hall already exercised a huge mass appeal, and hopes were expressed that serious music might be similarly marketed, for patronage and subsidy were virtually non-existent, in the guise of 'respectablizing' entertainment by raising its tone for family consumption. More central to music's need was Robert Newman's express intention, as he told Henry Wood, to recruit new custom 'by easy stages . . . raising the standard until I have created a public for

classical and modern music. Similar hopes for stable audiences, committed to music itself rather than to evanescent fashion, doubtless underlay a rapid proliferation of institutions and events during the first decade of the 20th century. A rash of orchestras, with misleading flags of stable identity, was one such excrescence. The London Symphony Orchestra (LSO, 1904) was founded as a players' cooperative in defiance of Wood's attempt to raise standards by challenging the deputy system in his Queen's Hall Orchestra (1895). Hans Richter conducted the orchestra's inaugural concert at the Queen's Hall on 9 June 1904. There followed, in rapid succession, the Royal Albert Hall Orchestra (1905), the New SO and the Beecham SO (1909), all with access to an overflowing pool of players. None could offer enough secure employment to guarantee that long-term commitment and regular rehearsals which would have been conducive to ensemble and style, as with the best continental and American orchestras. At symphony concerts a London tradition of inspired sight-reading became deeply entrenched, even a source of pride, with conductors learning to cope.

By 1913, the last year of peace, it was a journalist's commonplace to marvel at or deplore the excess of London's musical calendar, ranging from rapturously received first English performances of *Der Rosenkavalier* to polite interest in Dolmetsch's clavichord. It made 'the head swim' exclaimed the *Daily Telegraph*, which carried notices of 50 concert and opera performances in a week, declared that 'efforts to create audiences . . . are useless' and doubted that all this activity 'denoted a musical nation'. A typical week began on Sunday 18 May with two afternoon concerts. At the Palladium the National Sunday League provided 'light orchestral music' with Yvonne Arnaud, musical comedy star and conservatoire pianist, in the Grieg Piano Concerto, and an 'immense audience' invaded the Albert Hall to hear Maggie Teyte, Kreisler and Backhaus, the latter in Grieg's Piano Sonata. On Monday an afternoon recital at the Aeolian Hall was followed by evening concerts at the Queen's, Bechstein and Steinway halls. On Tuesday afternoon Bechstein Hall offered a piano recital by the newcomer Artur Rubinstein; Aeolian Hall a vocalist with harp; and at Queen's Hall Casals, Thibaud and Bauer attracted a small audience because trios were 'seldom played'. That evening vocalists at the Aeolian and Bechstein halls probably fared similarly, if only because the week's attractions at Covent Garden included Caruso in *Pagliacci* and Destinn and Scotti in the latest novelty, *Tosca*. On Wednesday there were three afternoon and four evening concerts of no great account (one conducted by Serafin), but on Thursday afternoon, in addition to a singer at the Bechstein Hall, Teyte was at the Queen's Hall for 'barely an hour' with two intervals, in Debussy 'perfectly sung' and 'paltry American songs only fit for a ballad concert' (*The Times*, 23 May 1913). That evening a Wagner centenary concert at the Albert Hall, a violinist at the Steinway, and vocalists at the Bechstein and Aeolian entertained those who could not attend Melba's 'rentrée' in *La Bohème* at Covent Garden. On Friday afternoon, while Isolde Menges played the Brahms Violin Concerto with Nikisch at Queen's Hall, the London String Quartet occupied Bechstein Hall; and that evening the LSO were in the large venue while Comtesse Hélène Mersztyn gave a piano recital at the Aeolian. Saturday afternoon offered only the Wessely String Quartet and a piano recital by Egon Petri.

When London's musical life was torn apart by war, a surfeit of musical events was followed by dearth. The open international market was disrupted by the removal of 'enemy' performers, and such leading contemporary composers as Richard Strauss got short shrift. But despite 'Hun-baiting' by some hitherto obscure piano makers and a measure of muck-racking journalism, with Bechstein Hall a significant casualty, there was remarkably little concession in repertory to nationalistic sentiment: the old masters, including Wagner, remained in central place. The return to peace in 1918 brought 'business as usual' back to music, with a flood of returning soloists seeking London platforms. But there was little sign of that loyal audience which Newman and enthusiasts for the musical appreciation movement had hoped to build. The rapidly growing suburbs provided their own centres of entertainment, one form of which, the cinema, soon engulfed all others. The omnipresent 'silent' cinemas were invariably accompanied by continuous music – much of it standard classics – and employed the overwhelming majority of professional instrumentalists. Their influence upon the education of future audiences held promise; but the immediate effects on concert life were less auspicious, notably in the quality of orchestral playing. The demand for rank and file players was buoyant as never before; but foreigners were excluded by work permit regulations, and women instrumentalists, who had entered and even led orchestras in wartime, were no longer welcome. When Newman died in 1926 it seemed likely that even the Queen's Hall would become a cinema. If that calamity, avoided only by the BBC's intervention, best symbolized the immediate crisis in concert life, its deeper malaise was recognized by many contemporaries in 1927, when a visit by Furtwängler's Berlin PO demonstrated what was lacking in routine London performances. Another notoriously public incident was when Schnabel explained in a letter to *The Times* that a Mozart concerto had been inadequately prepared and that his offer to subsidize rehearsals was nullified by the use of deputy players. Thus were London standards mocked until, quite suddenly, the rot was stopped.

Standards of orchestral playing in London were transformed within a few years by a transformation of the city's musical environment. The successive blows dealt by 'talking' cinema, the slump and long depression, and the slower but relentless collapse of the old piano culture, cumulatively destroyed employment opportunities for the vast majority of musicians. Henceforth orchestras could be selected with relentless discrimination, then rehearsed and disciplined as never before; and there were conductors with the skill and will to exert such command. Similarly unprecedented was the beginning of substantial patronage for music, with long-term commitment and lofty ideals, again for the spread and improvement of musical taste. In 1930 the BBC created Britain's first permanent symphony orchestra with full-time contracts, while a society for the promotion of contemporary music was founded in London in 1931 as the Macnaghten Concerts. The following year Beecham established the London Philharmonic Orchestra, with contracts less exclusive, but sufficient to ensure stability for the decade. Its legendary first concert – Berlioz's overture *Le carnaval romain*, Mozart's Prague Symphony, Delius's *Brigg Fair*, Strauss's *Ein Heldenleben* – took place after 12 rehearsals and, as Ernest Newman wrote, informed 'you Londoners. . .

what an orchestra ought to be like'. Beecham's patronage came in part from the traditional but short-lived support of wealthy friends, its departure demonstrating the evanescence of such funding. Far more significant, for this enterprise and for the whole future of professional music-making, was the recording industry, now firmly based in London and, with the new electrical process, capable of financing, exploiting and documenting London's orchestral revolution: gramophone records amply demonstrate the new quality of playing. London concerts generally became more selective in repertory with less resort to the ragbag and second-rate; many recitals attempted some kind of austere balance; ballad concerts abandoned the metropolis, and even remnants of the Victorian parlour culture began to fade into oblivion.

With the disruption of war in 1939, cultural euphoria became fashionable with images of Myra Hess at the National Gallery and ordinary men and women uplifted by Beethoven's Fifth Symphony. The permanent audience for concerts, long coveted, was now thought to be attainable through the influence of responsible broadcasting and the gramophone. A plethora of concerts – in cinemas as well as the Queen's Hall until its destruction in 1941 and the Albert Hall thereafter – may have consisted mostly of a handful of Classical and Romantic works (the repertory of piano concertos now including ersatz cinema products) read at sight by scratch orchestras. But, it was claimed, indulgent repertory and performance could be attributed to wartime exigencies. The peace would offer utopia with, at long last, commitment from government and adequate licence.

For further information on institutions and venues, see *Grove6*.

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VII. Musical life since 1945

1. Introduction. 2. Opera. 3. Concert life: (i) Postwar consolidation, 1945–60 (ii) New repertories, 1960s–mid-1980s (iii) Diversity and marketing initiatives from the mid-1980s. 4. Contemporary music. 5. Early music. 6. Popular music theatre: (i) Theatres and associated genres (ii) Influences on repertory (iii) International significance.

1. INTRODUCTION. The determined resumption of London's musical life after World War II re-established the pattern of mainstream professional concert and opera performances that had been in place during the inter-war years. This was maintained throughout the second half of the 20th century, despite the fact that during this period the musical environment changed radically. In that time the cultural assumptions on which the traditional pattern of musical life was based, together with the social, intellectual, economic and technological circumstances from which it developed, were subject to continuous challenge and modification. Yet the consequences of this process have largely been accommodated within traditional concert protocols, suggesting that the very familiarity of these conventions may have been a significant factor in their retention. London's musical life in this period was marked by two separate cultural upheavals, each associated with very different economic circumstances. The first of these occurred in the early 1960s, a period of radical thought at a time of public prosperity, as a strong reaction against the British musical status quo, characterized by a surge of interest in the alternatives offered by the avant-garde and historical repertories. The second, a postmodernist reorientation that gathered pace during the 1980s, asserted the principle of cultural relativism. By the early 1990s the canonical works of the traditional concert repertoire had lost their customary pre-eminence and were increasingly obliged to vie for audience attention with works from other musical traditions. The stock-market reversal of October 1987 initiated a deep economic recession in Britain; following abruptly from a period of growth and financial optimism, this generated a strong sense of economic deprivation and inequality in parts of London, spurring some minority ethnic groups to reassert their cultural identity through various art forms. The new climate of cultural pluralism encouraged the higher profiling of these and other popular traditions, so undermining long-held assumptions as to the appropriate beneficiaries of arts subsidy.

The postwar introduction of public subsidy for the performing arts was perhaps the most important single innovation of the period for music provision in London. The ARTS COUNCIL OF GREAT BRITAIN was established in 1946 to provide government subsidy at arm's length from government control. The Council's function followed from the morale-boosting work of the Council for the Encouragement of Music and the Arts (CEMA) and the Entertainments National Service Association (ENSA), whose sponsorship of orchestral and operatic performances during the war had generated an important new audience for classical music. The Arts Council's Royal Charter specified that it should 'increase the accessibility of the fine arts to the public' and 'improve the standard of execution of the fine arts'. For the first time, some of London's opera and ballet companies and orchestras received continuous public funding in place of sporadic private patronage, and the Arts Council provided the funds to establish a permanent opera company (later the Royal Opera) at Covent Garden, retrieving the building

from its wartime role as a dance hall. Also important was the 1948 Local Government Act, which enabled discretionary arts expenditure by local government; this helped to fund the London orchestras (channelled through the London Orchestral Concerts Board) and allowed growth in the range and scope of London's music festivals. Some 40 years later, however, the growing diversity in the city's artistic and musical culture generated public debate about the basis on which the Arts Council subsidized the arts. The agreement to broaden criteria for grants to the arts came just at the time of imposed constraints on public sector spending. One consequence was increased reliance by music organizations, especially the four contract London orchestras (the LSO, the RPO, the Philharmonia and the LPO) on business sponsorship as a primary source of funds. Such sponsorship is subject to changing circumstances and thus less secure in the long term.

The permanence and quality offered by the recorded format in the late 20th century effectively changed the economic basis of London's concert life. Where the financial basis of the commercial aspect originally lay in the inseparability of the performers' action and the musical sound, technology has made the performance into a vendible commodity completely independent of the point of origin. This produced the paradoxical situation where royalties generated from the sales of recordings were needed by London orchestras to subsidize their concert appearances; box-office revenue was simultaneously being reduced because the repertory was more cheaply and conveniently available in recorded form. Although this was a universal situation, London's abundance of professional performances accentuated its impact on concert life. For example, in 1993–4, recordings accounted for 28% of the four London contract orchestras' total schedule, with concert performance at 27% Another factor at play was the technology of the transistor radio and the electric guitar that had fuelled the rise of the pop youth culture of the 1960s; musical taste was fragmented away from the popular orchestral classics, an important element of CEMA and ENSA programmes. However, recording and broadcasting also affected concert life in directly musical ways, particularly in the higher standards they set for live performance, and the influence they exerted on musical fashion. The BBC's London presence (continually expanding from its pre-war basis), in the form of its orchestras, particularly the BBC SO, the Henry Wood Promenade Concerts and its studio recordings, made it a major contributor in London's music provision overall, and the single most influential arbiter of taste there in the late 20th century.

2. OPERA. World War II silenced opera at Covent Garden from 1940 until 1945. Sadler's Wells Opera continued presentations at the New Theatre and returned to its own theatre in 1945 with the historic first performance of *Peter Grimes* (under Reginald Goodall, with Peter Pears in the title role). Covent Garden had a visit from the S Carlo Opera of Naples before its own combined opera and ballet companies presented Purcell's *The Fairy Queen*. Ballet and opera henceforth shared the theatre equally. The new financial factor in British operatic promotion was the steady provision of state subsidy to opera through the Arts Council. Both the Covent Garden Opera Company (as the postwar company was called until its change in 1968 to Royal Opera) and Sadler's



41. Open-air audience at a BBC Prom in the Park, staged in Hyde Park in September, concurrently with the Last Night of the Proms at the Royal Albert Hall

Wells Opera (in 1974 renamed English National Opera) remained dependent on it. A continuity of management was established for both companies, which henceforth dominated the London opera scene.

There was hardly any challenge from speculative impresarios between the Stoll Theatre seasons of Italian opera of 1946–8 and the arena-style performances of *Aida* (1988) and *Carmen* (1989) presented by Raymond Gubbay at Earls Court to audiences exceeding 14,000, and later similarly at the Royal Albert Hall. There were also a few short-term productions of a more specialized nature, including transfers from New York of Menotti's *The Medium*, *The Telephone* and *The Consul* (Aldwych Theatre, 1948; Cambridge Theatre, 1951), and Gershwin's *Porgy and Bess* (Stoll, 1952).

The Sadler's Wells repertory established a firm foothold for opera in English, while at Covent Garden a brief foray into opera in English translation gave way to the pre-war ideal of international opera in (mainly) the original languages. Among composers whose new works were given at Covent Garden, from Vaughan Williams to Alexander Goehr, were Britten (*Gloriana*, *Billy Budd*) as well as Tippett, who with three operas established the most conspicuous presence; Birtwistle's *Gawain* was one of the very few contemporary English operas to be regularly revived. Sadler's Wells (later the ENO) gave new British works by Birtwistle, Peter Maxwell Davies, Bryars and others. Of non-British composers after Stravinsky, Henze was the best represented in London, from *Boulevard Solitude* (New Opera Company, 1962) to *We Come to the River*, a Covent Garden commission produced in 1976, and *Der Prinz von Homburg* (ENO, 1996). The Royal Opera also presented the first British performances of Stockhausen's *Donnerstag aus Licht* (1985) and Berio's *Un re in ascolto* (1989). The ENO staged Ligeti's *Le Grand Macabre* (1982), Glass's *Akhnaten* (1987) and Schnittke's *Life with an Idiot* (1995).

Homage to the Second Viennese School was belatedly paid with the first British productions at Covent Garden of *Wozzeck* (1952), *Moses und Aron* (1965) and the complete *Lulu* (1981, under Colin Davis). Hindemith's *Mathis der Maler* (1995) and Pfitzner's *Palestrina* (1997, following the first British production by Abbey Opera in 1981) were also given at the Royal Opera. Russian opera of the Soviet era included Shostakovich's *Katerina Izmaylova* (Covent Garden, 1963), Prokofiev's *The Fiery Angel* (New Opera Company, 1965) and *War and Peace* (ENO, 1973).

Handel's operas, previously confined to rare and specialized revivals, now earned a more general exposure, from Covent Garden's *Alcina* with Sutherland (1962) to the ENO's *Semele* (1999). Until the mid-1970s, the heroic castrato parts were reallocated to tenors. Thereafter such roles, along with the castrato roles in Mozart's *Idomeneo*, *La clemenza di Tito* and *Mitridate*, were usually restored to original pitch, either by female impersonation of the male characters or by the employment of countertenors, among whom James Bowman won prominence. London was, however, slow to adopt the operatic use of period instruments. Covent Garden's first hearing of such instruments was a performance of Rameau's *La princesse de Navarre* in 1977 by the English Bach Festival. Under the musical direction of William Christie, Covent Garden staged a revival of Purcell's *King Arthur* (1995, including the complete spoken parts), as well as Rameau's *Platée* (1997).

An increased interest in Baroque opera by no means diminished the taste for Wagner. The *Ring* was regularly staged at Covent Garden (notably under Solti); Sadler's Wells Opera (since 1968 at the much larger and more central Coliseum) presented an important new production under Goodall. The appointment of Bernard Haitink as the Royal Opera's music director in 1987 brought renewed prominence to Wagner's works with an acclaimed revival of *Die Meistersinger* (with John Tomlinson as Sachs) and a controversial new production by Richard Jones and Nigel Lowery of the *Ring*.

In 1994 the Royal Opera launched a 'Verdi Festival' under the auspices of Edward Downes with the aim of presenting all of Verdi's operas by 2001. These included concert performances of rarely heard early works such as *Il corsaro* and *Giovanna d'Arco*, as well as a joint production with the Paris Opéra Bastille of *Don Carlos* (in French, with Roberto Alagna in the title role), both versions of *Simon Boccanegra*, and *Stiffelio* and Verdi's later reworking of this opera as *Aroldo*.

The postwar era brought stars such as Hotter (1947), Geraint Evans (1948), Christoff (1949), Gobbi (1950), Callas (1952), Sutherland (1952) and Bumbry (1963) to London. During the following decades a number of international stars regularly returned to Covent Garden, among them Pavarotti, Domingo and Kiri te Kanawa. The 1980s and early 1990s saw many British singers leading major productions at both opera houses, notably Felicity Lott, Ann Murray, Thomas Allen, Philip Langridge, Anthony Rolfe Johnson and John Tomlinson. Among conductors Carlos Kleiber, Solti, Kubelík, Kempe and Haitink exercised decisive authority, as did Colin Davis, Charles Mackerras, Mark Elder and Edward Downes, whose careers embraced both London opera houses. To Kubelík and Mackerras is particularly due the important British cultivation of Janáček, while Mackerras's conducting of *Le nozze di Figaro* (Sadler's Wells, 1965) was an early instance of an 'authentic' approach in such matters as articulation and ornamentation.

Above all, however, this was the era when the stage director took on an increasingly conspicuous role. At Covent Garden the arrival of Visconti (1958) and Zeffirelli (1959) had a notable impact, as did the work of Peter Hall from 1965. At the ENO David Pountney, Jonathan Miller, Jones and Lowery staged similarly distinctive, if perhaps more controversial, productions from the 1980s. The greater freedom claimed by the director (including the choice of stage designer) brought a widespread departure from the more or less literal staging that had previously been the norm. The importance of the director's 'concept' which overlaid the original libretto could result in drastic transformations of varying artistic cogency. At the ENO, an updated *Hänsel und Gretel* (Pountney) and a 'de-Japanned' *Mikado* (Miller) were successful, while the Napoleonic setting for Cherubini's *Medée* at Covent Garden in 1989 (London's first staging with authentic French spoken dialogue) was a much derided example.

The tightening of the national economy in the 1980s caused financial worries and an increased drive to find private sponsorship. By the mid-1990s financial mismanagement, the long-term reduction in government funding, and the image of opera as 'élitist' placed the future of the art form in London, and more particularly of the Royal



42. Interior of the Vilar Floral Hall, Royal Opera House, Covent Garden, March 2000, following the restoration by Dixon Jones BDP

Opera, in serious doubt. The institution of lottery grants to assist capital building projects only partly alleviated such uncertainty. The additional resources aided the redevelopment of the Royal Opera (commenced in 1997), provided the ENO with funds for a site feasibility study and a stabilization grant, and enabled the construction of the new Sadler's Wells Theatre (reopened 1998 for dance and opera). But they also engendered a greater degree of public scrutiny and calls for broader access to opera in return for continued subsidies. Changes in management at both the ENO and the Royal Opera in 1998 introduced some degree of financial and organizational stability. Throughout this troubled period opera remained richly varied. The Royal Opera, performing at several venues while its own theatre was being refurbished, mounted its first production of *Paul Bunyan*, as well as a revival of *I masnadieri* at the Edinburgh Festival and in Germany (the planned London production had to be cancelled), and various concert performances including *Parsifal* (with Domingo) and Boito's *Mefistofele*. The ENO staged new productions of *Parsifal*, *Der fliegende Holländer* and Musorgsky's *Khovanshchina* and *Boris Godunov*, as well as the first British staging of Zimmermann's *Die Soldaten* (1996). Repeat visits to London by the Kirov Opera under Gergiyev brought concert performances of works by Prokofiev, Tchaikovsky and Shostakovich.

3. CONCERT LIFE. Between 1945 and the end of the 20th century, London's concert life was transformed by a considerable expansion and diversification of repertory on one hand, and a progressive decline in concert attendance on the other. This evolution falls into three distinct phases. The first 15 years saw the determined resumption of pre-war patterns: performances of a narrowly-drawn orchestral repertory of canonical (or exemplary) and popular works, enhanced by the visits of major international musicians who were eager to resume their London appearances. In the second phase, initiated by the 1960 Henry Wood Promenade Concerts (the first season planned by William Glock, newly appointed as controller of music at the BBC), innovatory programming incorporated new repertory drawn from modernist and early music, complemented by the exploration of unfamiliar works by the central composers. In the third phase, from the 1980s, London's culturally diverse population began to generate alternative experiences in the shape of world musics, 'crossover' and new age concerts, while improvements in the quality and available range of recorded music meant that people relied less and less on the concert as their main means of enjoying music and expanding their knowledge of it. Musical organizations attempted to counter declining interest through programming and marketing initiatives designed to make concerts more attractive and informal to new and younger audiences.

(i) Postwar consolidation, 1945–60. After the war London's orchestras had to adjust to the return of players from the armed forces and to recruit new members. By 1949 there were three full-time concert orchestras – the LSO, the LPO and the BBC SO – and three giving occasional concerts: Walter Legge's Philharmonia (primarily an EMI recording orchestra), Beecham's RPO (initially making recordings and serving the Royal Philharmonic Society's concerts), and the ad hoc New London Orchestra (centred on the New London Opera Company). In addition, a few chamber orchestras presented Baroque or Classical repertory (the former still very little played and usually in performances of symphonic dimensions) and occasionally new works; these groups included the Jacques, the Kalmar, the Boyd Neel, the Goldsbrough (now the English Chamber Orchestra) and the newly formed London Mozart Players.

Some cinemas also doubled as concert venues immediately after the war. The bombing of the Queen's Hall in May 1941 had destroyed London's most important orchestral and choral concert venue. The Promenade Concerts were switched to the Royal Albert Hall, where they remained through the rest of the century. The Central Hall in Westminster provided the main alternative venue until the building of the Royal Festival Hall (1951), which was a principal site for the Festival of Britain. It was initially unpopular because of its location (on the south bank of the Thames), its overall appearance and its dry acoustic.

Writing in 1949, Ralph Hill argued that an overprovision of concerts featuring the standard classics and popular repertory meant that the average audience attendance for each was low, and that except for the Promenade Concerts the BBC SO should restrict itself to

specialist works beyond the financial scope of the commercial promoter. Hill also ascribed lower audiences to the high price of concert tickets for the younger and older age groups (the same groups that had been attracted by ENSA and CEMA's concerts during the war) and to the difficulty for suburban travellers of attending the inconvenient Royal Albert Hall location at the later starting time of 8 p.m. instead of the 6 or 7 p.m. of wartime concerts. Orchestral programmes of the period were conservative, relying on frequent performances of core works. The most performed composers in the 1948–9 season were Beethoven (including 15 performances of the 'Eroica' Symphony), Mozart, Tchaikovsky, Brahms, Elgar and Wagner; the menu of overture, solo concerto and symphony followed the pre-war pattern. Concerts in the 1950s virtually ignored the European and American avant garde and the work of the Viennese serial composers. (It is perhaps notable in this context that the rising generation of major British composers – Harrison Birtwistle, Peter Maxwell Davies and Alexander Goehr – and the new music enthusiasts John Ogdon and Elgar Howarth chose to study in Manchester rather than London.)

(ii) New repertories, 1960–mid-1980s. Musical modernism had its first real outlet in London when William Glock joined the BBC as controller of music in 1959, with responsibility for the Promenade Concerts from 1960 to 1973. Glock took a radical and innovatory approach to programming and repertory, encouraged a new generation of British performers in early and contemporary music, raised standards in the BBC SO and recruited Pierre Boulez as its chief conductor in 1971. The effect was to revitalize London's concerts, to bring the city's experience of the avant garde into line with that of European and American centres of musical culture, and to open up new opportunities to young British composers.

Several Arts Council reports in the 1960s and 70s alleged orchestral overprovision in London, though it was not until the 1990s that the question was seriously addressed and note taken of the decline in audience numbers that had by then gone on for decades. For example, the optimistic tone of Lord Goodman's Report of the Committee on the London Orchestras (1965) was in direct conflict with the decrease in audience size outlined in its statistical appendix. While Goodman acknowledged that 'too many concerts are played to halls which are half empty or worse', he was proud that London provided 'music on a scale befitting a great metropolis', and considered that the point at issue was 'whether the potential demand [of audiences] is fully exploited', rather than presenting concerts 'in the right places and in the right way'. However, the inescapable conclusion of the report was that 'present work available justifies the existence of rather more than three but less than four orchestras'.

The Royal Festival Hall (fig.43) became more central to London's concert life and accepted as an international venue. In 1967 came the addition of the Queen Elizabeth Hall and the Purcell Room to the South Bank site. As well as these and the Royal Albert Hall, concert venues in use in the 1960s included several cinemas, a variety of inner and outer London town halls and the Fairfield Hall in Croydon; open-air concerts were given at the Crystal Palace, at Kenwood House on Hampstead Heath and in other parks.

(iii) Diversity and marketing initiatives from the mid-1980s. Only 20 years after the Goodman report, London's concert life presented a very different face. The most exciting programmes were being given by new and revived chamber orchestras, specialist ensembles and choirs: the London Sinfonietta, the Nash Ensemble, the Fires of London and Lontano in 20th-century music; the Academy of Ancient Music, the English Concert, the Taverner Consort and Players, the London Baroque Orchestra, the Monteverdi Choir and the Tallis Scholars in historical performance and early music; the Academy of St Martin-in-the-Fields, the London Mozart Players, the City of London Sinfonia, the Orchestra of St John's, Smith Square and the English Chamber Orchestra in the mainstream repertory. Out of 1244 works performed in London in the 1991–2 season, only half were composed before 1900, while about 100 were written after 1982. The disadvantage of this diversification was that it tended to polarize the audiences attracted to different types of event; another threat to audience size was posed by small independent record companies taking advantage of the new, cheaper digital technology to broaden and diversify their repertoire. The cost of tickets and travel provided mounting disincentives to concert attendance, as did certain concerns of urban life: location, parking and personal safety.

The interaction of these factors meant that by the late 1980s a high priority had to be given to marketing concerts in ways that would attract specifically targeted audiences. The abolition of the Greater London Council and the winding up of the London Orchestral Concerts Board in 1986 left a vacuum in the capital's management structure. Greater London Arts (later the London Arts Board) was established, and the Arts Council also created an independent governing board with responsibility for artistic policy at the South Bank Centre as a whole. The centre, no longer simply a space for hire, became an integrated complex and the initiator in programming events and repertory around its resident orchestras and ensembles. This approach has been characteristic also of the Barbican Centre (opened 1982), which receives an annual subsidy from the City of London; both these venues have emphasized thematic programming of concerts and festivals, designed to link the work of the resident groups, a strategy that has helped to market the events and to generate audience interest. Major thematic festivals have included 'Mahler, Vienna and the 20th century' and 'Tender is the North' at the Barbican, and composer series at the South Bank. The significance of education for audience-building was boosted by the 1992 National Curriculum in music, with practical involvement in composition and performance replacing traditionally passive music appreciation. One technique has been to pair concerts and appropriate education projects, with children composing or improvising pieces under the influence of a programmed work, often supervised by orchestral players. Sometimes the results of these workshops were presented in conjunction with the concert performance.

In 1994 a *Review of National Orchestral Provision* was produced jointly by the BBC and the Arts Council, a conjunction that acknowledged the BBC's status in concert life. The BBC's role was now held to be not only the familiar one, 'to foster the growth of the art form', but also 'to keep the widest possible repertory of great music



43. Royal Festival Hall on the South Bank, designed by Leslie Martin and others, opened 1951

in performance'. While the review stated that 'orchestral music continues to dominate concert-giving in this country and draws larger audiences than any other [single] area of classical music', London's own musical diversification has made concert life there less reliant on symphony orchestra provision than any other city in Britain, and the question is less of provision and more of attendance. The fact that the growth in the Proms' audience during the 1980s and 90s was matched by decline at the Royal Festival Hall points to the special attraction of the Proms series (including its programming of new or unfamiliar works) and the significance of an identifiable profile for successful concert marketing. The location of the Barbican in the City of London confirmed the postwar shift in London's musical axis away from the surrounds of Oxford Circus, with only the Wigmore Hall and the BBC's Broadcasting House concert hall remaining in an area that had previously dominated the city's musical life since the 18th century. The Wigmore Hall, the traditional venue of solo and chamber music recitals, has experienced a revival because of its carefully themed concerts and choice of artists. It was managed by Westminster Council until it closed for refurbishment in the 1991–2 season and is now a trust. Meanwhile, individual promoters including Victor Hochhauser and Raymond Gubbay have met the niche market demand for 'spectacular' performances of such popular orchestral classics as Tchaikovsky's *1812* overture, many at the Albert Hall. Outdoor concerts, for example at Kenwood House, continue to attract strong support.

It has become clear that the single core audience for art music concerts which survived into the postwar years had ceased to exist by the century's end; it has been replaced by a variety of smaller audiences with more focussed areas of musical interest which may nonetheless sometimes converge, as for events featuring famous performers. It is probably the cheapness, convenience and variety of recorded and broadcast music that presents the biggest threat to the health of London's concert life; more pervasively than ever before, music faces questions about the relevance of live concert performance to its essence as an art form.

4. CONTEMPORARY MUSIC. The contemporary (or 'new') music spectrum in London in the late 20th century reflected in full the fragmentary nature of composition of the period, with its bewildering abundance and frequent interaction of written and improvised styles. While the contemporary mainstream has been able to define and develop itself largely within the existing concert and funding structures of musical life, other types of contemporary music such as experimental music, electro-acoustic and some 'crossover' or 'fusion' styles have tended to assert themselves outside these frameworks, showing their musical and sometimes political independence.

London concerts did not sustain ventures into the modernist and avant-garde music of Europe and North America until the 1960 Promenade Concert season, the first planned by William Glock (see §3 above). This contact was to change London's musical life in several important respects. First, it turned London from a provincial to an international centre of contemporary music. Secondly, the performance demands and different musical attitudes of the new music repertory generated a number of specialist ensembles, while injecting a fresh set of challenges for established orchestras. Third, it changed and revitalized the repertory given at London concerts. Fourth, interest in contemporary music was a prime mover in the rise in the number and quality of London's music festivals. All these factors established London as a productive centre for freelance composers. This helps to account for the fact that in London most contemporary music of the more traditional British kind was from the 1960s eclipsed under the welter of new musical influences, except for such specialist consumers as the Anglican Church.

Another factor that fuelled the work of both composers and performers was the strength of the patronage system for new music in London. This functioned not only at the institutional level (the BBC) and that of national subsidy for the arts (the Arts Council), but also among private individuals, trusts and commercial sponsors. The BBC played the single most crucial role in the dissemination of new music in London by means of its live concerts, as well as through a broadcasting schedule that allowed its audiences to catch up with not only the modernist repertory but also its polemics. The BBC implemented a commissioning policy that was intended to bring forward talented young composers, and employed some of them as producers. The shift in mainstream contemporary musical culture away from exclusively modernist preoccupations has meant that no controller of the BBC after Glock has been able, nor perhaps has needed, to take such a strong initiative over repertory. Contemporary music in London receives practical support from a wide range of musical and educational charitable trusts, festivals and concert series and musical organizations such as the London-based British Music Information Centre (a library resource and listening centre founded in 1967) and the Society for the Promotion of New Music. The latter runs a sophisticated information network, arranging concerts of works by emerging composers and educational projects. Festival and concert series such as those held at the Almeida Theatre offer a platform to composers and performers and act as a focus for the sponsorship that the festival culture encourages. Major concert series have included the Macnaghten Concerts (refounded in 1950), the Park Lane series (1956), which offers opportunities to young professionals, and the Redcliffe Concerts of British Music (1964). The 1980s also saw a rise in the number of composition options available on courses offered by universities and conservatories in London.

From the 1960s on, a number of ensembles were formed that specialized in the performance of contemporary music. Each of these groups established its own repertory, its own pool of specialist players (many of whom transmitted their skills through conservatory teaching) and its own audiences. The instrumental groups giving concerts of contemporary music in 1988 included the Fires of London, the London Sinfonietta, the Arditti Quartet, the Nash Ensemble, the Endymion Ensemble, Exposé, Gemini, the Grosvenor Group, Lontano, Metanoia, Music Projects/London and the Parke Ensemble. Important vocal groups were Electric Phoenix, Singcircle, London Sinfonietta Voices and the New London Chamber Choir. Some of these ensembles, such as the London Sinfonietta (1968), the Fires of London (1967, which ended under that name in 1987) and the Nash Ensemble (1964), achieved a particular stability in their different musical areas and so generated a significant corpus of late 20th-century concert works, with all the benefits to composers that this implies. The scoring of the Fires of London (which began as the Pierrot Players) was based on the instrumental ensemble of Schoenberg's *Pierrot lunaire*, plus a percussionist. The Nash Ensemble is a classically based chamber group with a commitment to new music. By 1993 the London Sinfonietta had given 216 world premières (including 98 commissioned works) and made 100 recordings. Its defining sound, characterizing much of its repertory, comes from a chamber orchestra formation of 14 players (with single strings) inspired by Schoenberg's First Chamber Symphony. The changes in concert life since the 1960s, together with current commissioning practice, have ended the traditional, concert-based process of repertory assimilation; contemporary works now tend to be established by means of recordings and broadcasts rather than repeated concert programming. Commissions usually provide for a first performance, and programmes often use premières to attract an audience, but, except for established composers, subsequent performances are usually difficult to secure.

Non-traditional concert venues came to be seen as stylistically more appropriate surroundings to hear new repertory. These have ranged from the expanse of Camden's Round House (an informal space, formerly a turning-shed for railway engines), the Conway Hall in Holborn and the Horticultural Halls in Westminster, to the bare-bricked intimacy of the Almeida Theatre in Islington. The Queen Elizabeth Hall in the South Bank complex offers a compromise in the form of a building that is modern in spirit, with a medium-sized, informal auditorium and an adaptable stage area. The flexibility of a venue is an important consideration both because of the importance of music theatre in post-1945 composition (see also §2 above) and because of the unique formations of instrumental forces which characterize many concert pieces.

The fragmentation of London concert audiences during the second half of the 20th century, which had an adverse effect on some aspects of London's concert life (see §3 above), worked to advantage in the area of contemporary music, where committed audiences were built up through astute thematic programming (designed to provide the listener with a sense of artistic context) sometimes combined with 'meet the composer' events, workshops and talks, all of which also developed a communal sense of musical interests. The compositional shift that has moved much contemporary music away from the avant-garde ground it occupied during the 1960s, towards the more listener- and performer-friendly idioms of 1990s' postmodernism, has fuelled an enthusiasm for high-profile contemporary premières that recalls the attraction that new works had for an 18th-century audience in the same city.

5. EARLY MUSIC. Even before 1945 early music, especially that of the Renaissance, had been a significant element in London's musical life. From the 1880s onwards Latin polyphony formed part of the Bach Choir's repertory, and the following decade saw Arnold Dolmetsch's first London concerts using old instruments. R.R. Terry's pioneering work at Westminster Cathedral before and during World War I brought much continental and English polyphony, including the masses of John Taverner, back into use, and at the same time the English madrigal repertory was being explored by groups such as Charles Kennedy Scott's Oriana Madrigal Society. The early 1920s experienced a short-lived but intensive wave of enthusiasm for 16th-century English music, commonly referred to as 'Elizabethan Fever', whose manifestations included widespread celebrations of the Byrd, Weelkes and Gibbons tercentenaries, an attempt to establish an Elizabethan Competitive Festival in London, the first notable early music recordings (of madrigals performed by the English Singers, who were the first professional vocal consort in Britain to specialize to some extent in this repertory), the first early music broadcasts and the foundation of the Haslemere Festival in 1925, as well as much scholarly activity.

For the first few years after 1945 live performances were less important to the development of an audience for early music than broadcasting. From its inauguration in 1946 the BBC Third Programme included much early music in its programmes, beginning with the monumental History in Sound of European Music, and continuing with many short series devoted to particular types of music, and exploring the then little-known medieval period as well as the relatively familiar 16th century. At the same time the widening of the recorded repertory that resulted from the development of the LP record led to a large number of early music recordings by groups such as the Deller Consort. There were a few professional lutenists and viol players, but many performances and recordings perforce used modern string and wind instruments.

In the later 1950s and early 1960s the growing popularity of Monteverdi's Vespers and events such as performances of *The Play of Daniel* and visits from distinguished foreign ensembles, including Noah Greenberg's New York Pro Musica, represented the first steps in the large-scale revival of interest in early music which began in earnest a few years later. For the first time reproductions of medieval and Renaissance instruments other than viols were being made and coming into professional use; it was a common criticism of many concert programmes and recordings in the later 1960s that the emphasis was more on exploiting the new instrumental sounds, especially those of the more exciting wind instruments, than on the quality of the music. Two of the most important ensembles that rose to prominence at that time were Musica Reservata and the Early Music Consort of London, whose director David Munrow did much not only to popularize early music but also to raise the technical standard of early instrument performance, as well as leading the move away from programmes based on dances and other short pieces to ones including a proportion of larger-scale works of greater musical significance. One of the most important ensembles was the Consort of Musicke, directed by Anthony Rooley, which specialized in a systematic exploration of the Italian madrigal repertory. Rooley was also a strong influence on the more general development of interest in early music, founding an Early Music Centre in London and encouraging the spread of amateur as well as professional activity; such was the growth of enthusiasm that in 1973 it was possible for Oxford University Press to found a specialist quarterly journal, *Early Music*.

During the last quarter of the 20th century the practice of using period instruments and performing styles was increasingly applied to later music, initially that of the later 17th and 18th centuries, as performed by such groups as the Academy of Ancient Music, founded by Christopher Hogwood, and the English Concert, directed by Trevor Pinnock, but more recently to much 19th-century music as well. The Tallis Scholars, directed by Peter Phillips, are one of the principal vocal ensembles to specialize in Renaissance polyphony, while the Gabrieli Consort, directed by Paul McCreesh, and The Sixteen, directed by Harry Christophers, are among the ensembles whose activities cover both Renaissance and later music, but there are many groups of all kinds performing and recording regularly.

6. POPULAR MUSIC THEATRE.

(i) Theatres and associated genres. As an international centre for popular musical theatre, London's identity in the first half of the 20th century combined elements that clearly reflected its position both geographically and culturally between Europe and the USA. Since 1945 the West End–Broadway axis has come to dominate the focus of attention, although European links have remained despite the huge decline in operetta performance. This emphasis is shown in the changing repertory of those main theatres most closely and continually associated with the genre, including the Theatre Royal (Drury Lane), His (later Her) Majesty's, the Palace, the Prince of Wales and the Adelphi. Drury Lane, for example, is typical in its swings between American and British shows and in its trend towards ever longer runs. In the 1930s and 40s it was occupied by the musical romances of Ivor Novello, and during the war acted as the headquarters for ENSA; it opened after the war with the much heralded but ultimately disastrous *Pacific 1860* by Noël Coward. This was followed by a series of American shows that began with *Oklahoma!* (1947) and continued through the 1950s with *The King and I*, and through the 1960s with *Camelot*, *Hello, Dolly* and *Mame*. In the 1970s a revival of *The Great Waltz* achieved success with its European flavour and the following new English musical *Billy Liar* gave a further British presence until the long occupation of David Merrick's Broadway stage version of *42nd Street* (1984–9), the classic American backstage story. From 1989 Drury Lane presented *Miss Saigon*, a show by the French writers Bloublil and Schönberg, produced by the British company of Cameron Mackintosh, and which closed ten years later.

Other West End theatres have had important but occasional associations with popular musical theatre. The Prince Edward had originally been opened in 1930 to house large musical shows and subsequently was renamed the London Casino (1936), but by 1954 its large scale made it ideal for conversion to a Cinerama screen; it was re-established as a theatre under its original name in 1974, subsequently staging the first productions of *Evita* (1978–86), *Chess* (1986–9) and *Martin Guerre* (1996–8), along with the Broadway production of *Crazy for You* (1993–6) and Hal Prince's production of *Showboat*

(1998). The Coliseum was the venue for the first London productions of *Annie Get Your Gun* (1947) and *Kiss Me, Kate* (1951), shows which, along with *Oklahoma!*, are significant in the postwar establishment of the sense of an 'American invasion' of West End musical theatre. *Kiss Me, Kate* was presented again at the Coliseum by the ENO in 1971, one of the isolated cases of a musical being absorbed by the opera house in London. Sadler's Wells saw the first major London production not by the D'Oyly Carte Company of a Gilbert and Sullivan work in *Iolanthe* (1962) and was home to several operetta revivals in repertory in the early 1970s. Gilbert and Sullivan has been a continually present if increasingly less consistent force through the various incarnations of the D'Oyly Carte Company (at the Savoy, Sadler's Wells, Prince's and Queen's theatres, among others), the ENO's *Patience* (1969), *The Mikado* (1986) and *Princess Ida* (1992), and occasional independent productions.

Although variety as a genre had effectively ended throughout most of the country by the late 1950s, personality-led variety maintained a longer presence in the capital, particularly at the Palladium and the Prince of Wales. Increasingly these limited runs were confined to single performances in concert format at venues such as the Royal Festival Hall and the Royal Albert Hall. The role of the television entertainer or pop star in the West End has become one of appearances in such musicals as *Joseph and the Amazing Technicolour Dreamcoat* and *Grease*, mutually beneficial to both the commercial success of the show and the public profile of the personality, and seldom requiring the suppression of the star's known public persona to dramatic requirements. The number of such popular personalities who have convincingly taken to West End theatrical roles is limited, and includes Tommy Steele (*Half a Sixpence* and *Singin' in the Rain*), Petula Clark (*The Sound of Music* and *Sunset Boulevard*) and Brian Conley (*Jolson*).

The role of intimate revue, prominent as sophisticated entertainment in the 1940s and 50s was finished as a mainstream theatrical force by the 60s, mostly through the greater ability of television satire to respond more quickly to current events. In its final few successful years it provided memorable platforms for performers such as Hermione Gingold, and was particularly associated with the Lyric Hammersmith and the Ambassadors theatres. While musical satire still appears occasionally in fringe shows, its West End appearances have been through limited concert-style engagements of specific groups whose audiences have been gained through radio and television. The Mermaid Theatre in the City of London, opened in 1959 with Laurie Johnson and Lionel Bart's musical *Lock Up Your Daughters* but only intermittently active in the last part of the 20th century, became particularly associated with compilation revues after its *Cowardy Custard* (after Noël Coward, 1973), which became a great Broadway success under the title *Oh! Coward*. It was followed by *Cole* (after Cole Porter, 1974) and *Side by Side by Sondheim* (1977), another Broadway success.

With the desire for spectacle at the heart of much musical theatre, there has been a premium on the occupancy of those few venues that could cope with large-scale effects. In particular, the expansion in the late 1970s and 80s through renewed interest in the form of the musical and the advanced technologies employed for its presentation (for example with *Time*, 1986) threw this into relief. The practical considerations that made Drury Lane appropriate to stage an earthquake or the sinking of an ocean liner for Ivor Novello in the 1930s were equally applicable to that theatre's choice for *Miss Saigon* in the 1980s. As the larger theatres increasingly became occupied with long runs (latterly of 'mega-musicals' which are resident for more than a decade), and the production costs rose to levels only within the management of the large-scale organizations, other venues began to present musical shows on a smaller scale, often of newer works that were denied access to the West End. Of these the Donmar Warehouse, a former venue for tours and the Royal Shakespeare Company, established a reputation after its 1992 reopening for introducing more chamber-style works such as Sondheim's *Assassins* (1992) and Yeston's *Nine* (1996). Also in the 1990s the fringe theatre the Bridewell – a modern conversion of an industrial space, like the Donmar Warehouse – has taken on a role of presenting new productions and revivals of lesser-known works, while many other small fringe theatres have hosted intimate musicals requiring only a few performers.

(ii) Influences on repertory. The immediate aftermath of World War II was significant in establishing an approach towards the role and status of West End musical theatre that still persists. There was already a strong audience base created by the wartime demand for escapist entertainment, although productions were often hampered by wartime strictures. When *Oklahoma!* arrived from Broadway in 1947 it was the first American production in the West End for seven years and its advance publicity and musical familiarity contributed to its great success. Alongside the arrival of *Annie Get Your Gun* within months of *Oklahoma!*, the profile of American shows was high, offering something positive and escapist in the face of a Britain of shortages and rationing; they also presented youthful energy, something inevitably absent from much wartime theatrical casting. West End producers exploited this enthusiasm for American shows both through productions from Broadway and through home-grown shows which played to elements of what was perceived as an American style of musical theatre presentation and construction, as with John Toré's *Golden City* (Adelphi, 1950) – a South African *Oklahoma!* – or Ivor Novello's last stage work, *Gay's the Word* (Saville, 1951–2), which took the stylistic debate between American and British musical theatre as its subject.

There has always been a symbiotic relationship between the repertory and fringe theatres and the West End, one in which new performers and new shows under development can be presented to agents and producers for potential West End exposure, while the gradual release of familiar West End successes to regional and fringe theatres maintains a living repertory and renews interest in the form. Sandy Wilson's *The Boy Friend* (Wyndham's, 1954–9) was developed from a single-act entertainment from the Players' Theatre, while *Salad Days* (Vaudeville, 1954–60) was written by Julian Slade as an 'end of term romp' for the repertory company of the Bristol Old Vic. Neither was conceived as a West End vehicle, yet both transferred there in 1954 to achieve runs of over 2000 performances, providing a temporary diversion from the American-dominated view of the West End.

Another source of innovation came from outside the West End, at London's Stratford East, where Joan Littlewood's experimental company was developing a theatre based on more recognizable everyday life, rather than the removed fantasies of a theatre essentially for an educated middle class. Their surprise success, *Fings Ain't Wot They Used t' Be* (1959), with music by Lionel Bart, incorporated slang and an unromanticized East End setting; it became a huge hit, also marking a contemporary move in theatre in general towards the presentation of greater realism. Mostly, however, there has been a limited role for London in receiving transfers of productions from regional theatres.

The focus of the theatrical producer has shifted substantially as economic demands have escalated. Whereas C.B. Cochran was able to cultivate the creative relationship of Vivian Ellis and A.P. Herbert through their three shows *Big Ben* (1946), *Bless the Bride* (1947) and *Tough at the Top* (1949), increasingly the tendency has been to find immediate and proven successes that minimize the risk of financial loss. This has led to an increasing number of revivals of the most familiar parts of the canon: the 1937 show *Me and My Girl* in a revised form achieved long West End and Broadway runs in the 1980s and *West Side Story* is a West End perennial. Also, the repackaging of familiar material has become common, as with the revue-style shows based round the output of a single composer; examples include the Mermaid Theatre shows of the 1970s and the use of songs by Louis Jordan in *Five Guys Named Moe* (Lyric, 1990) and by Leiber and Stoller in *Smokey Joe's Café* (Prince of Wales, 1997). The length of runs has also extended, increasing the potential of return to investors; whereas C.B. Cochran closed *Bless the Bride* (Adelphi, 1947–9) when still playing to capacity in order to try a new show, by the 1990s several mega-musicals had achieved the status of tourist landmarks and with a corresponding emphasis on merchandizing. Consequently, they seem assured of even longer runs; these include *Cats* (New London, 1981), *Les Misérables* (Palace, 1985) and *Phantom of the Opera* (Her Majesty's, 1986), all still running in 2000. The hold of a limited group of production companies behind such ventures has been further emphasized with the subsidies to the Royal National Theatre for the staging of selected musicals from Cameron Macintosh, the production company for *Miss Saigon* and *Phantom of the Opera* in London and around the world. Although the resultant stagings have been much acclaimed, the exclusive American bias has led to a debate about the role of the National Theatre programming in balancing the presentation of world theatre and works of British origin.

Although such a bias corresponds to that of much of the postwar commentary on London's musical theatre, the supposed domination of the West End by Broadway since *Oklahoma!* in 1947 is by no means so clear-cut. The postwar 'American invasion' was more a point of view than a tangible reality: those few American shows that did achieve long runs were for the most part outperformed by contemporary British shows: *Carousel* at Drury Lane (1950–51) was significantly outrun by its contemporary but now forgotten *Blue for a Boy* at His Majesty's (1950–52). However, the self-fulfilling prophecy resulted in a crisis of confidence, one which was not to dissipate until the start of the Lloyd Webber-Rice canon in the late 1970s. This attitude has also shown how London musical theatre has frequently aspired to the merits of Broadway, but underplayed both its own different demands and the sheer range and number of its own productions.

(iii) International significance. Several shows from 1945 onwards have gained success on Broadway and in film from the West End, such as Bart's *Oliver!* (New Theatre, 1960) and Heneker's *Half a Sixpence* (Cambridge, 1963). *The Rocky Horror Show*, which began in the Royal Court Theatre Upstairs (1973), transferred to several other theatres before reaching the Comedy Theatre (1979), and subsequently became an international cult hit through the film (1975). From 1935 to 1951 Ivor Novello was hugely successful, writing and composing to please the West End public through catchy melody and dramatic staging, and his name was sufficient to ensure high advance sales and long runs; his two large shows, *King's Rhapsody* and *Gay's the Word*, ran simultaneously in the West End in 1951. His mixture of artistic creativity and production control was potent and has parallels with Andrew Lloyd Webber, the instigator of many of the dominant musicals in the West End in the 1980s and 90s. Lloyd Webber has equally captured a public imagination and had even more shows running at the same time in the West End, but has also found global success commensurate with the increased cultural dissemination. With the international roles of the Really Useful Company of Andrew Lloyd Webber (whose shares were floated on the stock market for four years) and Cameron Mackintosh, productions that originated in London have been reproduced exactly in leading cities around the world, and the role of London as an originator and disseminator of musical theatre has never been as strong as at the end of the 20th century.

This influence is, however, severely restricted by the interests of these few production companies and the limited number of shows they represent. For example, Mackintosh's production of *Miss Saigon* opened at Drury Lane in 1989 and by 1999 had been seen in some 60 cities, including Toronto (1993–5), Budapest (1994 and 1995), Los Angeles (1995), Vancouver and Copenhagen (1996), and Melbourne (1999). The works of Lloyd Webber in particular have met with large continental success, where Hamburg has hosted long-running licensed productions of *Phantom of the Opera* and *Cats*, and new or newly adapted theatres dedicated to his works have been opened in Bochum (for *Starlight Express*), Basle (*Phantom of the Opera*) and Wiesbaden (*Sunset Boulevard*). Invariably, this move towards the pre-packaged musical has lead to a decline in the significance of the individual performer in already established shows and acted as a brake on the further evolution of the form of the musical through the reduced turnover of different shows and productions. The London theatres traditionally associated with the musical are now seldom free for new productions: at the start of 1999 runs of over a decade were occupying Drury Lane (*Miss Saigon*), the Palace (*Les Misérables*), the New London (*Cats*), the Victoria Apollo (*Starlight Express*) and Her Majesty's (*Phantom of the Opera*).

While many fundamental ideas on the role of popular musical theatre have remained much as they were at the time of their Gaiety Theatre inception in the late 1890s and 1900s, the scale of their financial significance has grown enormously. Indeed, the large part that tourism plays in the financing of London has made that city's theatre in general and musicals in particular of worldwide

commercial interest; coach parties of British and foreign tourists account for much of the ticket sales, and musicals are routinely included with holiday packages. The control of most of the main theatres through a limited number of companies, particularly those of Stoll Moss and the Really Useful Company, has lead to a scale of coordinated promotion not previously seen in the capital. Although such large company interests are sometimes in opposition to an art form that relies on individual creativity, by the end of the 20th century the number of productions and their public popularity had never been as strong.

For further information on institutions and venues, see *Grove6*

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VIII. Educational institutions

Until the Royal Academy of Music was founded in 1822 London, like most European capitals, had no specific institution for the professional training of musicians. For most of those who intended to make music their career, the medieval system of apprenticed or articled pupils still took the place of a central institution; in the case of organ pupils trained in a cathedral loft the system survived until the mid-20th century. The first general training-ground for musicians over the centuries was often provided by membership of a cathedral choir; many former choristers of St Paul's Cathedral and Westminster Abbey made music their profession. Above all, the Chapel Royal (see §II, 1, above), which had the power to impress talented boys as choristers, attracted gifted youngsters who received sound musical training and were encouraged to compose. During the 18th and 19th centuries, it became increasingly common to look on musical skill as exotic; when the RAM was eventually founded, most of the first professors were foreigners.

1. The Gresham Chair of Music. 2. Universities. 3. Conservatories. 4. Other institutions.

1. The Gresham Chair of Music. The seven Gresham professorships (in divinity, law, rhetoric, music, physics, geometry and astronomy) were established in the City of London in 1596 to provide free adult education under the will of Sir Thomas Gresham (1518–79): the holders were required to lecture twice weekly, free of charge, in Latin

for the benefit of foreigners and in English for citizens. John Bull was the first professor of music; having no Latin, he was permitted to lecture in English only. Another distinguished early professor was William Petty. Not until the appointment of Edward Taylor in 1837 were the Gresham music lectures again delivered with real competence; the use of Latin and the twice-weekly lectures had by then been abandoned, and lectures were only occasional. More recent professors have included Frederick Bridge, Walford Davies, Antony Hopkins, Iannis Xenakis and John Dankworth. In 1985 an eighth chair, in commerce, was instituted.

One reason for the failure to appoint musicians to the Gresham Chair during the 17th and 18th centuries lay in the lack of general education the articled pupil system imposed. Many able practical musicians lacked any wider culture until the last quarter of the 19th century. Indeed, the first proposal to introduce degrees in music at the University of London in 1865 failed because leading musicians protested that it was unreasonable to insist on the matriculation of music candidates.

2. UNIVERSITIES. The University of London, founded in 1837, did not confer degrees in music for its first 40 years. In 1876 the senate, on receiving a memorial from the council of Trinity College, agreed to institute the degrees of Bachelor and Doctor of Music. The first examinations were in 1877. The university nevertheless had no music faculty and no professorship until Frederick Bridge was appointed to the new King Edward VII Professorship in 1903 (Trinity College brought about this development by giving £5000 to found the chair). The preparation of candidates for examination, however, formed no part of the professor's duties. Up to 1964 the only internal candidates for the BMus degree were students in the colleges of music (the RAM, RCM and Trinity College), Goldsmiths College (at that time an independent college of the university with a music department preparing students for the BMus degree and education diplomas in music), and other institutions where there were teachers recognized by the university. External candidates prepared in other institutions or by private tuition were also admitted to the examinations. No facilities for the study of music existed within the university until an active teaching department of music was established at King's College under Professor Thurston Dart in 1964. King's College subsequently established two further professorships, one in 1992 in performance studies, later named after Thurston Dart, the second in 1994 in composition, named after Henry Purcell.

The taught degrees at the three colleges (King's, Royal Holloway and Goldsmiths) formerly conformed to a common syllabus and examinations but, since the mid-1980s, the undergraduate and, more recently, the postgraduate courses have been gradually devolved to the separate colleges which are in effect independent. Their degree programmes tend to be broadly based, covering a wide range of historical, technical and creative aspects of musical studies, offering opportunities for specialization at the higher levels. The university's distinguished School of Oriental and African Studies offers specializations in non-Western music.

By 1988 King's College had become an international community, each year attracting 35 undergraduates, over 20 masters students and about six research students working at doctoral level. A large lecturing staff supported by a team of assistant teachers not only covers all the periods of musical history, composition and analysis but also the requisite ancillary skills.

Music has played a prominent role in the life of Royal Holloway College (now Royal Holloway and Bedford New College) since its foundation as a university college for women in 1886; Emily Daymond, a pupil of Parry and the first woman DMus in the country, was the first director of music. Although practical music, and later history and theory, was taught as part of the general curriculum, a department of music was established only in 1969–70 under Ian Spink. In 1999 it had 12 academic staff plus postdoctoral research fellows covering music history, analysis, performance, composition and ethnomusicology. The annual intake includes some 50 undergraduates pursuing the BMus and BA degrees, and 20 postgraduates (MMus, MPhil, PhD). The department has taken the lead in developing teaching and research collaborations with partner institutions in the European Union and in Central and Eastern Europe.

In 1988 Goldsmiths College became a School of the University of London and assumed the same status as King's and Royal Holloway, offering the same range of degree courses. The college has a strong commitment to composition, performance (including jazz and experimental work) and ethnomusicology. It has developed a particular ethos for musical activities across a wide variety of idioms and genres and in creative and performing arts. This work is enhanced by its Centre for Russian Studies and the Stanley Glasser Electronic Music Studio. The College has close links with the community in south-east London, and through its department of professional and community education runs an extensive range of part-time courses.

The School of Oriental and African Studies (SOAS) is the leading centre in Europe for the study of Asia and Africa. Of a student body of some 3000 about 80 take courses in music, taught by seven academic staff and a variable number of performance teachers. The department of music offers a unique musical education through ethnomusicology and regional music studies.

Music has been a subject of research and teaching at SOAS since 1949 when a lectureship was created in Indian music. Since then the musics of Africa, the Islamic Middle East, South-east Asia and East Asia, the study of ethnomusicology as a discipline, and interests in Chinese and Jewish musics have been developed. In 1979 a centre of music studies was created and this became the department of music in 1998. Degrees offered in 1999 included a joint honours and a single honours BA, an MMus in ethnomusicology, and MPhil/PhD by research.

Other musical activities include concerts of Asian and African music, seminars, academic conferences and summer schools. The department enjoys a reciprocal teaching relationship with King's College and an academic exchange agreement with the department of music, Kathmandu University.

The University of Surrey, developed from Battersea Polytechnic in 1966, is located in Guildford. The music department was formally established in 1970 when the first professor was appointed. It offers bachelor and higher degrees and is especially noted for its unique and well-established BMus Tonmeister course in the theory and practice of sound recording. This four-year course allows students to spend their third year working in the

appropriate industries. The department has about 50 undergraduate students and a number of research students in musicology and composition.

City University is situated in London, between the centre of Islington to the north and the Barbican Centre to the south. There are 150 students in the music department comprising 80 BMus/BSc students and 70 full- and part-time postgraduates pursuing MA courses in ethnomusicology, composition, electro-acoustic composition, musicology and music performance studies; MSc/postgraduate diploma in music information technology, and research courses (MPhil/PhD and master/doctor of musical arts). There are eight full-time academic members of staff, one research fellow in music therapy, and specialist visiting lecturers in sound recording, composition, Indonesian music and African music. All individual performance tuition is provided by professors at the GSMD.

The research interests of the academic staff are reflected in the courses offered. The BMus/BSc honours degree in music is concerned with music in today's multicultural and technological society. It adopts a global and interdisciplinary approach to music, and includes the study of the traditional and popular musics of the world as well as classical traditions other than the Western. The department houses a wide range of ethnic instruments including three Indonesian gamelans from Bali, central Java and Sunda. It offers exciting new perspectives of the world of sound, interpreting music in its widest sense as part of our general environment.

Kingston University was developed from the former polytechnic and prior to that, Gipsy Hill College. The school of music offers the full range of bachelor and masters courses as well as supervision for research degrees. In addition, there is a secondary PGCE course, an MA in composition for film and television, and an undergraduate course taught in collaboration with the University of Hong Kong. The university also offers foundation and access courses for nearby colleges of higher education at Richmond and Merton respectively. Full-time student numbers in 1999 stood at 250, including 22 pursuing research. The school's research work focusses on world music, particularly Chinese music, music and mathematics, music technology, music education, performance and composition. The school is housed in four buildings on one site including a purpose-built professionally designed rehearsal hall/recording studio which has been used by EMI and the BBC.

Founded in 1887, the London College of Music has metamorphosed from an autonomous institution based in Great Marlborough Street to become part of what is now the Thames Valley University based in Ealing, west London. It has built on its original mission as a conservatory providing practical and theoretical studies in music. In 1997 it expanded to become the London College of Music and Media (LCM2) with its unique blend of music, media arts and creative technologies.

The merger between the London College of Music and the music department at Ealing College in 1991 saw the beginning of a new period of collaboration. The cultural enrichment from Ealing College with a new base in Ealing Film Studios offered opportunities for launching new courses to provide students with appropriate skills for the 21st century. A million-pound grant in 1997 enabled LCM2 to equip itself with the latest technology, mirroring its strong focus on contemporary music, performance and composition, developed since 1995. LCM2 stages over 100 performance events in the locality each year, reflecting its mission to involve the local community while providing students with vital performing experience.

The University of Surrey, Roehampton (formerly Roehampton Institute of Education), London is made up of what were four autonomous and historic colleges, Southlands, Whitelands, Frobel and Digby Stuart. In 1975 a collegiate structure was developed to form the institute whilst allowing each college to retain its own unique identity. All the music teaching is carried out at Southlands College. The music division has five full-time members of staff and several visiting lecturers engaged in research and performance in 20th-century music, acoustic and electro-acoustic composition, music in education, French music, cross-arts collaboration, music therapy, non-Western musics, music and gender, and west African drumming. Besides its undergraduate courses the division offers a graduate diploma and MA in music therapy which are recognized by the Association of Professional Music Therapists.

3. Conservatories. The first practical attempt to found a music school in London was made by Charles Burney in 1774. Impressed by the conservatories in Naples and Venice, where he had witnessed the remarkable effect of a longstanding tradition of providing musical training for orphans, Burney urged the adoption of a similar plan at the Foundling Hospital in London, already noted for the music of its chapel services. At first well received, his scheme was soon lampooned by a pamphleteer whose sarcastic criticism of the hospital governors for entertaining Burney's proposal aroused opposition which led to its defeat.

Two important conservatories no longer in existence are the London Academy of Music and the National Training School for Music. The London Academy was founded by Henry Wylde in 1861; in 1904 three other institutions were amalgamated with it: the London Music School (founded 1865), the Forest Gate College of Music (1885) and the Metropolitan College of Music (1889), under the direction of T.H. Yorke Trotter; in 1905 the Hampstead Academy was also incorporated. Under Yorke Trotter the academy became a centre for the training of teachers according to his own system of music education for children. Throughout its history the London Academy included elocution and dramatic presentation among its activities; in 1935, under the direction of Wilfrid Foulis, its title was extended to the London Academy of Music and Dramatic Art (LAMDA). It moved from London at the start of World War II in 1939 and training ceased; in 1945 it reopened solely as a drama school.

The National Training School for Music was founded in 1873 and represented the fulfilment of a proposal by Prince Albert to afford free musical training to the holders of scholarships awarded on a national basis. The scheme had been discussed as early as 1854 and was revived after his death by the (Royal) Society of Arts. The school was opened at Easter 1876 with Arthur Sullivan as principal. 82 free scholarships 'in favour of particular towns and counties' had been established by donation, and more were promised. In 1878 a proposal to amalgamate the new institution with the RAM was defeated; but in 1882, by which time John Stainer had succeeded Sullivan as principal, it was replaced by the present RCM.

The six principal existing conservatories in London are discussed below in chronological order of foundation.

(i) Royal Academy of Music (RAM). The RAM was founded in 1822 at the instigation of John Fane, Lord Burghersh (later 11th Earl of Westmorland), and opened in March 1823 under the patronage of George IV; the first principal was William Crotch. The foundation committee had intended that it should be supported by subscriptions and donations, and that there should be 80 resident students, half boys, half girls; but because of shortage of funds the academy opened with only 21 students, aged between ten and 15. It was housed in a building in Tenterden Street, Hanover Square. In 1827 the financial position was so disastrous that the academy's closure was avoided only by an appeal for donations and an increase in fees.

The academy received its royal charter on 23 June 1830. In 1834 William IV directed that a quarter of the proceeds of the Westminster Abbey music festival should be given to the academy. A board of professors was appointed in 1853 to advise the committee of management; it recommended that students should no longer be resident, and requested an annual grant from the government. £500 was granted under Gladstone in 1864, but Disraeli refused to continue the grant in 1867 and an attempt was made to close the institution. The professors were then able to insist on the formation of a new board of directors on which they were strongly represented. The grant was renewed in 1868 with the return of Gladstone's ministry, and from that year the academy began to prosper.

The academy moved in 1912 to its Marylebone Road premises, which were extended and enlarged in the 1960s and again in the 1970s. Concerts are given in the Duke's Hall, and opera performances in the Sir Jack Lyons Theatre (opened in 1977). On the appointment of Sir David Lumsden as principal in 1982, in succession to Sir Anthony Lewis, the academy embarked on its 'In pursuit of excellence' campaign, recruiting a number of internationally respected musicians, some of whom played an important part in shaping the academy's policy as well as its teaching. In 1991 the institution commenced its association with King's College in which a four-year BMus degree in performance was developed. This development displaced the GRSM diploma course that had been offered by the Royal Schools of Music for many years. Three years later the MMus degree commenced, thus allowing the principles and philosphy of the BMus course to be extended in a more specialized form. A redefinition of its relationship with King's in 1996 shifted the validation of the degree award to the University of London.

The academy marked its 175th anniversary in 1997, and with a grant from the National Heritage Lottery it was able to increase its overall space by a third with the purchase of 1–4 York Gate. This allowed for the rehousing of its collection of string instruments combined with the repair and manufacture of instruments. As a result of Government capping of funded places for home and European Union students since 1993, the institution was forced to reduce its student numbers. In 1999 these were 550.

(ii) Royal Military School of Music. British Army bands were officially recognized in 1803. They were equipped with instruments and uniforms by the officers of the individual regiments and trained by civilian bandmasters. The need to reform the system and to train bandmasters from within the ranks was first authoritatively expressed in 1856 by the Duke of Cambridge in a circular to commanding officers recommending the establishment of a Military School of Music. The school was opened in March 1857 at Kneller Hall, Twickenham. The first superintendent was a civilian, Henry Schallehn, a former bandmaster and director of the Crystal Palace Band, 1854–6; he had a visiting staff of four instructors. The school was acquired by the government in 1865. The first three superintendents were civilians, but in 1890 a bandmaster was commissioned and took charge of musical training at Kneller Hall, since when a commissioned officer has always held the post with the appointment of director of music. In 1998 the responsibility for musical training at Kneller Hall was vested in the chief instructor as head of department.

Five separate courses of training are provided: a foundation course in performance for new recruits to Army Music; two upgrading courses the first of which prepares junior non-commissioned officers in the musical management required for promotion to sergeant, and the second designed to train the more senior ranks in advanced musical and administrative skills; the honours degree course for bandmasters is a three-year course to train prospective bandmasters; and the advanced certificate of music is awarded to bandmasters who wish to be considered for promotion to the rank of captain and the appointment as a director of music.

(iii) Trinity College of Music (TCM). Founded by H.G. Bonavia Hunt in 1872 as a college of church music, this institution was incorporated with the title Trinity College, London, in 1875 (renamed Trinity College of Music, London, in 1904). Its activity was initially limited to the training of choirmasters, and the curriculum to an appropriate range of practical and theoretical studies: harmony and counterpoint, voice production, choir training and music history; but after 1876 all branches of music were included. In that year the college submitted a successful memorandum to the University of London urging the award of degrees in music, and for some years afterwards special provision was made in the college to prepare candidates for matriculation and consequent eligibility to proceed to the BMus. In 1902, after a petition to the university urging the establishment of a chair of music, the college endowed the King Edward VII Professorship, the first holder being Sir Frederick Bridge, then chairman of the college council.

Courses of training at undergraduate and postgraduate levels, including BMus and MMus degrees, are provided for performers and composers to a professional standard, with areas of particular interest including the pre-Baroque and improvised music. In 1999 there were more than 500 students undertaking undergraduate and postgraduate courses. Outreach courses are offered for teachers and professional musicians, with about 1000 teachers and performers registered in 1999. The college is also involved in community projects, and with the training of young musicians through its junior department, which was established in 1906.

A pioneer in the field of local examinations in music, the college instituted a system of certificate examinations in 1874 which includes speech as well as music and extends to over 1500 local centres throughout the world,

leading to the award of professional diplomas of fellow (FTCL) and licentiate (LTCL), and the associateship (ATCL).

The present buildings in Mandeville Place, off Wigmore Street, have been occupied since 1880, and extended in 1922 and 1964, and two other buildings in Marylebone provide practice and academic study facilities. The college has planned to relocate to the Royal Naval College at Greenwich in the year 2001.

(iv) Guildhall School of Music and Drama (GSMD). This institution was the first municipal music college in Great Britain, being founded in 1880 by the Corporation of London as the Guildhall School of Music and opened in a disused warehouse in Aldermanbury with an initial enrolment of 62 part-time students. The school quickly outgrew its first home and in 1887 moved to newly built premises in John Carpenter Street, Blackfriars. Further extensions became necessary in 1898, 1927 and 1970, and the school moved to new premises in the Barbican in 1977. In 1920 full-time courses were introduced and, in due course, departments of speech, voice and acting were established; in 1935 the school incorporated the two disciplines of music and drama. Stage management was introduced in 1970. A licentiate course in music therapy was introduced in 1968, jointly administered with the British Society of Music Therapy. This was superseded by the current postgraduate diploma in music therapy in 1987, validated by the University of York.

The school, which continues to be owned, funded and managed by the Corporation of London, has a typical annual full-time roll of some 650 students (about 520 music, 75 acting, 55 stage management) representing about 40 nationalities. There are in the region of 240 part-time students, a third receiving tuition as part of their music courses at City and Sussex universities.

Courses offered include: four year performance BMus (validated by the University of Kent); MMus in composition (one year, validated by City University); a postgraduate diploma in musical performance; advanced courses in opera, vocal studies, individual instrumental studies; orchestral training, jazz and studio music, and early music; and a diploma in continuing professional development (modular programme).

(v) Royal College of Music (RCM). Founded by royal charter in February 1882 under the presidency of King Edward VII, then Prince of Wales, the RCM took over the premises of the former National Training School for Music as well as continuing its policy of providing musical training for the holders of endowed scholarships awarded on a national basis. The governing body consists of the president and council; the president always being a member of the royal family. The college was opened in May 1883 under the directorship of George Grove, with 50 scholars elected by competition and 42 fee-paying students; Grove was succeeded by Parry, who was director until 1918. The rapid growth of its activities soon made the original building inadequate, and a new site in Prince Consort Road, to the south of the Albert Hall, was granted by the commissioners for the Great Exhibition of 1851; new and much larger buildings were opened there in May 1894 (the old building became the premises of the College of Organists, later the Royal College of Organists). A concert hall containing a fine organ, the gift of Parry, was added in 1901; in 1964 a further extension was added to the west of the original site, and the rebuilding of the opera school and the provision of a new recreation hall followed in 1973.

The college provides comprehensive training mainly for full-time students. Student numbers were reduced in the late 1980s, since when the RCM has aimed to offer places to 520 students (170 of whom are postgraduates). Courses are provided for composers and performers, providing opportunities for the development of professional skills, including teaching skills. Under the terms of its royal charter the college can confer degrees and diplomas in music. It offers a doctorate in music (DMus) which is available through full-time or part-time study. There are two masters courses in composition, one of which enables students to specialize in composition for screen. There is also a range of postgraduate diploma qualifications offered for those specializing in solo and ensemble performance, early music performance, orchestral playing, concert singing, opera and keyboard accompaniment. All undergraduates enrol for the four-year BMus (Hons) degree course. The associate diploma (ARCM) is awarded for instrumental performance and is available externally.

The college administers considerable scholarship endowments and several substantial special funds. It also possesses a valuable collection of musical instruments, housed in a purpose-built museum which opened in 1970, a fine reference library, a centre for screen music studies housed in the RCM studios which were relocated centrally in 1995, and a 400-seat theatre, the Britten Opera Theatre, opened in 1986.

(vi) London Opera Centre/National Opera Studio. Administered in collaboration with the Royal Opera House, the Opera Centre was founded in 1963 at a former cinema in the East End to provide 'advanced training for student singers, répétiteurs and stage managers'. It essentially continued the work of the National School of Opera, which had been in existence since 1948 under the direction of Joan Cross and Anne Wood. Humphrey Procter-Gregg, the centre's first director, was succeeded in 1964 by James Robertson. It accepted about 30 singers, six répétiteurs and six stage managers (half this number enrolling each year), usually for two-year courses. The centre gave stage performances in London at least twice a year. In 1978 it closed and was succeeded by the National Opera Studio, which is based at Morley College and provides one-year courses for advanced postgraduate trainees.

4. Other institutions. In addition to the universities and conservatories in London there are three other important colleges concerned with the study of music.

The Royal College of Organists (RCO), founded in 1864 as the College of Organists on the initiative of Richard Davidge Limpus, organist of St Michael Cornhill, was designed to provide a central organization for the profession, a system of examination for the church, opportunities for meetings and lectures, and encouragement for the composition of church music. Its headquarters were in Bloomsbury. After the Royal College of Music had moved into new buildings (1894), in 1904 the College of Organists was granted its former premises in Kensington Gore, next to the Albert Hall. Originally built in 1875 for the National Training School for Music, this curious building purports to be 'in the English style of the 17th century, with panels decorated with sgraffito'. The college was granted a royal charter in 1893 and became the Royal College of Organists. It is largely an examining body, not

a teaching one, though the organization of lectures and recitals has always formed part of its work; its examinations are theoretical as well as practical. The first examinations held by the college, in 1866, were for the diploma of fellowship; in 1881 an intermediate examination for associateship was introduced and one in choir training was added in 1924. Associateship (ARCO) must precede fellowship (FRCO), which may be followed by the choir training diploma (CHM); holders of that diploma may proceed to the Archbishop of Canterbury's Diploma in Church Music (ADCM), for which the examination is administered jointly with the Royal School of Church Music. The college's influence is reflected in the high esteem in which its diplomas are held.

The Royal School of Church Music (RSCM) was founded by Sydney Nicholson in 1927 as the School of English Church music, and at first was controlled by a provisional council with an advisory committee of members of the Church Music Society. It had a twofold purpose: to invite church choirs to seek affiliation; and to establish a College of St Nicolas for the study of church music and the training of church musicians. The College of St Nicolas was opened at Chislehurst in 1929 with ten resident choristers, a staff of tutors under Nicholson as warden, and resident students who generally combined their studies of church music, choir training and liturgical matters at Chislehurst with a general musical training at the RAM or RCM. In 1939 the college moved to Leamington Spa, then to Canterbury; in 1954 the headquarters of both the school and the college became Addington Palace, Croydon, a former seat of the Archbishop of Canterbury. In 1945, by permission of George VI, the school was renamed the Royal School of Church Music.

In 1974 it became necessary for financial and other reasons to close the College of St Nicolas. With the move from the headquarters at Addington Palace in 1996 to Cleveland Lodge, Westhumble, near Dorking, residential courses were no longer possible. Cleveland Lodge now operates as a regional centre for music training while continuing to place more emphasis on training organized at centres around the country, both on a residential and non-residential basis. It also offers a foundation certificate in church music linked to a series of training courses throughout the UK.

Morley College possesses one of the largest centres of adult education in Britain and has been celebrated for its musical activities since 1907 when Holst was appointed director; several other eminent composers, including Tippett, and celebrated performers have taught there. From September 1999 students have been able to study music as part of a BA combined honours programme offered by South Bank University.

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IX. Commercial aspects

1. Music publishing. 2. Instrument making.

1. MUSIC PUBLISHING. London has always been the centre of music publishing in the British Isles, although the trade also flourished to a lesser extent in Edinburgh and Dublin during the late 18th and early 19th centuries. Compared with Italy and France, England was slow to exploit the development of music printing, and had no 16th-century printers of the stature of Petrucci, Attaingnant, Gardane or Ballard. In the first half of the 16th century, apart from occasional music in liturgical books from Pynson's Sarum Missal (1500) onwards, only isolated attempts were made to print music. These include two pieces printed by John Rastell (*c*1520–30) and the fine *XX Songes* produced by an unknown printer in 1530; the former were the earliest English examples of music printed from type by single impression, which became the standard method up to 1700. From the accession of Queen Elizabeth in 1558 the most common form of musical publication was the metrical psalter with tunes, issued under a royal patent first granted to John Day in 1559. It was a profitable enterprise, and several editions appeared most years for over a century. Other music printing was governed by a complex succession of patents, dating from Tallis's and Byrd's privilege of 1575, but the real stimulus to its development came from the printer Thomas East, whose publication of Byrd's *Psalmes, Sonets and Songs* in 1588 inaugurated the brief flowering of the English madrigal school, which, together with the appearance of lute-song books from 1597, produced a rich harvest of publications. The market for such music, however, was comparatively small and heavily dependent on aristocratic patronage; there was little profit to be made, and so music played only a minor part in the activities of those printers who produced it.

Changing fashions led to a rapid decline in output after 1615; musical works appeared only occasionally over the next 35 years, during which time the patent system fell into disuse and was eventually abolished in 1641. Only with the emergence of John Playford and his *English Dancing Master* (1651) did England produce a man whose chief interest lay in music publishing. Playford, who did not print his own publications, ensured commercial success by catering for a far wider range of tastes than his predecessors, with publications that included country dance books, instrumental tutors, theatre music, songbooks, catches and psalm books. Like most publishers over the next two centuries he also acted as an instrument dealer. For nearly 40 years he had a virtual monopoly, but soon after his death in 1687 his son Henry faced competition, especially from John Walsh, who set up in business in 1695. An important late 17th-century innovation was the development of printing from engraved copper or pewter plates; although occasionally found earlier from *Parthenia* (*c*1613) onwards, it now rapidly became the usual method of printing music, having considerable advantages of flexibility and cheapness. Thomas Cross was its first significant exponent; he continued to use pure engraving, whereas others soon found it more convenient to stamp the plates with punches as far as possible.

With engraving the single-sheet song quickly developed, and was produced in great quantity during the first decades of the 18th century; such songs were either sold singly or formed into collections with an added title-page,

often appearing as periodical publications like the *Monthly Mask of Vocal Music*. Their popularity lasted throughout the 18th century; they were apparently a speciality of the London trade, later imitated in Dublin but not on the Continent. The standard of engraving varied enormously, and is seen at its best in the superb illustrated songbooks, such as Bickham's *The Musical Entertainer* (1737–9).

With their shrewd business sense the John Walshes, father and son, dominated the London trade in the first half of the 18th century, although several rivals flourished and piracy was common owing to the lack of an effective copyright law for music until 1777. English publications took on a more cosmopolitan look, reflecting the new popularity of Italian music and the presence of Handel and other foreigners in London. The growth of music clubs and a general increase in musical activity meant that music of all kinds was in demand, from orchestral parts to flute airs; indeed, 18th-century England displayed a wider range of publications than any other country. Although most were undertaken at the publisher's expense, works were often issued 'for the author'; publication by subscription also played a significant part, especially in the case of volumes of sacred music. By about 1750 the Walsh pre-eminence was beginning to wane, and the latter half of the century saw the London trade divided between a number of important firms, such as John Johnson, Bremner, Welcker, Preston, the Thompson family and James Longman and his successors, as well as a host of lesser figures. Plates were frequently passed on from one firm to another and re-used with changed imprints.

The development of cheaper and smaller pianos in the early decades of the 19th century led to an increase in domestic music-making among the middle classes, resulting in a great demand for songs and piano music. Several still extant firms were founded at that time, notably Boosey, Chappell, Cramer and Novello. The majority of publications were ephemeral; sets of the latest polkas and quadrilles, operatic arrangements and variations on popular airs appeared by the thousand. Music for the burgeoning amateur choral movement, as found in both choral societies and church choirs, was provided cheaply by the firm of Novello from the 1840s, and the production of inexpensive music was aided by the repeal of paper taxes. Music printing by lithography, although known in England from about 1805, did not become common until the middle of the century; its possibilities for providing decorative music covers, often in colour, were then thoroughly exploited, especially for music-hall songs and ballads, upon which the prosperity of many firms depended in the latter part of the century. There were English editions of foreign operas, but such demand as there was for foreign chamber and orchestral music was largely satisfied by imported editions, although firms like Augener and Robert Cocks produced editions of the standard classical solo and duo repertory.

With the appearance of a line of notable English composers at the turn of the century a number of important new firms found work, including Stainer & Bell and the music department of the Oxford University Press, both of which also became involved in issuing scholarly editions of early music. London has also had longstanding branches of a number of important continental firms, including Schott (the oldest, going back to 1838), Breitkopf & Härtel, Simrock, Universal Edition and Bärenreiter. They have experienced various degrees of autonomy from their parent companies (particularly during the war years). The advent of the gramophone, radio and television led to a steady decline in the demand for popular sheet music. Since publishers, however, also collect a percentage of performing and mechanical right fees, the recording industry developed a strong interest in the music publishing trade, and after World War II a series of takeovers eroded the independence of most important London publishers, who increasingly came under the control of recording and other media companies. British popular music publishing is now dominated by two multinational companies, International Music Publications (owned by the Warner Music Group) and Music Sales, with their many subsidiaries. The concern of most publishers is now primarily with the exploitation of performance and recording rights, and the production of printed music often plays only a minor role in their activities. Many present-day London 'music publishers' are that in name only, being created solely for accountancy purposes. The unprofitability of most serious new music, together with increased costs of production, has had unsettling effects on the publishing trade in London, as elsewhere. A number of firms have moved out of the capital, or retain only a showroom there, and hire libraries and general stock have been reduced, though the range of publications remains impressive. In this regard the extension of copyright in British publications from 50 to 70 years, introduced in 1996 as part of European Community harmonization of regulations, has provided welcome relief to many firms.

2. Instrument making. Although references to organs in Westminster Abbey date back to the 13th century, the first important London organ builders were the Dallam family, who went to London from Dallam in Lancashire in the early 17th century. 'Father' Smith, who had left Germany in 1660, built his first organ in England at the royal chapel, Whitehall, and another in 1669 for the Banqueting Hall.

The Harris organ-building family flourished in the 17th century. Renatus Harris, grandson of the founder and the most celebrated member of the family, was a rival of 'Father' Smith, and when the two men entered into competition in the building of an organ for the Temple Church in 1683, there was so little to choose between their instruments that the ultimate decision of the benchers in favour of Smith's was delayed for nearly a year. John Harris (son of Renatus) completed the organ of St Dionis Backchurch (Lime Street) in 1724; he went into partnership with his brother-in-law John Byfield. Associated with this partnership were Richard Bridge, who built organs for the Priory of St Bartholomew-the-Great, Smithfield (1729), and Christ Church, Spitalfields (1730); and the Jordans, father and son, inventors of the Swell box, which was first applied to the organ they built for the church of St Magnus, London Bridge, in 1712.

Other organ builders at that time include Thomas Griffin (*d* 1771), who built the organ of St Helen's, Bishopsgate, in 1741; George England, who flourished between 1740 and 1788, and his son George Pike England, who probably built the first organ with pedals in London at St James's, Clerkenwell, in 1792; Gray & Davison, whose factory in London was established in 1774 by Robert Gray; Crang & Hancock, of whom the former

altered old Echoes into Swells (at St Paul's Cathedral and St Peter upon Cornhill); Bishop & Son, established about the end of the century by James C. Bishop; and John Snetzler, a German who settled in London in 1740 and from whom the firm of Bevington & Sons (1794) was descended by way of Snetzler's successors, Ohrmann and Nutt.

One of the earliest 19th-century organ builders was Benjamin Flight, who set up in partnership with Joseph Robson in 1806. The firm of William Hill & Son carried out some of its work in collaboration with Henry John Gauntlett, who advocated reforms in organ building including the adoption of the C compass organ. In 1916 the Hill firm was amalgamated with Norman & Beard of Norwich and London to form Hill, Norman & Beard. Other surviving firms of London organ builders established during the 19th century include those of Joseph W. Walker & Sons (1828) and Henry Willis & Sons (1845), both of which left London, in 1975 and 1968 respectively. N.P. Mander Ltd is the most important 20th-century firm of organ builders in London; it is also well-known for restoring old instruments.

The making of stringed keyboard instruments flourished in London from the 17th century. The early builders, who principally made spinets, include the Haward family, Stephen Keene and John Player. The Hitchcock family were important keyboard makers in the late 17th and early 18th centuries. Joseph Mahoon, 'harpsichord maker to His Majesty', and Hermann Tabel were two important early 18th-century figures. Tabel trained both Jacob Kirkman and Burkat Shudi, two men who subsequently dominated the harpsichord trade in London until almost the end of the 18th century. The few harpsichord and clavichord makers active in London in the 20th century included Thomas Goff, who was known particularly for his clavichords.

The piano found favour in London from the 1770s onwards. The Broadwood firm, which grew out of Shudi's harpsichord-making business, is the oldest firm of keyboard makers in existence. In the early 1780s John Broadwood made his first grand piano. Kirkman and his nephew Abraham Kirkman also made pianos, and the firm was carried on by the latter's descendants until 1896, when it was amalgamated with that of the Collards. The firm of Stodart (1776–1861) was founded by Robert Stodart, a pupil of John Broadwood. Stodart made grand pianos and also combined the principles of the harpsichord with those of the piano, an invention for which he took out a patent in 1777. Sébastien Erard went to London in 1786 and established workshops there in connection with those of his firm in Paris. The London factory was maintained until 1890. Longman & Lukey (1771), an offshoot of the music-publishing firm of J. Longman & Co. (1767; later Longman & Broderip), made numerous spinets, pianos and 'portable clavecins'. When Longman & Broderip went bankrupt in 1798, John Longman, the successor of the founder James Longman, became a partner of Clementi. Clementi then went into partnership with F.W. Collard in 1810 and remained in the firm until 1830; after Clementi's death in 1832 the firm was known as Collard & Collard. It was purchased by Chappell in 1929.

In 1800 John Isaac Hawkins of London and Philadelphia patented an upright piano a little over one metre in height; the younger Robert Wornum invented diagonally and vertically strung low upright pianos respectively in 1811 and 1813, and in 1827 brought out his 'piccolo' piano, about one metre high, the new crank mechanism of which he patented in 1829. He established a public concert room at his piano warehouse in Store Street, initiating a practice later followed by other firms who had warehouses in London: Steinway in Lower Seymour Street in 1878, Bechstein in Wigmore Street in 1901 and the Aeolian company in New Bond Street in 1904.

From the late 18th century London was one of the world's principal centres of piano making. Many early advances in piano technology were made by London builders before Americans took the lead in the second half of the 19th century. The main London firms founded in the 19th century and extant in the 20th include Chappell (1810) and Cramer (1824–1960), both of which were originally music publishers, Challen (1820; it ceased independent manufacturing in 1959) and Brinsmead (1835).

Among the many makers of string and wind instruments in London were Richard Hunt, who made viols and lutes dated from the 1660s; Thomas Urquhart, whose violins bear dates between the 1660s and 1680s and who also made flutes; the Stanesbys, who made wind instruments in the late 17th and early 18th centuries; Barak Norman, a maker of viols and one of the first English makers of cellos, active between 1668 and 1724, and in partnership with Nathaniel Cross from 1715; Peter Wamsley, a violin maker from 1725 onwards, one of whose apprentices, Joseph Hill (1715–84), became the founder of the firm of W.E. Hill & Sons still run by his descendants; Richard Duke, who copied Stainer and Stradivari violins (*c*1740–80); Thomas Cahusac, a publisher and maker of flutes from the 1740s to 1798; the elder Robert Wornum, publisher and maker of violins, cellos and of the guitar-lyre between the 1770s and 1815; the Milhouse family, who moved their wind-instrument-making business to London in 1787; Tebaldo Monzani, flute maker from 1790; George Astor, flute maker and publisher; John Köhler, a bandmaster of German birth, who settled in London in 1780 and founded a firm for making brass instruments which was carried on by his descendants for nearly 100 years; Edward Light, the inventor of the apollo lyre and the harp-lute (dital harp), about 1794; John Parker, maker of wind instruments in Southwark in the 1790s; G.H. Rodenbostel, trumpet maker in Piccadilly from 1761 to 1789; John Betts and his nephew Edward Betts, violin makers at the turn of the century and, like the contemporary Dodd family, also bow makers; Hart & Son, three generations of violin makers, the earliest of whom founded the firm in 1825; William Wheatstone, professor and manufacturer of the German flute in the 1820s; Charles Wheatstone, inventor of the concertina, for which his firm held the patent from 1829 for many years; Rudall, Carte & Company, makers of flutes from the early years of the 19th century; Georges Chanot the younger, a violin maker who left Paris for London in 1851 and, after working there with Charles Maucotel until 1858, established his own firm, which was subsequently carried on by his descendants; and Boosey, music publishers from 1816, and later manufacturers of all types of band and orchestral instruments. Hawkes & Son (1865), equally important makers of military band instruments, amalgamated with Boosey in 1930. Dietrich Kessler began to make viols in London in 1959.

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NICHOLAS TEMPERLEY (I, with PHILLIP OLLESON, 6), ROGER BOWERS (II, 1(i–ii), H. DIACK JOHNSTONE (II, 1(iii)), RICHARD RASTALL (II, 2(i)), PETER HOLMAN (II, 2(ii–iv)), MARIE AXTON, RICHARD LUCKETT (III), ANDREW WATHEY (IV), ROBERT D. HUME (V, 1), SIMON McVEIGH (V, 2), EDWARD CROFT-MURRAY/SIMON McVEIGH (V, 3), ARTHUR JACOBS/GABRIELLA DIDERIKSEN (VI, 1(i)), JOHN SNELSON (VI, 1(ii); VII, 6), CYRIL EHRLICH, SIMON McVEIGH, MICHAEL MUSGRAVE (VI, 2), DAVID C.H. WRIGHT (VII, 1, 3–4), GABRIELLA DIDERIKSEN (VII, 2), ELIZABETH ROCHE (VII, 5), BERNARR RAINBOW/ANTHONY KEMP (VIII), KATHLEEN DALE/PETER WARD JONES (IX, 1), KATHLEEN DALE/WILLIAM J. CONNER/R (IX, 2)

London (ii). American record label. It was established by DECCA in 1947 to issue in the USA items recorded in Britain and elsewhere in Europe; the distribution territory was later expanded to include Canada. Its catalogue was one of the first to include LPs, which were pressed in Britain by Decca and released in the USA from August 1949. In the same year issue began in the UK of American recording sessions. London was, therefore, not a record company *per se* but a label which licensed the products of other firms. In the early 1950s London acquired the British rights to the American Essex and Imperial labels and was at the forefront of the rock and roll boom, releasing records by artists such as Fats Domino and Bill Haley and the Comets. London also acquired rights to Atlantic (1955), Chess, Specialty (both 1956) and Sun (1957) and by the end of the decade had become the pre-eminent label for introducing new American acts into the British pop market. However, by the mid-1960s many of those companies from whom London held licences, such as Motown, Liberty, United Artists, Imperial, Chess and Atlantic, had taken their catalogues elsewhere, some worried that London's eclectic roster of acts was becoming too cumbersome.

By the early 1970s London's most successful label was the Memphis-based Hi Records who released records by soul acts such as Anne Peebles and Al Green. However, London's stock, like that of Decca itself, continued to fall during the decade and in 1980 Decca was sold. In the 1980s British synthesizer acts such as Blancmange and Bronski Beat kept the London label in the public eye, but the most successful group was Bananarama, the most popular female act of the decade in Britain. By the late 1990s London was distributing records as diverse as the trip-hop of Bristol's Portishead and the mainstream pop of Ace of Bass and All Saints.

DAVID BUCKLEY

London, Edwin (*b* Philadelphia, 16 March 1929). American composer. He attended the Oberlin College Conservatory of Music, where he studied the french horn (BM 1952). He was a pupil of Schuller at the Manhattan School of Music in 1956 and studied composition with, among others, Dallapiccola and Milhaud. He also studied conducting with Izler Solomon. He gained the PhD in composition from the University of Iowa (1960). From 1960 to 1968 he taught at Smith College, Northampton, Massachusetts. He joined the faculty of the University of Illinois in 1968, where he taught theory and composition for ten years and founded and directed the Ineluctable Modality, a choral ensemble that presented much experimental new music. He served as visiting professor at the University of California, San Diego (1972–3). From 1978 he was chairman of the music department of Cleveland State University, and he founded and served as music director of the Cleveland Chamber Symphony. London has received awards from the Guggenheim Foundation (1969), the ACA (1992) and the AMC (1995) among others; he won a grant from the Hamburg Opera Contemporary Festival and has several times been a resident of the MacDowell Colony. From 1974 to 1981 he was chair of the National Council for the American Society of University Composers.

London's style is wide-ranging and at times lyrical. He juxtaposes intense drama with humour, yet manages to avoid the melodramatic effects characteristic of many composers with wide stylistic compasses. His control of pitch and rhythm owe much to a theatrical sense of timing.

WORKS
(*selective list*)

Dramatic: Santa Claus (mime op, e.e. cummings), solo vv, dancer, chorus, chbr ens, 1960; Portraits of 3 Ladies (W.R. Benét, S.V. Benét), nar, Mez, chbr ens, mixed-media effects, 1967; The Iron Hand (orat, after H. Melville: *The Martyr*), 1975 [incl. material from The Death of Lincoln]; The Death of Lincoln (op, Justice), 1976; Metaphysical Vegas (musical, E. London), solo vv, dancers, insts, 1981

Vocal: 3 Settings of Ps xxiii, solo vv, SSAA, TTBB, SATB, 1961; 4 Proverbs, S, female vv, 2 tpt, bn, 1968; Psalm of These Days I–V (Bible), various vocal ens, insts, 1976–80

Inst: Trio, fl, cl, pf, 1956; Ww Qnt, 1958; Sonatina, va, pf, 1962; Brass Qnt, 1965; Bottom Line, tuba, chbr orch, 1997; other works, incl. several large ens and several tape pieces

Principal publishers: European-American Music, Gun-Mar, MJQ, New Valley Music, Peters

DAVID COPE

London [Burnstein, Burnson], **George** (*b* Montreal, 30 May 1920; *d* Armonk, NY, 24 March 1985). American bass-baritone of Canadian birth. In 1941 he made his opera début, as George Burnson, singing Dr Grenvil (*La traviata*) at the Hollywood Bowl. His international career began in 1949 when he sang Amonasro in Vienna. Engagements followed at Glyndebourne, La Scala, the Metropolitan Opera, where he appeared from 1951 to 1964, Bayreuth and the Bol'shoy, where he was the first non-Russian to sing Boris (1960), a role he later recorded in Moscow. A long collaboration with Wieland Wagner culminated in London's singing Wotan in the complete *Ring* in Cologne (1962–4). His repertory also included Don Giovanni and Count Almaviva (both of which he recorded), Gounod's Méphistophélès, Escamillo, the multiple villains in *Les contes d'Hoffmann*, the Dutchman, Scarpia, Mandryka (which he recorded impressively under Solti) and the title role in Menotti's *Le dernier sauvage*. At the height of his career London's performances were distinguished by a rare dramatic individuality and vocal power, as the best of his recordings confirm. Perhaps his finest achievement was his commanding, anguished Amfortas, which he twice recorded under Knappertsbusch at Bayreuth. From 1968 he concentrated on arts administration, serving successively at the Kennedy Center, Washington, DC, the National Opera Institute and the Opera Society of Washington. He also staged the first complete English-language *Ring* in the USA (1975, Seattle).

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MARTIN BERNHEIMER/ALAN BLYTH

London Academy of Music. London conservatory founded in 1861. It became the London Academy of Music and Dramatic Art in 1935 and its musical activities ceased in 1939. *See* LONDON (i), §VII, 3.

London Classical Players. British orchestra. Formed as a specialist period-instrument orchestra by ROGER NORRINGTON in 1978, it initially played repertory ranging from Haydn and Mozart through Beethoven and Berlioz to Brahms and Wagner. Later the orchestra revealed, too, the music of Bruckner and Smetana in its original colours, as Norrington's investigations of sources uncovered misconceptions about such fundamental matters as tempo and even instrumental registers. The orchestra was disbanded in 1997 and much of its work taken over by the Orchestra of the Age of Enlightenment.

GEORGE PRATT

London College of Music. London conservatory founded in 1887. *See* LONDON (i), §VII, 3(vi).

London Fellowship of Minstrels. English organization which in 1604 became the WORSHIPFUL COMPANY OF MUSICIANS.

London Mozart Players. Orchestra founded in 1949 by Harry Blech. *See* LONDON (i), §VII, 3.

London Music School. Institution founded in 1865 and amalgamated with the London Academy of Music in 1904. *See* LONDON (i), §VII, 3.

London Opera Centre. Training school founded in 1963 and closed in 1978. *See* LONDON (i), §VIII, 3(vi).

London Opera House. Theatre built in 1911 and renamed the Stoll Theatre in 1916. *See* LONDON (i), §VI, 1(i).

London Philharmonic Orchestra (LPO). Orchestra founded in 1932 by Thomas Beecham. *See* LONDON (i), §VI, 2(iii).

London Sinfonietta. Orchestra founded in 1968 to perform 20th-century music. *See* LONDON (i), §VII, 3.

London String Quartet. English string quartet. It was founded in 1908 and known until 1911 as the New String Quartet. The original members were Albert Sammons and Thomas Petre (violins), H. Waldo Warner (principal viola of the New SO) and C. Warwick Evans (principal cellist of the Queen's Hall Orchestra). Sammons was called up in 1917 and replaced by James Levey; Petre was absent from 1914 to 1918, and his place was taken successively by H. Wynn Reeves, Herbert Kinsey and Edwin Virgo; Warner was succeeded in 1930 by William Primrose. The quartet rehearsed for nearly two years before giving its first concert in London in 1910. It soon established itself in the forefront of British ensembles, with a strong public following and with a particular reputation for championing the music of living British composers. In 1920 the quartet made a three-month tour of the USA which was so successful that it was repeated four times in the next five years. Other visits abroad included Spain, the Netherlands, Scandinavia, Canada and South America, in each of which the quartet's programmes included modern British music. It gave many first performances of works by British composers, including Delius, C. Armstrong Gibbs and Howells, as well as by two of its own members, Sammons and Warner; three of its members also took part in the British première of Stravinsky's *Pribaoutki* in 1918. The quartet was internationally admired for its carefully rehearsed teamwork and for its sympathetic and unidiosyncratic performances of a wide repertory. It made several recordings in the 1920s, including works by Beethoven, Dvořák, Franck, Schubert and Vaughan Williams. It disbanded in 1934.

ROBERT PHILIP

London Symphony Orchestra [LSO]. Orchestra founded in 1904. *See* LONDON (i), §VI, 2(iii).

Long (Lat. *longa*: 'long' [note]). In Western notation the note that is twice the value of a breve. It was the longer of the two notes of early mensural music and theory, hence its name. It had its origins in the *virga*, one of the two single-note neumes of pre-mensural notation. It is first found in early 13th-century music. Before about 1600 its value was twice or three times that of a breve, and it was usually shown as in ex.1*a*. Its rest was usually shown as

Ex.1
(a) or (b) or

in ex.1*b*, the choice of form depending on whether its mensuration was binary or ternary. The long survived into the period of 'white' or 'void' notation (post-1450), and was frequently used for the final note of a composition, where it implied a pause. It is mentioned in writings as late as Christopher Simpson's *Compendium of Practical Musick* (1667), although by this date its existence was purely theoretical. Indeed, Simpson stated that 'The *Large* and *Long* are now of little use, being too long for any Voice, or Instrument (the Organ excepted) to hold out to their full length'.

See also NOTATION, §III, 2 and NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Long compass keyboard. An organ keyboard that descends below the *C* normally found as the bottom note on modern organs. *See* KEYBOARD and ORGAN §V, 8.

Long, Kathleen (*b* Brentford, 7 July 1896; *d* Cambridge, 20 March 1968). English pianist. She studied with Herbert Sharpe at the RCM (1910–16) and taught there from 1920 to 1964. Early in her career she performed a wide repertory of chamber works. An artist of enduring catholic tastes, she introduced music by, among others, Bloch, Bridge, Holst and Finzi. Her Mozart playing, for which she was particularly admired, showed a satisfying balance of just proportions and tender phrasing, and she gave notable performances of Mozart and Bach with the Boyd Neel Orchestra. French music was another speciality, and she made Fauré particularly her own; under the elegance of her playing the composer's elegiac note sounded clear. She also performed the more speculative of Beethoven's sonatas, such as opp.109 and 110, and played Scarlatti sonatas with swagger and intensity. Her tonal range, though not wide, was precise, but none of her recordings, among them Mozart's K491 with the Concertgebouw Orchestra under van Beinum, quite captured the bloom of her sound. Long founded her own quartet, the English

Ensemble, before World War II, and played on occasion with such artists as Casals, Sammons and Suggia; she also formed a partnership with the violinist Antonio Brosa (1948–66). As well as in Europe, she performed in Canada, the USA and South Africa. She was awarded the *palmes académiques* in 1950 and was made a CBE seven years later.

DIANA McVEAGH

Long, Marguerite [Marie-Charlotte] (*b* Nîmes, 13 Nov 1874; *d* Paris, 13 Feb 1966). French pianist and teacher. She studied with Henri Fissot at the Paris Conservatoire, where she won a *premier prix* in 1891, and later worked privately with Antonin Marmontel. Her performance of Franck's *Variations symphoniques* in 1903 was praised by Fauré, who wrote in *Le Figaro* (23 November): 'One could not play with better fingers, more clarity and taste, [or] a more natural and charming simplicity'. These qualities applied to her style even much later, as is evident from her recordings of Debussy's *Deux arabesques*, Fauré's Ballade (with André Cluytens conducting) and Ravel's Concerto in G (with Pedro de Freitas Branco conducting, not Ravel as frequently stated). She played the first performances of Ravel's *Le Tombeau de Couperin* and Concerto in G and also championed the music of Fauré, Milhaud and Roger-Ducasse. From 1906 to 1940 she was a noted teacher at the Paris Conservatoire, where her students included Annie d'Arco, Jacques Février, Samson François and Nicole Henriot-Schweitzer. In 1941 she opened her own school in Paris and in 1943 she and Jacques Thibaud founded the competition that continues to bear their names.

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CHARLES TIMBRELL

Longa florata (Lat.). A type of ornament. *See* ORNAMENTS, §1.

L'Ongaretto. Nickname of GIOVANNI BATTISTA PIAZZA.

Longaval [Longheval], **Antoine de.** *See* LONGUEVAL, ANTOINE DE.

Longfellow, Henry Wadsworth (*b* Portland, ME, 27 Feb 1807; *d* Cambridge, MA, 24 March 1882). American poet. After private schooling in Portland he completed his formal education at Bowdoin College, Brunswick, Maine. He spent a year studying general literature at Harvard University, learning French and Italian. At the age of 18 he was appointed to a new chair of modern languages at Bowdoin, which he assumed in 1830, having spent the intervening years travelling and studying in Europe. He settled in Cambridge in 1836 assuming a position at Harvard College, where he remained until 1854. He made further visits to Europe in 1842 and 1868–9.

Longfellow was probably the most frequently set American poet of the 19th century. There are over 1200 settings of his texts, by over 650 composers; many of them, primarily settings for solo voice and keyboard, were composed before 1890 and published in England. The text that has been most often set is 'Stars of the Summer Night' from *The Spanish Student* (1843). Choral settings include Rutland Boughton's *The Skeleton in Armour*, Dudley Buck's *Scenes from the Golden Legend* and *Paul Revere's Ride* (the latter for male chorus), and Elgar's *Spanish Serenade*.

Generally considered Longfellow's most enduring poem, *Hiawatha* (1855), on American-Indian themes and written in trochaic dimeters, has appealed to many composers, notably Samuel Coleridge-Taylor, whose cantata *Hiawatha's Wedding Feast* was particularly well received in England and the USA. It has also inspired several orchestral works, including symphonic poems by Louis Coerne, Delius, and Goldmark.

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MIRIAM W. BARNDT-WEBB

Longman & Broderip. English firm of music publishers and instrument dealers, established in London. The business was founded in or before 1767 by James Longman and others, and was first known as J. Longman & Co. Its Harp & Crown sign, though not its premises, was apparently acquired from the widow of JOHN JOHNSON (ii). From 1769 to 1775 the firm was known as Longman, Lukey & Co., becoming Longman, Lukey & Broderip when Francis Fane Broderip entered the business in September 1775. Lukey withdrew from the business in 1776 and the firm remained as Longman & Broderip until its bankruptcy in 1798. From December 1782 it had a circulating music library and in 1786 a Mr Mann and Mr Russell were sent to Calcutta to open a music shop in Loll Bazaar, opposite the Old Harmonia, while in 1789 the firm advertised that it was opening branches at Margate and Brighthelmstone (now Brighton) 'during the watering season'.

Especially in its period as Longman & Broderip the firm ranked among the most enterprising of its time. In addition to its own wide range of publications, it claimed to be able to supply any foreign publication through its contacts with continental publishers. It had a particularly close association with Artaria in Vienna. Its own publications included English music by Arne, Avison, Shield, Storace and others, and much by foreign composers, among them J.C. Bach, Haydn (including the symphonies commissioned by Salomon), Mozart, Pleyel, Schobert, and Johann and Carl Stamitz, as well as the usual country dance books and sheet songs. From 1785 it was the official contracted publisher to the King's Theatre. Its keyboard music, some of it written two or more generations earlier, had a great influence on what English harpsichordists and organists played towards the end of the century. A number of works were published in conjunction with John Johnston, and the firm acquired some of his stock and plates as well as his trading sign

'The Apollo' when he ceased business in 1778. The firm was noted for the generous sums it paid composers for their works; perhaps this was a factor in its financial downfall.

Longman & Broderip sold a range of keyboard instruments, though the firm almost certainly relied on others to provide their stock-in-trade. Of the surviving plucked string keyboard instruments, four of the seven wing spinets and seven of the eleven harpsichords are by Thomas Culliford, while another harpsichord is by Baker Harris; the harpsichords owe much, both musically and stylistically, to Kirkman and Shudi. Though the workmanship of the Longman & Broderip instruments is not of the first order, Culliford's machine stop, in the case of some of the single-manual harpsichords, is more ingenious, and enables the instrument to achieve a greater degree of tonal flexibility from a 2×8′, 1×4′, lute specification than is the case with other makers. By the last quarter of the 18th century Longman & Broderip were turning to the piano, and particularly to the square. Clinkscale lists some 22 surviving squares bearing their name and a further 33 attributed to them. There are also two surviving grands and three 'organized pianos' (square pianos combined with an organ), while at least one combined harpsichord and piano is known to have been made. From advertisements it is clear that the ingenuity of the firm extended far beyond such curiosities to include 'Glove horns', 'Sticcado pastorales' (for which it also published a tutor), 'upright harpsichords with a curious new invented swell' (1786), 'pianofortes in commodes, sideboards & dressing-tables' (1786), and, from Paris, 'portable clavecins ... agreeable for travelling with, as they may be conveyed and even performed on in a coach' (1789).

After Longman & Broderip's bankruptcy, John Longman, who had succeeded James, went into partnership with MUZIO CLEMENTI until about 1801. He then set up for himself until about 1816, introducing a drawing-room barrel piano in about 1804 which was weight-driven and had no keyboard. Giles Longman, John's successor, was in partnership with James Herron as Longman & Herron until 1822. The other partner, Francis Broderip, entered into partnership with C. Wilkinson; as Broderip & Wilkinson they reissued many of the old firm's publications in addition to publishing new ones of their own, including *Broderip and Wilkinson's New and Complete Instructions for the Lute* (*c*1800). Broderip died in 1807, and the firm became Wilkinson & Co. until 1810, when it ceased business, the stock and plates being purchased by Thomas Preston (*see* PRESTON & SON).

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PETER WARD JONES, PETER WILLIAMS, CHARLES MOULD

Longo, Alessandro (*b* Amantea, 30 Dec 1864; *d* Naples, 3 Nov 1945). Italian pianist and composer. After studying with his father, the pianist and composer Achille Longo (*b* Melicuccà, 27 Feb 1832; *d* Naples, 11 May 1919), he attended Naples Conservatory (1878–85), where he studied the piano with Beniamino Cesi, composition with Paolo Serrao and the organ; he took a diploma in all three subjects in 1885. After teaching the piano there, initially as Cesi's substitute and then as a regular member of staff from 1897, he taught briefly (1899) at Alfonso Rendàno's private school; he retired in 1934 but returned in 1944 as interim director. He was also pianist for numerous concert organizations, including the Società del Quartetto (1909–15). Longo's interest in the music of Domenico Scarlatti led to his founding a Domenico Scarlatti society at Naples (*c*1893) and to his publication of 11 volumes containing 544 sonatas and a fragment of Scarlatti's keyboard music. He arbitrarily organized the sonatas into key-related suites and felt compelled to adjust some of their harmonic implications, but the edition (*Domenico Scarlatti: Opere complete per clavicembalo*, Milan, 1906–10) was long the most complete and did much to awaken interest in Scarlatti. He also wrote *Domenico Scarlatti e la sua figura nella storia della musica* (Naples, 1913). Longo was a dedicated teacher; his pupils included such pianists as Franco Alfano, Guido Laccetti, Paolo Denza and Tito Aprea. In 1914 he founded the journal *Arte pianistica* (later *Vita musicale italiana*), which continued until 1926. For his educational writings, among which are piano methods and anthologies, he received a gold medal at the music-history congress held at the Paris Exhibition. His compositions (over 300), which have been described as combining a Germanic instrumental style with Italian vocal characteristics, include works for piano, for strings, and suites for various instruments. He was a member of the Accademia Pontaniana and the Società Reale di Archeologia, Lettere e Belle Arti.

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Amantea musica, i (1995) [whole issue; for the 50th anniversary of Longo's death]

CAROLYN GIANTURCO/R

Longueval [Longaval, Longheval], **Antoine de** (*b* ?Longueval, Somme; *fl* 1498–1525). French composer. A papal document refers to him as 'cleric of the diocese of Arras', so he probably came from the village of Longueval on the southern edge of the diocese. Ferrarese documents, however, call him 'Antonio d'Orléans', which may indicate an early place of employment. He was a member of the household of Queen Anne of Brittany in 1498,

when he was provided with a suit of mourning for the funeral of Charles VIII. From 1 June 1502 to 1 October 1504 he was at the court of Savoy (with a salary 50 per cent higher than any other singer), but while still listed as a member of that chapel he was paid for service to Alfonso d'Este in Ferrara between December 1503 and early September 1504; he was named as a member of the ducal chapel in the latter year. By 1507 he had become a *valet de chambre* to Louis XII – one of the king's private musicians rather than a member of the court chapel. He was made a canon of the Ste Chapelle in Bourges in 1510. Not long after he became king, François I made Longueval *maître de chapelle* of the royal chapel at the beginning of October 1515; like Ockeghem he was also the king's 'counsellor' and first chaplain, which made him supervisor of the *maîtrise* of the Ste Chapelle of Paris. Longueval, along with the rest of the royal chapel, accompanied François to Italy in late 1515, and on 17 December he and Mouton were made apostolic notaries by a *motu proprio* of Leo X. He was installed as a canon of Notre Dame, Paris, on 17 April 1517, resigning on 26 May 1519 to become abbot *in commendam* of the Benedictine priory of St Pierre, Longueville, a very lucrative benefice. In the same year he was approached again by Alfonso d'Este to serve in the Ferrarese ducal chapel. He is last recorded at the French court in 1525, and probably died towards the end of that year or at the beginning of the next.

Longueval's most important work, the *Passio Domini nostri*, may have been written in Ferrara for Holy Week 1504 (Heyink), though its earliest source, a Roman manuscript copied before 1508, ascribes the motet to an unknown 'Jo. ala venture' (the Toledo manuscript, copied in the Low Countries about 1520–35, also gives 'Alaventura'). Van den Borren's suggestion that 'à l'aventure' is a translation of the Dutch *ongeval* ('mishap') has nothing to recommend it, as Longueval's name was not Jean and he was not from a Dutch-speaking area. Heyink's prposal that Longueval adopted the alternative name in Italy is not supported by any evidence and is similarly unlikely because of the different Christian name. Tagmann's suggestion that 'Venturo detto Musini, soprano', a singer in Mantua in 1509–10, should be identified with Longueval is falsified by the frequent designation of Longueval as 'contrabasso' in Ferrarese documents. It must remain possible that Longueval was not the composer of this piece, although the ascriptions to La Rûe and Obrecht in later German sources are stylistically inappropriate. The motet's text is adapted from the Passion narrative according to Matthew, but incorporates passages (especially the words of Christ) from all the Gospels. The music continually varies its scoring and rhythmic and contrapuntal character (*see* PASSION, ex.5); the chanted recitation tone for the Passion is often present, but even when it is not the melodic patterning is dominated by recitation on a single note. The variety and expressiveness of Longueval's Passion made a strong impression in Lutheran Germany, where it was widely disseminated and served as a model for numerous 16th-century settings by other composers.

Longueval's other works are each transmitted in a single source. Like the Passion motet on a smaller scale, *Benedicat nos* (a setting of a prayer for Trinity Sunday) is varied in its textures. It gives impressive melismas to the word 'imperialis' in the opening (non-matching) duos, and brings the movement to an impressive halt at the invocation 'Alpha et O, Deus et homo' towards the end. *Benedicite Deum* is simpler and more declamatory, with a plainly French accentuation of the Latin. *Alle regres* is based on the tenor of Hayne van Ghizeghem's *Les grans regrets*, written at its original pitch but with the canonic instruction to be transposed up a step. The other three parts, in high clefs, are largely imitative; the subject at the beginning of the second phrase is related to the beginning of the second phrase of the tenor of Hayne's *Allez regrets*. The pacing of the chanson is varied, and the style is notably different from that of either Févin or Claudin, Longueval's royal chapel colleagues. In July 1518 a Ferrarese diplomat sent a mass and a motet by Longueval to Duke Alfonso d'Este; the works remain unidentified.

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J.T. Brobeck: *The Motet at the Court of Francis I* (diss., U. of Pennsylvania, 1991), 592–5
J.T. Brobeck: 'Musical Patronage in the Royal Chapel of France under Francis I (r.1515–1547)', *JAMS*, xlviii (1995), 187–239

JEFFREY DEAN

Longy, (Gustave-)Georges(-Leopold) (*b* Abbeville, ?28 Aug 1868; *d* Moreuil, 29 March 1930). French oboist, conductor, educator and composer. He studied the oboe at the Paris Conservatoire with Georges Gillet, and in 1886 was awarded a *premier prix*. He played with various Paris orchestras, and from 1898 to 1925 was first oboist of the Boston SO. In 1900 he founded the Longy Club to give concerts of chamber music, principally for wind instruments and often by American composers. In 1916 he opened the Longy School of Music, which he directed for many years with the assistance of his daughter, Renée Longy-Miquelle.

He held several conducting appointments in Boston, including the Boston Orchestral Club (1899–1913), the MacDowell Club (1915–25) and the Cecilia Society chorus. From 1919 to 1921 he led the Boston Musical Association, which specialized in contemporary works. A dispute with Koussevitzky during the latter's first season as conductor of the Boston SO led to Longy's resignation as first oboe, and he returned to his native region of France.

When Longy died, invitations to a grand memorial concert in Boston were issued by a committee including, ironically, Koussevitzky. Longy's compositions have never been catalogued, but two works he is known to have written during his Boston years are a *Divertissement* for orchestra on folk tunes from Normandy and Picardy, and a *Rapsodie* for solo saxophone with an ensemble of two clarinets, bassoon, double bass, harp and timpani. Loeffler's *Deux rapsodies* for oboe, viola and piano (1905) were written for Longy and dedicated to him. There is a large amount of archival material on Longy in the Boston Public Library.

LEONARD BURKAT

Longyear, Rey M(organ) (*b* Boston, 10 Dec 1930; *d* Louisville, 20 Feb 1995). American musicologist. He attended Los Angeles City College and received the BA from Los Angeles State College in 1951. At the University of North Carolina he worked with William S. Newman, taking the MA in 1954. In 1957 he received the PhD from Cornell University, where his teachers included Donald Grout, William Austin and Denis Stevens. From 1958 to 1963 he taught at the University of Southern Mississippi. He was on the faculty of the University of Tennessee from 1963 to 1964 and he was professor of music at the University of Kentucky from 1964 until his retirement in 1994.

Longyear specialized in the Classic and Romantic periods, with particular emphasis on German literature and music. His monograph *Schiller and Music* (1966) examines musical imagery in Schiller's writings and gives a lucid exposition of his philosophy of music. He edited two collections of early-19th-century symphonies, five symphonies by Mattei and Pavesi's *Dies irae concertato*. He was also interested in the study of percussion instruments, and having studied percussion at the Peabody Conservatory and the Berkshire Music Center was a percussionist with several orchestras.

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'Beethoven and Romantic Irony', *MQ*, lvi (1970), 647–64
'Principles of Neglected Musical Repertoire', *JRME*, xviii (1970), 167–77
'Liszt's B minor Sonata: Precedents for a Structural Analysis', *MR*, xxxiv (1973), 198–209
'Ferdinand Kauer's Percussion Enterprises', *GSJ*, xxvii (1974), 2–8
'The Text of Liszt's B minor Sonata', *MQ*, lx (1974), 435–50

PAULA MORGAN

Lonquich, Heinz Martin (*b* Trier, 23 March 1937). German composer, conductor and organist. He studied at the Saarbrücken Musikhochschule (1954–7), where his teachers included Alexander Sellier (piano), Heinnich Konietzny (composition) and Philipp Wüst (conducting). Thereafter he was coach at the Städtische Bühnen in Münster (1957–61) and Kapellmeister of the Brunswick Staatstheater (1961–4). Between 1962 and 1964 he conducted the Jeunesses Musicales orchestra of Brunswick. In 1964 he was appointed music assistant at the Städtische Bühnen in Cologne; he also took a teaching post in coaching at the Musikhochschule while continuing his composition studies there with Bernd Alois Zimmermann and Herbert Eimert (1966–70). After completing private studies in church music (1973) he was appointed organist and choirmaster of St Nikolaus, Cologne-Sülz. He has broadcast frequently as a pianist and accompanist, and was a member with Humpert of the Gruppe 8. In 1968 he received Förderungspreise in composition from Netherlands Radio and North Rhine-Westphalia, and in 1971–2 he held a scholarship to the Villa Massimo in Rome. He became a member of the music committee of the Cologne archbishopric in 1986 and received the Lassus medal of the German-speaking Cäcilienverband in 1997. Proceeding from sensitive, predominantly lyrical tone structures, sometimes freely serial, he has come, by way of many monodic liturgical compositions, to a pithy language of distinct character. His later works show spontaneous melodic invention, as well as a very varied, floating rhythm.

WORKS
(selective list)

Choral: Kölner-Domfest-Messe (K. Lüchtefeld), Mez, Bar, children's chorus, chorus, 19 insts, 1980; Die Stunden (J. Guillén), men's vv, 2 va, 2 vc, 1983; Bei stiller Nacht (F. von Spee), S, chorus, ob/fl, org, 1985; 5 precationes ad Mariam, 1985; Und was will diese Sonne uns (E. Meister), 2 spkr, S, chorus, fl, hp, org, 1989; Namen-Gottes-Litanei (C. Spaemann), S, A, T, B, chorus, org, 1990; Magnificat, S, A, T, B, vn, 1991; Auf dem Rand der Mauer (orat, Lüchtefeld, Bible), 5 spkr, 10 solo vv, 2 mixed choruses, 18 insts, tape, 1992–3; Corpus Christi mysticum (G. von le Fort), chorus, str qnt, 1993; Johannes-Passion in der Liturgie des Karfreitags, 4vv, 1993; Kölner Dreikönigen-Messe, chorus, 2 3-pt children's/female choruses, 12 wind, perc, 1998; Laus Trinitati (5 motets, Hildegard of Bingen), 1999; many other liturgical works

Other vocal: Der Weg nach Tsin (Chin. poems), Bar, pf, 1963; Mondblüten (haiku), S, pf, 1966; 3 Gesänge an Gott (Bible, T. von Avila, G. von Nazianz), Mez, org, 1974; 3 Passionsgesänge (A. de Vigny, M. de Unamunu, P. Claudel), S, va, 1974; Ad honorem Sanctae Mariae (R. Schaumann), S, fl, org, 1979; Los tesoros abiertos de las almas (J.R. Jiménez), medium v, fl, cl, 1979; De spiritu sancto (Hildegard of Bingen), Mez, va, 1994; Hoschieni Elohim (Pss), Mez, B, ob, b cl, 2 trbn, va, vc, db, pf, 1997; Psalmgebet (H.I. Khan), S, A, cl, va, vc, org, 1997

Chbr and solo inst: Pentameron, gui, hp, pf, 1960; Widersprüche – Improvisationsanweisungen, 5 players, timekeeper, 1970; Emanation, elec gui, pf, elecs, 1971; Missa, wind qnt, 1971; Para/Meta, fl, ob, pf, 1975; Musik in die Stille I, 2 fl, 1976; Svolgimento, vc, 1976; Canto di gioia, fl, 1977; Konstellationen, pf, 1977; Verwandlungen, rec qt, 1977; Komposition, vc, pf, 1978-81; Schwebende Rhythmen, pf, 1978; 5 pezzi, pf, 1980; Orationes, org, 1988; Preisungen, tpt, org, 1989; TRIDUO I, 2 vn, 1994; TRIDUO II, 2 vc, 1994; TRIDUO III, vn, vc, 1994

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MONIKA LICHTENFELD

Lonsdale, Christopher (*b* ?1795; *d* 1877). English music publisher. *See under* BIRCHALL, ROBERT.

Loomis, Harvey Worthington (*b* Brooklyn, 5 Feb 1865; *d* Boston, 25 Dec 1930). American composer. A pupil of Dvořák at the National Conservatory, New York, he composed over 500 works, but only a few were published before 1900. Some based on Amerindian melodies, such as *Lyrics of the Red Man* op.76 (1903–4), were printed by the Wa-Wan Press. He appears to have been most successful in composing stage music, including the one-act opera *The Traitor Mandolin*, first performed in 1898, the dramatic recitation *The Song of the Pear Tree* (1913), the melodrama *Sandalphon* (1896), which he described as 'musical symbolism', and two burlesque operas, *The Maid of Athens* and *The Burglar's Bride*. He also composed a cantata for children, *Fairy Hill* (1895), a violin sonata and many piano pieces of a descriptive nature. Most of his manuscripts are in *US-Wc*.

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R.Hughes: *Contemporary American Composers* (Boston, 1900, rev. 2/1914/*R* by A. Elson an *American Composers*)
V.B. Lawrence, ed.: *The Wa-Wan Press, 1901–1911* (New York, 1970)

W. THOMAS MARROCCO

Loosemore, George (bap. Barnstaple, 12 Sept 1619; *d* Cambridge, before 11 Sept 1682). English organist and composer, brother of Henry Loosemore and John Loosemore. He was organist of Jesus College, Cambridge, in 1635, and of Trinity College from 1660 until his death. He took the Cambridge MusD degree in 1665. He may have been the 'Mr Loosemore' who played the organ and taught the choristers at St John's College, Cambridge, at various times during the 1660s. The majority of his works survive in one or other of two autograph manuscripts. The first, *GB-Lbl* Add.34203, is a book of organ accompaniments; it includes six of his own works and a further two by Henry Loosemore. The second, *GB-Ctc* R.2.58, is a medius partbook from a set of grace books copied by George Loosemore in 1664 and intended for use on feast days in the hall of Trinity College. It contains 11 full anthems by Loosemore, most of which are settings of Prayer Book collects for the major church festivals. A twelfth anthem, to the text of the Advent antiphon 'O sapientia', was apparently copied into the manuscript, although it is now missing. Loosemore's instrumental fancies, most of which also are now lost, were admired by Dudley, 3rd Lord North, at whose home at Kirtling they are known to have been played.

WORKS

SACRED

Gloria in excelsis, 4vv, *GB-Lbl*, *Ob*
Athanasian Creed, verse, *Lbl* (inc.)
12 full anthems, *Ctc* (inc.), 1 lost
3 full anthems, 4vv, *Ob*
6 verse anthems, *Lbl* (inc.)
2 verse anthems, *Cjc*, *Ckc*, *EL*, *Lbl*, *Lgc*, *Ob*, *Och*, *Y*

INSTRUMENTAL

4 almans, 2 curants, vn, lyra viol, b viol, *B-Bc*
Fantasy, a 3, *F-Pc* (inc.)
Corant, viols, *GB-Ob** (inc.) [b viol part]
Courant, hpd, *Och* [?by Henry Loosemore]

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T. Dart: 'Henry Loosemore's Organ-Book', *Transactions of the Cambridge Bibliographical Society*, iii (1959–63), 143–51
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J. Morehen: 'The Gibbons–Loosemore Mystery', *MT*, cxii (1971), 959–60
I. Payne: 'Music at Jesus College, Cambridge, c.1557–1679', *Proceedings of the Cambridge Antiquarian Society*, lxxvi (1987), 97–103
I. Payne: 'George Loosemore at Trinity College, Cambridge, 1660–1682', *Proceedings of the Cambridge Antiquarian Society*, lxxvii (1988), 145–50
W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

JOHN MOREHEN

Loosemore, Henry (*b* ? Devon, 1607; *d* Cambridge, bur. 7 July 1670). English organist and composer, brother of George Loosemore and John Loosemore. He was organist of King's College, Cambridge, from 1627 until his death. During the latter part of his life he was also closely associated with the North family, whose home was at nearby Kirtling. Together with John Jenkins he was a central figure at the private music meetings held there, and he was also music master to the North children. He took the Cambridge MusB degree in 1640. With the exception of two instrumental compositions, Henry Loosemore's surviving output consists exclusively of sacred music, more than half of which is incomplete. Although his music places him in the front rank of provincial composers, none of it appears to have achieved any wide currency during his lifetime. His anthems O *Lord, increase our faith* and *Why art thou so heavy, O my soul* were long thought to be the work of Orlando Gibbons. An important organbook which Loosemore copied probably between 1625 and 1635 survives (*US-NYp* Drexel 5469). It includes autograph organ parts to 17 of his compositions, some of which have not survived in any other known source.

WORKS

First Service (TeD, Jub, Lit, Ky, Cr, Mag, Nunc), 4vv, *GB-Cp*, *DRc*, *Lbl*, *LF*
Second Service (Bte, Jub), *Cp* (inc.)
Latin Litany (adapted from the First Service Litany), 4vv, *Cp*, *Cu*
Latin Litany, 5vv, *Cp*, *Cu*
Almighty and everlasting God, full, *US-NYp* (inc.); Behold, it is Christ, verse, *GB-Cp*; Behold, now praise the Lord (?degree exercise), 8vv, *Cp* (inc.); Do well, O Lord, lost; Fear not, shepherds, verse, *DRc*, *Lbl*, *LF*, *Mp*, all inc.; Fret not thyself, verse, *Cp* (inc.); Give the King thy judgements, O God, verse, *DRc*, *Lbl*, *LF*, all inc.; Glory be to God, verse, *DRc*, *Lbl*, *LF*, *Mp*, all inc.; I will give thanks unto thee, O Lord, verse, *DRc*, *Lbl*, all inc.; Let all the world, verse, *LF*, *Y*, *US-NYp*, all inc.; Lord, I am not high-minded, verse, *NYp* (inc.)
Man that is born of a woman, verse, *NYp* (inc.); O eternal God, King of kings, verse, *GB-LF*; O God, my heart is ready, verse, 5vv, *Cp*, *Cu*, *US-NYp*; O Jesu Christ, thou art the light, verse, words only *GB-Lbl*; O Lord, increase our faith, 4vv, *US-NYp*, *GB-Lbl* (incorrectly attrib. O. Gibbons); O praise God in his holiness, verse, *WO* (inc.); O saviour of the world, full, *US-NYp* (inc.); O sing unto the Lord a new song, verse, *NYp*; Praise the Lord, O my soul, and all, 1/5vv, *NYp*, *GB-Cp*, *Cu*; Praise the Lord, O my soul, while I live, 4vv, *DRc*, *Lbl*, *LF*, *Lsp*, *Y*; Put me not to rebuke, O Lord, 4vv, *Lbl*, *Ob*, *US-NYp*
Tell the daughter of Sion, 5vv, *NYp*, *GB-Cp*, *Cu*; The Lord hath done great things, verse, *Lbl*, *Mp*, all inc.; Thou art worthy, O Lord, verse, *Cp* (inc.); To Jesus Christ, the faithful witness, verse, *Cp* (inc.), *US-NYp*; To Jesus Christ, the faithful witness, full, *NYp* (inc.); Truly, God is loving unto Israel, verse, *GB-Cp* (inc.); Turn thee again, O Lord, verse, *Cp* (inc.); Unto thee lift I up mine eyes, 5vv, *Cp*, *Cu*, *US-NYp*, all inc.; Why art thou so heavy, O my soul, 4vv, *GB-Lbl* (incorrectly attrib. O. Gibbons), *Ob*, *US-NYp*

Verse, org, sackbutt, cornett, vn, *NYp*
Untitled piece, 3 viols, org, *GB-Lbl*
Courant, hpd, *Och* (?by George Loosemore)

For bibliography *see* LOOSEMORE, GEORGE.

JOHN MOREHEN

Loosemore, John (bap. Barnstaple, 25 Aug 1616; *d* Exeter, 8 April 1681). English organ builder and virginal maker. He was the son of Samuel Loosemore, also an organ builder, and a brother of George and Henry Loosemore, both organists and composers. The earliest references to John Loosemore are in connection with the organ at Hartland, Devon, where he carried out work between 1635 and 1638. A house organ built for Sir George Trevelyan survives in the minstrels' gallery at Nettlecombe Court, Somerset (*c*1665). His most important organ was built in about 1665 for Exeter Cathedral; the case remains. This instrument was heard by Francis North, 1st Lord Guilford, in 1675, during his circuits as Lord Chief Justice. His verdict suggests that in some respects it was more pleasing to the eye than to the ear. A chamber organ of six stops formerly in the Exeter Cathedral choir school was destroyed about 1935. A virginal built by Loosemore and dated 1655 is in the Victoria and Albert Museum, London (for plan view *see* VIRGINAL, fig.8). Loosemore is buried in Exeter Cathedral, where his tomb can still be seen.

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JOHN MOREHEN, STEPHEN BICKNELL

Lootens, Willem (*b* Delft, bap. 9 Aug 1736; *d* Middelburg, 13 Jan 1813). Dutch organist, carillonneur and composer. He probably studied with his father. In 1754 he was appointed organist of the Grote Kerk in Maassluis. In 1760 he succeeded A.F. Grooneman as organist of the Grote Kerk in Zierikee, and after the death of Benjamin Bouchart was appointed organist of the Nieuwe Kerk and carillonneur of the abbey bell-tower in Middelburg, a position that he held from 1763. Zierikee, and after the death of Benjamin Bouchart was appointed organist of the Nieuwe Kerk and carillonneur of the abbey bell-tower in Middelburg, a position that he held from 1763.

As an organ adviser Lootens occupied a prominent position in the Dutch field of organ building during the 18th century. His writings on the organs of the Grote St Lievens Kerk in Zierikzee and on the De Rijckere organ of the Oostkerk in Middelburg contain valuable information concerning contemporary Flemish and Dutch organ building. Several of Lootens's compositions survive. He was one of the supporters of the movement to improve psalm singing, to which he contributed *De 150 psalmen en gezangen*, a collection containing newly composed music. His *Choraal in IV stemmen* for the funeral oration of Professor J. Willemsen (Nieuwe Kerk, Middelburg, 17 May 1780) was rediscovered in 1990.

WORKS

3 qts, org/hpd, vn, va, b (? Middelburg, 1774), lost
De 150 psalmen en gezangen, 1v, org/hpd (Middelburg, 1776)
Choraal, 4vv, org (Middelburg, 1780)
6 Divertiments, pf (London, *c*1798/*R* in Exempla musica Zelandica, iv (Middelburg, 1996)); no.2 ed. G. Oost, *Nederlandse klaviermuziek uit de Barok* (Utrecht, 1992)
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ALBERT CLEMENT

Lopardo, Frank (*b* New York, 23 Dec 1957). American tenor. He studied at the Juilliard School with Robert White (1980–81) and made his stage début as Tamino at the Opera Theatre of St Louis in 1984. He first appeared in Europe as Fenton in Amsterdam in 1986, followed by Almaviva in 1987, the year in which he made his débuts at the Vienna Staatsoper (as Lindoro in *L'italiana in Algeri*) and Glyndebourne (as Ferrando). He made his début at Chicago, as Elvino (*La sonnambula*), in 1988, his Salzburg Festival début as Don Ottavio in 1990 and his San Francisco début, in the same role, in 1991. His Metropolitan début in 1990 was as Rossini's Almaviva and he has returned for, among other roles, Ferrando, Don Ottavio, Tamino, Fenton, Rodolfo and Idreno (*Semiramide*). He made a much-admired Covent Garden début, as Lindoro, in 1989, and in 1994 appeared there as Alfredo to Angela Gheorghiu's Violetta, a performance that was recorded live. Lopardo also sings regularly in concert in a wide-ranging repertory. His dark-grained, mellifluous tenor is deployed with agility and intelligence in all his roles, most notably on disc as Ottavio, Ferrando, Lindoro, Ernesto (*Don Pasquale*) and Alfredo.

ALAN BLYTH

Lopatnikoff [Lopatnikov], **Nikolai** [Nikolay] **(Lvovich)** (*b* Reval [now Tallinn], Estonia, 16 March 1903; *d* Pittsburgh, PA, 7 Oct 1976). American composer and pianist of Russian origin. He studied piano with B. Sakharov and theory with Zhitomirsky at the St Petersburg Conservatory (until 1917), theory with Erik Furuhjelm at the Helsinki Conservatory (1918–20), civil engineering at the Technische Hochschule, Karlsruhe (1921–7), and took private composition lessons with Toch. Among his earliest works was the Piano Concerto no.1 (1921), of which the first performance was given by Hans Bruch in Cologne in 1925; the Second Concerto was given its première in 1930 and received many performances throughout Europe thereafter, including one at the 1932 ISCM Festival. Another work that received high praise was the Symphony no.1 of 1928; performed by major orchestras both in Europe and the USA, it was taken on tour by the Philadelphia Orchestra in 1932. During these years Lopatnikoff enjoyed success as a soloist and recitalist, often in performances of his own works. He lived in Berlin (1928–33) and London (1933–9) before moving to the USA, of which he became a citizen in 1944. He held appointments as head of theory and composition at Hartt College, Hartford, Connecticut, and the Westchester Conservatory, White Plains, New York (1939–45), and as professor of composition at the Carnegie Institute of Technology (later Carnegie Mellon University, 1945–69).

Lopatnikoff's move to New York resulted in part from an association with Koussevitzky. In 1927 Copland heard his Two Pieces for mechanical piano and brought them to

Koussevitzky's attention. The conductor commissioned an orchestration of one of the pieces, played the resulting Scherzo in 1928, and offered a publication contract. There began a stormy but fruitful relationship between the two men which continued to the end of Koussevitzky's life; Koussevitzky conducted the Boston SO in the premières of Lopatnikoff's Second Symphony (in 1939), Violin Concerto (1942), and Concertino for Orchestra (1945), which had been commissioned by the Koussevitzky Foundation.

Lopatnikoff's music reflects an innate Russian spontaneity tempered by a disciplined tehnique which he credited to his studies with Toch. His early experiments in rhythm and dissonance recall Stravinsky's of the same period, and the subsequent development of his compositional style reflects his admiration for Hindemith with whom he became personally acquainted while still an engineering student in the 1920s. Prominent features of his work include linearity, motivic development and a lightly held, floating tonality. His slow movements show at once his capacity for linear working and the emotional Russian quality of his work. But, above all, he had a considerable talent for structural equipoise. His honours included two Guggenheim Fellowships (1945, 1953), a grant and citation from the National Institute of Arts and Letters, of which he was elected a member in 1963, and an NEA grant (1975) for *Melting Pot*, commissioned by the Indianapolis Ballet. From 1929 to 1937 he regularly contributed articles and reviews to *Modern Music* which described and evaluated contemporary compositional trends.

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for juvenilia, details of first performances and publication etc., see Critser

Stage: Danton (op, 3, G. Büchner), op.20, 1930–32, orch suite, op.21, 1933; Melting Pot (ballet, 6 scenes), 1975

Orch: Prelude to a Drama, op.3, 1920; Pf Conc. no.1, op.5, 1921; Introduction and Scherzo, op.10, 1927; Sym. no.1, op.12, 1928; Pf Conc. no.2, op.15, 1930; Short Ov., op.14, 1932; Sym. no.2, op.24, 1938–9, withdrawn; 2 Russian Nocturnes, op.25, 1939; Vn Conc., op.26, 1941; Sinfonietta, op.27, 1942; Opus sinfonicum, op.28, 1942; Concertino, op.30, 1944; 2-Pf Conc., op.33, 1950–51; Divertimento, op.34, 1951; Sym. no.3, op.35, 1953–4; Variazioni concertanti, op.38, 1958; Music for Orch, op.39, 1958; Festival Ov., op.40, 1960; Conc. for Wind, op.41, 1963; Conc. for Orch, op.43, 1964; Partita concertante, chbr orch, op.45, 1966; Sym. no.4, op.46, 1970–71

Chbr: Pf Trio, 1918; Str qt no.1, op.4, 1920; Duo, vn, vc, op.8, 1927; Sonata, op.9, vn, pf, snare drum, 1927; Str Qt no.2, op.6a, 1928; Sonata, op.11, vc, pf, 1929; Arabesque, vc/bn, pf, 1931; 3 Pieces, op.17, vn, pf, 1931; Elegietta, vc, pf, 1934; Pf Trio, op.23, 1935; Arietta, vn, pf, 1942; Variations and Epilogue, op.31, vc, pf, 1946, arr. vc, orch, op.31a, 1973; Sonata no.2, op.32, vn, pf, 1948; Str Qt no.3, op.36, 1955; Fantasia concertante, op.42, vn, pf, 1962; Divertimento da camera, op.44, chbr ens, 1965

Pf: 4 Small Pieces, op.1, 1920; Prelude and Fugue, op.2, 1920; Sonatina, op.7, 1926; 2 Pieces, mechanical pf, 1927; 2 Danses ironiques, op.13, 1928; Gavotte, 1929; 5 Contrasts, op.16, 1930; Dialogues, op.18, 1932; Variations, op.22, 1933; Arabesque, 2 pf, 1941; Sonata, E, op.29, 1943; Dance Piece, 1955; Intervals, op.37, 1957

Vocal: Time is Infinite Movement (L.N. Tolstoy), canon, 3vv, 1946; Vocalise in modo russo, 4vv, 1952: Concert Excerpts, A, Bar, orch, 1965 [from Danton (op)]

MSS in *US-Wc*, *PHf* (Edwin A. Fleisher Collection), *Pc*

Principal publishers: Associated, Edition Russe, E.B. Marks, MCA, C.F. Peters, Schott

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Compositores de América/Composers of the Americas, ed. Pan American Union, xii (Washington DC, 1966)

V. Thomson: *American Music since 1910* (New York, 1971), 157–8

W. Critser: *The Compositions of Nikolai Lopatnikoff: a Catalogue* (typescript, 1979) [photocopied for distribution to US libraries]

LESTER TRIMBLE/WILLIAM CRITSER (text, bibliography), WILLIAM CRITSER (work-list)

Lope de Baena. *See* BAENA, LOPE DE.

Lopes-Graça, Fernando. *See* GRAÇA, FERNANDO LOPES.

Lopes Morago, Estêvão. *See* MORAGO, ESTÊVÃO LOPES.

López, Félix Máximo (*b* Madrid, 18 Nov 1742; *d* Madrid, 9 April 1821). Spanish organist and composer. He joined the Madrid royal chapel as fourth organist in 1775, advancing to first organist in 1805 on Lidón's resignation. He was twice married; two of the sons of his first marriage were prominent in court music – Ambrosio (*b* 5 Dec 1769; *d* 6 Dec 1835) as royal chapel organist, and Miguel (known also as Miguel López Remacha) (*b* 6 May 1772; *d* 14 April 1827) as first tenor of the royal chapel, composer of operatic and sacred works and author of treatises on solfège and composition.

According to Saldoni, a number of López's works – keyboard pieces, guitar pieces, chamber works and villancicos – were published during his lifetime. As with many of his contemporaries, these publications do not seem to be extant, but several of his works have survived in manuscript. His organ pieces, mainly liturgical, range from short versets and *fabordónes* to lengthy sonatas, *caprichos* and fugues intended for the Elevation or Offertory. Some use hymn chants, including the traditional Spanish *Pange lingua.* Their style is a sometimes incongruous amalgam of the pianistic Viennese Classical idiom and *stile antico* counterpoint, but they are effective when played according to the careful registration directions on an instrument such as the royal chapel organ (built in 1778 by Jorge Bosch) for which they were written. López's harpsichord works include competently written multi-movement sonatas in the Classical style (including two for four hands) and some colourful variations on Spanish melodies. His *Reglas generales, o escuela de acompañar al órgaño, o clave* (MS, *E-Mn*) demonstrates various ways to harmonize and ornament a bass line.

WORKS

extant works only; in E-Mn unless otherwise stated

Org: Escuela orgánica, supuestos los principios: contiene una collección de pensamientos cortos, para la Elevación, y otra de sonatas, para el Ofertorio, en la que se incluyen todos los hymnos de l iglesia, 1799; [44] Piezas al órgano, incl. sonatas, caprichos, fugas, Pange linguas, versos; [7] Glosas sobre el himno Sacris solemniis; [6] Juegos de versos; 4 of the above pieces ed. S. Rubio, *Organistas de la Real capilla*, i (Madrid, 1973)

Hpd: Música de clave, incl. 15 sonatas, rondo, pieza, capricho, andante, variaciones; Variaciones al minuet afandangado

Vocal: Passions and motets, in Convento de la Encarnación, Madrid

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A. Espinosa: *The Keyboard Works of Félix Máximo López (1742–1821)* (diss., New York U., 1976) [incl. thematic catalogue]

L. Bodelón: 'Félix Máximo López: a Musician in the 18th Century', *Monsalvat*, no.157 (1988), 22–4

ALMONTE HOWELL

Lopez, Francis (*b* Montbéliard, 15 June 1916; *d* Paris, 5 Jan 1995). French composer. His career as a dentist helped support his first efforts as a part-time songwriter before his initial foray into writing for the theatre in 1945. His musical *La Belle de Cadix* ran for two years (about 1500 performances) and garnered both popular and critical acclaim. Lopez worked closely on this and other operettas with librettist Raymond Vincy until *Le Prince de Madrid*, the last operetta to be written before Vincy's death. The association of Lopez and Vincy was a felicitous one, not unlike that of Rodgers and Hammerstein, producing success after success and setting a standard for works in the genre, casting a large shadow over the musical theatre scene in postwar Paris. Besides the larger scale works such as *Andalousie*, *Le chanteur de Mexico* and *La toison d'or*, the pair also created chamber operettas (*Quatre jours à Paris*, *La route fleurie*), which were mounted at smaller theatres, but with success that rivalled that of the larger productions.

Films were made of several of Lopez's early operettas, and he also scored numerous films in the 1940s and 50s, and a film remake of Vincent Scotto's *Violettes impériales*. Lopez began to produce his own works in the 1980s at the Théâtre de la Renaissance, the Elysée-Montmartre and the Eldorado. His wife, Anya, and his son, Rodrigo, wrote some of the music for the operettas that were produced at this time. The score for *La perle des Antilles* (1979) is solely the work of his wife and son, and Rodrigo Lopez composed all the music for his father's production of *Aventure à Tahiti* (1988).

At his best, Lopez wrote music that is lively in its rhythmic vitality, suiting the voice well. The music for some of his operettas is inflected with a Spanish accent, as in *Andalousie* and *Méditerranée*. Lopez wrote an autobiography, *Flamenco: la gloire et les larmes* (Paris, 1987).

WORKS
(*selective list*)

Stage (in order of first performance): La Belle de Cadix, 1945, film 1953; Andalousie, 1947, film 1950; Quatre jours à Paris, 1948, film 1955; Monsieur Bourgogne, 1949; Pour Don Carlos, 1950; Le chanteur de Mexico, 1951, film; La route fleurie, 1952; Soleil de Paris, 1953; A la Jamaïque, 1954, film; La toison d'or, 1954; Méditerranée, 1955; El aguila de fuego, 1956; Tête de linotte, 1957; Maria-Flora, 1957; S E la Enbajadora, 1958; La cancion del amor mio, 1958; Le secret de Marco Polo, 1959

Visa pour l'amour, 1961; Le temps des guitares, 1963; Cristobal le Magnifique, 1963; Le Prince de Madrid, 1967; La caravelle d'or, 1969; Viva Napoli, 1970; Gipsy, 1972; Les trois mousquetaires, 1974; Fiesta, 1975, rev. as Viva Mexico, 1980; Volga, 1976; Aventure à Monte Carlo, 1981; La fête en Camargue, 1981; Soleil d'Espagne, 1981

Le vagabond tzigane, 1982; Vacances au soleil, 1982; L'amour à Tahiti, 1983; Les mille et une nuits, 1984; Carnaval aux Caraïbes, 1985; Le Roi du Pacifique, 1986; Fandango, 1987; Rêve de Vienne, 1988; La Marseillaise, 1989, rev. as Mariane mes amours, 1992; La belle Otéro, 1989; Portorico, 1990

Many film scores, incl. Quai des Orfèvres, 1947; Violettes impériales (after V. Scotto), 1952; L'aventurier de Séville; Je n'aime que toi; Sérénade au Texas

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F. Lopez: *Flamenco: la gloire et les larmes* (Paris, 1987) [autobiography]
Obituary, *Variety* (23 Jan 1995)
'Lopez, Francis – in Memoriam', *Opera News*, lix/17 (1995), 58 only

PAUL CHRISTIANSEN

Lopez, George [Jorge Enrique] (*b* Havana, 30 Nov 1955). American composer, active in Austria. His family emigrated to the USA from Cuba in 1960. He studied at the California Institute of the Arts (1971–5), where his composition teachers included Leonard Stein and Morton Subotnick. After holding various jobs outside music, he composed *Landscape with Martyrdom* (1981–4), a work that attracted the attention of Michael Gielen in 1984. Following its première at the Donaueschingen music festival (16 Oct 1987), Lopez moved to Germany (1990) and then to Austria (1991). His honours include grants from the Berlin Akademie der Künste, and the Ernst von Siemens, Paul Sacher and Heinrich Strobel foundations. He received the Austrian State Stipend in 1995.

Lopez' extremely differentiated compositional style is based on his study of Ives, Bruckner, Mahler and the Second Viennese School, as well as Messiaen, Xenakis, Ligeti and Stockhausen. He has also derived inspiration from walking expeditions through wilderness landscapes in North America, Iceland and Lapland, during which he observed irregular forms and structures, and came to regard nature as the source of the archetypes of human culture. These experiences are at the root of his preference for deep, diffuse and 'uncivilized' sounds, often classified as noise. In his works written in Europe, he has taken as subjects those areas that seem inaccessible to the conscious mind, but that leave traces as myth, dream and archaic ritual. After *Dome Peak* for 92 dispersed instrumentalists (1991–3), his works have increasingly undermined conventional concert paradigms. In *Schatten vergessener Ahnen* (1994–6) the apparent conductor (disguised by a martial mask covering the whole body) seems to be ritually slaughtered. *Traumzeit und Traumdeutung* (1996–7) involves instrumental groups positioned around a mountainous area.

WORKS
(*selective list*)

most works composed before 1982 have been destroyed

Landscape with Martrydom, orch, 1981–4; Blue Cliffs, chbr orch, 1985–8, rev. 1993; Breath-Hammer-Lightning, orch, 1989–91; Dome Peak, 82 insts, 1991–3; Das Auge des Schweigens, chbr orch, 1993–4; Tagebucheintragungen aus 1975–1979, orch, 1993–4; Schatten vergessener Ahnen, orch, 1994–6; Balztanz und Fahneneid, solo va, vn, 2 vc, db, 1995; Scène aux champs/Marche au supplice, chbr orch, 1995–6; Zwei Kampf/Traumhandlungen, ens, 1995–8; Gonzales the Earth Eater, eng hn, b cl, Wagner tuba, va, vc, 1996; Traumzeit und Traumdeutung, S, A, 4 pic, 2 s sax, 2 tpt, 2 trbn, 2 Wagner tubas, 2 tubas, 2 perc, 1996–7; Arbeit, Todesbewusstsein, gezügelte Sexualität, chbr orch, 1997

Principal publishers: Ricordi, Bärenreiter

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P.N. Wilson: 'Unermessliche Räume: das biomorphe Komponieren des George Lopez', *Wien modern ... ein internationales Festival mit Musik des 20. Jahrhunderts*, Vienna, 23 Oct–28 Nov 1994 (Vienna, 1994), 27–8

CHRISTOPH BECHER

López (Gavilán), Guido (*b* Matanzas, 3 Jan 1944). Cuban conductor, choirmaster and composer. He studied choral direction at the Conservatorio Amadeo Roldán in Havana, graduating in 1966. He continued his studies as a conductor at the Moscow Conservatory, graduating in 1973. On returning to Cuba, he taught conducting at the

Havana Instituto Superior de Arte. He has conducted all the major Cuban orchestras and toured widely abroad, notably in Poland, Hungary, Yugoslavia, the Soviet Union, Bulgaria, Romania and Germany. He has had considerable success in Latin America, particularly in Mexico, Colombia and Ecuador.

He has written orchestral, chamber and choral works. His creative style is generally conventional though often harmonically daring. He has also written avant-garde music. His work frequently contains elements taken from diverse kinds of traditional Cuban music, such as the habanera, *contradanza*, *guaguanco* and others. Notable among his works is *Victoria de la esperanza*, written in 1985 for orchestra, choir, soloists, actors and dancers, and containing cinematic scenes.

OLAVO ALÉN RODRIGUEZ

López, Miguel [Miquel] (*b* Villarroya de la Sierra, Aragon, 1 Feb 1669; *d* Zaragoza, 7 June 1723). Spanish composer and organist. He entered the Escolanía of Montserrat as a choirboy about 1678; on 15 October 1684 he became a novice in the Benedictine order there and in 1686 a full member. While serving as organist of the monastery of S Martín, Madrid (1689–96), he studied theology at Salamanca University. He was twice choirmaster at Montserrat (1699–1705 and 1715–18) and organist of the monastery of S Benito, Valladolid (1705–15). On 25 February 1722 he was named manager of the house at Alcañiz belonging to Montserrat.

Virtually all of López's known music is contained in a 580-page folio manuscript entitled *Miscellanea musicae*, an autograph compendium of the service pieces he prepared throughout his career, many bearing dates (between 1696 and 1720) and place names (a detailed inventory is given in MEM, vi). The vocal works are accompanied by continuo and many include small orchestral ensembles. Those for the Latin liturgy are written in the polychoral style favoured in 17th-century Spanish church music, the instrumental parts acting as one choir among several. The style is austere and non-dramatic, alternating between points of imitation and antiphonal effects. The non-liturgical pieces, apart from a few secular cantatas, are devotional villancicos designated for church festivals and ranging from solos with continuo to larger combinations. The organ works consist of a few large pieces of a didactic nature and several sets of psalm or hymn versets; all are in a thickly polyphonic Baroque style.

López was also an erudite writer. An autograph Latin history of Montserrat is extant, and he has also been identified as the 'aficionado' who wrote four witty pamphlets in 1718–19 in defence of Valls in the celebrated *Missa aretina* controversy; but his two-volume work of music theory, *Exagoga ad musicem*, is lost.

WORKS

Miscellanea musicae, *E-Boc* 37, after 1720; contains 5 masses, 32 vesper and compline pss, 3 Lamentations, 19 motets, 62 villancicos and cants., other vocal works, many org pieces; 9 org solos in *Antologia de organistas clásicos españoles*, ii, ed. F. Pedrell (Madrid, 1908, 2/1968); 10 in *Música instrumental*, i, ed. D. Pujol, MEM, iv (1934, 2/1984); 1 org verset ed. in J. Muset: *Early Spanish Organ Music* (New York, 1948), 41–3; 8 org versets ed. in P. Piedelièvre, *Les anciens maîtres espagnols* (Paris, 1952), 26–9; 2 org versets in *Liber organi*, v, ed. S. dalla Libera (Vicenza, 1954); 2 masses, org versets in *M. López: Obres completes*, i, ed. I. Segarra and G. Estrada, MEM, vi (1970); 3 org versets ed. in *Organa hispanica*, iii (Heidelberg, 1972)

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ALMONTE HOWELL (with ALMA ESPINOSA)

López Buchardo, Carlos (*b* Buenos Aires, 12 Oct 1881; *d* Buenos Aires, 21 April 1948). Argentine composer and teacher. He began piano and violin studies with Hector Bellucci, studied harmony with Luis Forino and Gaito, and later took piano lessons with Alfonso Thibaud. Thereafter he was a pupil of Roussel in Paris, returning to Buenos Aires to work as a composer and teacher. In 1924 he founded the National Conservatory, which he directed until his death, and which was named in his honour; he also established the fine arts school of the University of La Plata, where he served as professor of harmony. His other appointments included the presidency of the Wagnerian Association, a directorship of the Teatro Colón (twice) and the post of director of music and art for the stage for the Ministry of Justice and Public Instruction. López Buchardo was a fine melodist and a gifted writer for the voice, whether in stage works such as lyrical comedies and musicals, or in songs on themes from Argentine peasant music. The symphonic poem *Escenas argentinas* – which uses motifs from the *milonga* and the *gato*, two popular dance forms – was first performed by the Vienna PO under Weingartner on a visit to Buenos Aires in 1922, and in the following year it won the municipal music prize. López Buchardo wrote several songs for voice and piano in an intimate and refined style, using French texts at first, then, from 1924, indigenous popular sources. In 1920 he married the soprano Brígida Frías; together they initiated a musical and literary salon frequented by prominent figures in Buenos Aires and visiting artists from Europe. López Buchardo also wrote six stage works: one opera, *Il sogno di Alma*, with an Italian fairy tale libretto, first performed at the Teatro Colón in August 1914 under Tullio Serafin and sung by Lucrezia Bori, Alessandro Bonci and Giuseppe De Luca; and five musical comedies, the last two of which remained unfinished. He also composed the incidental music for *Romeo y Julieta*, first performed at the Odeón in 1934 and characterized, particularly its Nocturno, by an ethereal sonority.

WORKS
(*selective list*)

Stage: Il sogno di Alma (fantasía lírica, 3, S. Benelli, after E. Prins: *En el país violeta*), Buenos Aires, Colón, 4 Aug 1914; Madama Lynch (comedia lírica, 3, E. García Velloso and A. Remón), Buenos Aires, Odeón, 25 June 1932; La Perichona (comedia musical, 3, García Velloso and A. Remón), Buenos Aires, Ateneo, 31 May 1933; Romeo y Julieta, incid music, perf. 1934; Amalia (comedia musical, García Velloso and P.M. Obligado, after J. Marmol), Buenos Aires, Odeón, 1935; Santos Vega (leyenda lírica, 1, G. Caraballo, after R. Obligado), unfinished; La bella Otero (comedia musical, A. Berruti and Remón), collab. M. Torroba, unfinished

Orch: Escenas argentinas, sym. poem, 1920

Choral: Mass, chorus, org, 1901; other works incl. school songs

Songs for 1v, pf: 6 canciones argentinas, 1924; 5 canciones argentinas, 1935; 29 other works
Pf: Sonatina, 1944; 6 other works

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SUSANA SALGADO

López-Calo, José (*b* Nebra, La Coruña, 4 Feb 1922). Spanish musicologist. After studying music with Manuel Ansola at the seminary in Santiago de Compostela, he took the diploma in philosophy at the pontifical University of Comillas (1949), continuing his music studies there with J.I. Prieto Arrizubieta; ordained a priest in 1951, he studied theology at the Granada Theological Faculty (diploma 1956). After a year in Dublin he moved to the Pontificio Istituto di Musica Sacra in Rome, where he took the master's degree in chant (1959) and the doctorate in musicology (1962); he dedicated his dissertation on music at Granada Cathedral in the 16th century to his mentor in Rome, Higini Anglès. He also studied there with Eugène Cardine, Domenico Bartolucci, Dante D'Ambrosi and Edgardo Carducci. He became Anglès's assistant (1964–5) and successor in the chair of musicology at the Pontificio Istituto (1965–70), and after Anglès's death in 1969 edited a three-volume collection of his principal articles, *Scripta musicologica* (1975–6). A Jesuit, he was general secretary of the International Sacred Music Society (1963–8).

Returning to Spain in 1970, López-Calo won a national competition sponsored by the Juan March Foundation that gave him responsibility for cataloguing and editing works in the musical and documentary collections of old Castile. In 1973 the University of Santiago de Compostela appointed him professor of music history, a post that he occupied until 1987, continuing as emeritus professor until 1997. In 1989 King Juan Carlos of Spain awarded him the National Gold Medal of the Arts; in 1990 his university published a Festschrift in his honour.

López-Calo's meticulously indexed catalogues listing over 100,000 pieces of music in Spanish cathedrals, supported by about 150,000 documents, are an invaluable resource; his copious articles, reviews and contributions to reference works make him not only one of the most extensively published but one of the most influential Spanish musicologists.

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'La música en las peregrinaciones jacobeas medioevales', *Compostellanum*, x (1965), 458–84
Presente y futuro de la música sagrada (Madrid, 1967; It. trans., 1968)
'L'intervento di Alessandro Scarlatti nella controversia sulla Messa *Scala aretina* di Francisco Valls', *AnMc*, no.5 (1968), 178–200
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'La Spagna in Verdi', *Studi verdiani III: Milan 1972*, 244–9
'The Spanish Baroque and Francisco Valls',*MT*, cxiii (1972), 353–6
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'L'opera in Spagna, nel Portogallo e nell'America Latina', *Storia dell'opera*, ed. A. Basso and G. Barblan (Turin, 1977), ii/1, 487–563; ii/2, 65–78, 447–74
Catálogo del archivo de música de la Catedral de Avila (Santiago de Compostela, 1978)
Esencia de la música sagrada (La Coruña,1980)
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R. Stevenson: 'José López-Calo, S. J: Biobibliography', *Inter-American Music Review*, xi/2 (1991), 103–22

JOSÉ M. LLORENS/ROBERT STEVENSON

López Capillas [López y Capillas], **Francisco** (*b* Mexico City, *c*1605–8; *d* Mexico City, 18 Jan 1674). Mexican composer and organist. The son of Bartolomé López (who was possibly a royal notary) and María de la Trinidad, López was probably admitted to the choir of Mexico City Cathedral around 1625 (see Estrada); he would have studied with its *maestro de capilla* Antonio Rodriguez Mata. A Francisco López, who may well be the composer, graduated in theology at the University of Mexico on 20 August 1626. Stevenson has suggested that López may have studied with Juan de Riscos during a visit to Jaén, where Riscos was *maestro de capilla* until 1643 (Stevenson: 'Mexico City Cathedral Music', 1987). On 17 December 1641 López was named assistant organist and dulcian player (*bajonero*) at Puebla Cathedral under Juan Gutiérrez de Padilla, who had facilitated his appointment. His duties as a dulcian player were replaced with singing duties on 13 September 1645. He probably received the degree of *licenciado* from the University of Mexico no earlier than autumn 1646.

Between 1642 and 1647 he frequently substituted for the principal organist, Pedro Simón, and on 15 January 1647 López was promoted to the position. However, following the reappointment of Simón in January 1648 (and a subsequent lowering of his own salary), López left Puebla on 15 May 1648 in search of better opportunities. His whereabouts for the next six years are unclear. On 10 March 1654 López presented a book of his compositions to the authorities at Mexico City Cathedral. When the cathedral choirmaster Fabián Ximeno died a month later, López was appointed to the dual post of organist and *maestro de capilla* within four days of Ximeno's death, even though the chapter had announced a 40-day waiting period for the vacancy. From this time López signed himself 'López Capillas' ('López of the Chapels'). In January 1656 he was asked by the viceroy, the Duke of Alburquerque, to compose a mass for the investiture of four bishops on the feast of St James; the result may have been the four-choir mass received with amazement by Gregorio Martín de Guijo and noted in his *Diario, 1648–64* (ed. M. Romero de Terreros, Mexico, 1952).

During the following years López supervised the two brilliant dedications of the new cathedral and strengthened his reputation for outstanding ability and conscientious service, but his pleas that the posts of organist and *maestro de capilla* be separated were refused until 1668, when the cathedral engaged Joseph Ydiáquez as principal organist. A beautifully illustrated choirbook of compositions by López, which was presented to Madrid (it is now in *E-Mn* M2428), may have played a part in securing a full prebend for López which was granted by a royal decree dated 23 March 1673. At the time of his death López was earning 1000 pesos, one of the largest salaries ever received by a church musician in Mexico during the colonial period. A will made on 13 January 1674 reveals that as well as valuable silver objects and a number of paintings he owned three violones and an organ.

López was the first *maestro de capilla* of Mexico City Cathedral to be born in the city. His numerous compositions, among the finest produced in New Spain, are written exclusively according to the *prima pratica* but with notable skill and fluency. Their smooth polyphony masks a learned and greatly varied use of canon (e.g. the second Agnus Dei of the *Missa Quam pulchri*), parody techniques and complex mensural practices. In a 'Declaracíon de la Missa', a preface to his hexachord mass, he cites three chapters of Guevara's lost *Compendio de musica* to validate his mensural practice; he also cites Cerone's *El melopeo y maestro*. As influences on his musical style he mentions Hellinck, Richafort, Morales and Palestrina.

WORKS

Editions: *Francisco López Capillas: Obras*, ed. J.M. Lara Cárdenas, Tesoro de la música polifónica en México, v-vi (Mexico City, 1993–4) [L i–ii]

Latin American Colonial Music Anthology, ed. R. Stevenson (Washington, 1975) [S]

Masses, in *E-Mn*, *MEX-Mc*: Missa Pange lingua, 6vv; Missa super scalam Aretinam, 5vv [on hexachord], ed. in Brothers, *The Hexachord Mass* (1973) and (1989), second Ky in S; Missa Aufer a nobis, 4vv [on López's motet]; Missa super Alleluia, 5vv [on López's motet]; Missa Benedicta sit Sancta Trinitas, 4vv [on Palestrina's motet]; Missa Quam pulchri sunt gressus tui, 4vv [on Palestrina's motet], second Ag, ed. in Brothers (1989), S; Missa Re Sol, 4vv [on Riscos's canción]; Missa batalla, 6vv [on Janequin's chanson]

8 Mag, alternate verses 4vv, *E-Mn*, Museo del Virreinatato, Tepotzotlán, nr Mexico City; ed. in Johnson, 1 ed. S. Barwick, Motets from Mexican Archives (New York, 1952–68); Mag secundi toni, ed. in Tesoro de la música polifónica en México, i (Mexico City, 1952), ed. in Stevenson, 'Mexico City Cathedral Music' (1987–8)

Passio Domini nostri Jesu Christi secundum Matthaeum, 4vv, L ii

O admirabile commercium, motet, 4vv, insts, Colección Sánchez Garza, Centro Nacional de Investigación, Documentación e Información Musical, Mexico City

13 motets: Adiuva nos, Deus [pt i by A. Rodriguez Mata], L ii; Aufer a nobis, 4vv, ed. in Brothers (1989), L i, S; Christus factus est, 4vv, L ii; Cui luna, sol et omnia, 4vv, L i; Cum iucunditate, 4vv, L i; Ecce nunc tempus, 4vv, L ii; Ego enim, 6vv, L i; Et incarnatus est, L i; In horrore visionis nocturnae, 6vv, L i; Lumen ad revelationem, L i; Quicumque voluerit apostolorum, 4vv, L i; Tenebrae factae sunt, 4vv, L ii; Velum templi, 4vv, L ii

Other works: Alleluia, 4vv, ed. in Brothers (1989), L ii, S; Alleluia, dic nobis, Maria, 4vv, ed. in Brothers (1989), ed. S. Barwick, Two Mexico City Choirbooks of 1717 (Carbondale, IL, 1982), L ii, S; Ante diem festum Paschae, 4vv, L ii; Dic nobis Maria, L; Gloria, laus, 4vv [2 versions], ed. in Brothers (1989), L ii, S; In horrore visionis nocturnae, 6vv, L i; Israel es tu rex, 3vv, 4vv [2 versions], L ii; Lamentatio Hieremiae prophetae, 5vv, L ii; Laudate Dominum, ed. in Tesoro de la música polifónica en México, iv (Mexico City, 1990); Sanctus Deus, 4vv, L ii; Tantum ergo, 6vv, L i

Lost: Mass, 4 choirs, 1656; villancicos for the dedication of Mexico City Cathedral, 1656; villancicos in honour of the Virgin of Guadalupe, 1669; other villancico sets

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L.D. Brothers: 'A New World Hexachord Mass by Francisco López Capillas', *YIAMR*, ix (1973), 5–44 [incl. repr. of 'Declaracíon de la Missa']

R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1976)

J. Estrada: *Música y músicos de la época virreinal* (Mexico City, 1980)

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L.D. Brothers: 'Francisco López Capillas', *Inter-American Music Review*, x/2 (1989), 101–18

R.M. Johnson: *The Magnificats of Francisco López Capillas* (diss., Arizona State U., 1990)

A. Tello: *Archivo musical de la Catedral de Oaxaca: catálogo* (Mexico City, 1990)

ALICE RAY CATALYNE/JOHN KOEGEL

López-Chavarri Marco, Eduardo (*b* Valencia, 29 Jan 1871; *d* Valencia, 28 Oct 1970). Spanish musicologist and composer. He obtained a law degree from the University of Valencia (1896) and a doctorate in law from the Central University in Madrid (1900); as a musician he was mainly self-taught, though he had private studies in composition with Pedrell and piano lessons in France, Italy and Germany. He studied musicology in Germany, and harmony there with Salomon Jadassohn. Following a brief career as a lawyer he became a distinguished composer and critic, choral and orchestral conductor, lecturer and teacher. From 1898 until shortly before his death he was music critic for the Valencian daily *Las provincias*. In 1903 he founded and directed the Valencian Chamber Orchestra, which enabled him to perform works

by eastern Spanish composers, including his own, thereby succeeding Salvador Giner (1832–1911) in the role of spokesman for the regional Valencian school of contemporary Spanish music. He also conducted the orchestra of the Teatro Principal (1906), and was guest conductor for the symphony orchestras of Madrid, Bilbao, Zaragoza, Oviedo and Valencia. From 1910 to 1921 he was professor of aesthetics and music history at the Valencia Conservatory, where he also directed both the orchestra and chamber orchestra. From 1943 he served as musical adviser for the Sección Femenina and wrote many works for its chorus. His compositions show a great diversity of styles and instrumental combinations, with extensive use of traditional melodies; he has collected *c*200 songs and dances from the coastal regions of Valencia and Alicante in the unpublished *Cancionera de Valencia*. Among his publications are numerous translations of studies of late 19th- and early 20th-century composers, and of some important writings by Schumann, Kufferath and Marcello; the most valuable, however, are his *Música popular española*, a fundamental study of Spanish traditional music, and *Historia de la música*. López-Chavarri Marco was an honorary member of the Faculty of Arts, London University, and a member of various academies in Spain (S Carlos, Valencia; Fernando, Madrid; Bellas Letras, Córdoba and Barcelona).

WORKS
(*selective list*)

Stage: Terra d'horta (incid music, J.B. Pont), 1907

Orch: Acuarelas valencianas, str; Antiguos abanicos; Concierto breve, pf, chbr orch; Concierto español, pf, str; Concierto hispánico, pf, orch; Divertimento; 2 improvistas, str; 2 melodías breves, str; Fantasía de Almacera, cl, str; Imagenes de Antaño, str; Poema humorístico; Rapsodía de pascua (Concertino), pf, str; Rapsodía valenciana, pf, orch; Las siete palabras de Jesús Cristo en la cruz, timp, str; Sinfonía hispánica; 3 impresiones, str

Vocal-orch: Cantar de la guerra, female vv, children's vv, orch; La danza, S, orch; Himno de Epifanía, solo vv, chorus, orch; Llegenda (Leyenda), chorus, orch (1909); Ofrenda, unison vv, orch; 6 canciones españolas, S, orch

Other works: small chbr pieces, songs, choruses, pf pieces

Principal publisher: Unión Musical Española

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El anillo del Nibelungo (Madrid, n.d.)
Vademécum musical (Valencia, 1906, abridged, 1949)
Cuentos lirics (Valencia, 1907)
Historia de la música (Barcelona, 1914–16, 3/1929)
Música popular española (Barcelona,1927, 3/1958)
Compendio de historia de la música (Madrid, 1930)
Nociones de estética musical (Madrid, 1930, 2/1971)
ed. and trans.: B. Marcello: *Il teatro alla moda*[1722] (Barcelona, 1932)
Catecismo de historia de la música (Madrid, 1944, 6/1965)

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A. Fernández-Cid: *La música española en el siglo XX* (Madrid, 1973)
E. López-Chavarri Andújar: *Compositores valencianos del siglo XX* (Valencia, 1993)
E. López-Chavarri Andújar: 'Eduardo López-Chavarri Marco', *Ritmo*, no.548 (1984), 103–4
R. Díaz Gómez and V. Galbis López: *Eduardo López-Chavarri Marco: correspondencia* (Valencia, 1996)

ISRAEL J. KATZ

López-Cobos, Jesús (*b* Toro, 25 Feb 1940). Spanish conductor. He graduated in philosophy from Madrid University, then studied conducting in Italy with Franco Ferrara and in Vienna with Hans Swarowsky. His operatic début was at La Fenice, Venice, with *Die Zauberflöte* in 1969, followed in 1970 by *La bohème* at the Deutsche Oper, Berlin, where he was engaged on a five-year contract before serving as music director, 1981–90. López-Cobos was associate conductor of the Spanish National Orchestra, 1981–3, and musical director, 1984–9. In 1987 he became conductor of the Cincinnati SO and in 1990 was appointed conductor of the Lausanne Chamber Orchestra. His American début was at San Francisco (*Lucia di Lammermoor*, 1972), and was followed by débuts at the Opéra (*Il trovatore*, 1975) and Covent Garden (*Carmen*, 1975), and at the Metropolitan (*Adriana Lecouvreur*, 1978). With the Deutsche Oper he conducted the first *Ring* cycle staged in Japan (1987). His recordings include Rossini's *Otello* from the autograph score, the original version of *Lucia di Lammermoor* and Falla's *La vida breve* and *El amor brujo*. In opera his conducting reveals a Latin liveliness of spirit, a keen sense of theatre and a concern for instrumental detail and clarity of texture.

NOËL GOODWIN

López de Velasco, Sebastián (*b* Segovia, bap. 2 Feb 1584; *d* Granada, 1659). Spanish composer. Having received his earliest musical training from his father, Diego López de Arellano, he was a chorister at Segovia Cathedral between 1596 and about 1604, where the *maestro de capilla* was Pedro Serrano. From 1604 to 1607 López de Velasco served as *maestro de capilla* of S Coloma. He held the same post at Berlanga de Duero, Soria, for a few months in 1607 before obtaining his first important post at El Burgo de Osma, where he remained until 1614. Cathedral records there mention the composition of lamentations by him and his slow compilation of a parchment manuscript (thought lost but now known to be at Segovia Cathedral) with works by Morales, Guerrero and himself. He was ordained priest in 1609 and after the death of Serrano in 1614 he obtained the post of *maestro de capilla* of Segovia Cathedral. He left in 1618 and in 1619 became chaplain and *maestro de capilla* to Doña Juana at the Descalzas Reales, Madrid. He retired in 1636 because of ill health, spending the remainder of his life at Granada Cathedral as *racionero*, a royal appointment with no musical duties.

López de Velasco's most important work is the *Libro de missas, motetes, salmos, magnificats, y otras cosas tocantes al culto divino* of 1628, which comprises five eight-part masses, two settings of the *Magnificat*, one for eight voices, the other for ten, and 22 other works, mainly motets or psalms and all for eight voices except three that are for ten, 11 and 12 voices respectively. One of the eight masses included in the collection is the same work as the eight-part version of Philippe Rogier's *Missa 'Domine Dominus noster'* (it is known that Rogier's 12-part version of this mass was frequently reduced to smaller forces). Additional sacred works survive at Segovia Cathedral and while no secular works by him are extant, he himself mentioned the composition of villancicos. López de Velasco is one of the most representative polychoral composers of his generation.

WORKS

Libro de missas, motetes, salmos, magnificats, y otras cosas tocantes al culto divino (Madrid, 1628); ed. R. Mota Murillo (Madrid, 1980–83)

Other sacred works, all at Segovia, Archivio de la Catedral: 3 Mag, 4–5vv; Dixit dominus, 6vv; Benedicamus domino; 2 cum invocarem, 8, 12vv; In te domine, 8vv; Nunc dimittis, 8vv; Ecce nunc, 11vv; Salve regina, 8vv; ?3 Mag, 4vv, attrib. by López-Calo (1988–9)

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J. López-Calo: *La música en la catedral de Segovia*, i (Segovia, 1988–9), 3–4, 6, 10, 30–31

EMILIO ROS-FÁBREGAS

López Jiménez, Melchor (*b* Hueva, nr Guadalajara, 19 Jan 1760; *d* Santiago de Compostela, 19 Aug 1822). Spanish composer. He studied music at the Madrid Colegio Real and on 23 March 1784 was appointed *maestro de capilla* at Santiago Cathedral, where he remained until his death. López Jiménez was a prolific composer who took great care over his compositions; of over 550 masses, motets, psalms and villancicos extant in Santiago Cathedral, most of the parts are in his hand. They are models of the Classical style in the sacred music of Spain: his melodies display a deep religious spirit, and the accompaniments, mostly for a large orchestra, are expressive and imaginative. Modern editions of his works include: *Villancicos galegos da Catedral de Santiago: Melchor López*, ed. J. Trillo and C. Villanueva (La Coruña, 1980); *Misa de Requiem*, ed. J. López-Calo and J. Trillo (Santiago de Compostela, 1987); *Oratorio al Santísimo Sacramento*, ed. J. Trillo (La Coruña, 1995); *Jubilate Deo*, ed. J. Trillo (Santiago de Compostela, 1996); *Misa solemne 'Unus Deus'*, ed. J. Trillo (Santiago de Compostela, 1997).

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JOSÉ LÓPEZ-CALO

López Marín, Jorge (*b* Havana, 8 May 1949). Cuban composer and conductor. He studied music in Cuba with José Ardévol, Félix Guerrero, Carlos Fariñas and Frederico Smith, and from early on showed a talent for conducting and composition. Between 1969 and 1975 he continued his training in both fields at the Kiev Conservatory, and in 1975 he went on to the music conservatory in Moscow to study with Khachaturian (composition) and Khaikin (conducting). He stayed in Russia until 1978. In his dual capacity as composer and conductor he has given numerous concerts in Cuba and abroad.

Classical forms, in particular sonata and concerto, predominate in his output, of which his masterfully orchestrated symphonic works are the best known. He was the first Cuban composer to write concertos for orchestra (no.1, 1982; no.2, 1984) and the first also to produce a cello concerto, entitled *Concierto cubano* (1983). The development of his thematic material is, in general, characterized by dramatic conflict. This material at times alludes to, or derives from, Cuban popular melodies, with tonal references or turns of phrase from rock, samba, tango and jazz. Not excessively experimental or abstract, López Marín's work continues the nationalist tradition of Roldán and Caturla; it occasionally also displays the influence of Bartók and contemporary Russian composers.

WORKS
(*selective list*)

Orch: Fl Conc. 1973; Obertura cubana, 1973; Tpt Conc., 1977; Beat abruptio, 1981; Conc. for Orch no.1, 1982; Concierto cubano, vc, orch, 1983; Conc. for Orch no.2, 1984; Variaciones con sin, synth, orch, 1990; Viaje, synth, str orch, 1990; Hace tango tiempo, 1992; Sinfonía en son mayor, 1996

Vocal: Canciones poéticas (T. Marín), S, orch, 1989

Chbr and solo inst: Variaciones en ritmos cubanos, str qt, 1974; Música para viola y piano, 1977; Berceuse campesina, pf, 1977; Música para nuestro tiempo, chbr ens, 1979; La palabra, sax, 1983; Ex cantus firmus, chbr ens, 1989

Principal publishers: Editorial Música, Moscow; Editora Musical de Cuba

VICTORIA ELI RODRÍGUEZ

López Mindreau, Ernesto (*b* Chiclayo, 1892; *d* Lima, 1972). Peruvian composer and pianist. Unlike the majority of Peruvian composers of the period, who were self-taught and who composed almost exclusively for the piano, López Mindreau received a thorough musical training, both in composition and in the piano. He began his studies at the age of seven at home and subsequently in Trujillo and Lima, working under Gerdes (piano) and Valle Riestra (harmony). He went on to the Paris Conservatoire and then to New York where he studied with Rachmaninoff and Stokowski. On his return to Europe, to the Hochschule für Musik in Berlin, he was a pupil of Leichtentritt (composition, orchestration) and Scharwenka (piano). At his début in Berlin in 1921, with Scharwenka conducting, he played his teacher's Piano Concerto no.6. Back in Lima in 1923, he gave a concert of his own works, including the première of his *Fantasía* for piano and orchestra. Between 1924 and 1928 he was once again in Paris, where he composed, under the generic title of *Nueva Castilla*, two operas: the three-act *Cajamarca* and the two-act *Francisco Pizarro*, to librettos by Luis Augusto Carranza. In 1928 he returned permanently to Peru.

Both the orchestration and the harmonic structure of López Mindreau's symphonic works display solid, professional workmanship, though his musical language is somewhat heterogeneous. Like the majority of Peruvian composers of his day, he alternated between a European idiom and unadulterated folkloric thematic material. Typical of the former are his *Preludio en estilo antiguo* and the *Octeto*, which employs 12-note techniques; folk-derived works include *Obertura a Choquehuanca*, the *Sinfonía peruana* and 'Marinera y tondero' from the *Album folklórico* for piano. In the opera *Cajamarca* the influence of Italian opera and Spanish zarzuela can also be detected (Pinilla). The second act is perhaps the most interesting for its inclusion of pentatonic melodies.

WORKS

Stage: Cajamarca (op, 3), *c*1924–8; Francisco Pizarro (op, 2, L. Carranza), *c*1924–8

Pf: Preludio en estilo antiguo (Brussels, n.d.); Preludio Incaico: Gavota; Evocacíon; Album folklórico; 8 canciones populares

Other inst: Fantasia, pf, orch, *c*1923; Obertura a Choquehuanca, orch; Octeto; Sinfonía Peruana, orch; Str Qt; Sym. Study, orch

Songs: 2 Yaraví, 1v, pf, after 1924 [from op Cajamarca]; El fin de un sueño, 1v, pf

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C. Raygada: 'Guía Musical del Perú', *Fenix*, xiii (1963), 1–82

E. Pinilla: 'Informe sobre la música en el Perú', *Historia del Perú*, ix, ed. J. Mejía Baca (Lima, 1980), 569–85

E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 174–6

ENRIQUE ITURRIAGA

Loqueville, Richard (*d* Cambrai, 1418). French composer. He played and taught the harp to the son of the Duke of Bar in 1410, as well as teaching the duke's choirboys plainsong. From 1413 to his death he taught music at Cambrai Cathedral, where he was almost certainly Du Fay's teacher (see Planchart, 357–9). His four rondeaux carry text in the highest part only. Their simple rhythms, transcribed in 6/8 with 3/4 hemiolas, are also found in the ballade, whose text laments the fact that musicians are only well fed when they have money – none too common a state when they travel abroad. The mass movements are quite varied, for the first Gloria (ed. Reaney, no.6) alternates two-part solo writing with a three-part chorus, like the works of Guillaume Legrant. The Gloria–Credo pair, transcribed in 3/4, consists of a duet for two treble voices over a supporting tenor (with a possible alternative contratenor in *I-AO* for the second treble). The Sanctus, in four parts, uses the VINEUX melody and the associated textual trope. The isorhythmic motet, in honour of the Breton saint Yvo, has a tenor employing a retrograde colour. The Marian antiphon is no doubt a contrafactum version of a lost three-voice rondeau.

WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/3 (1966)

Gloria, Credo, 3vv
Gloria, 3vv
Gloria, 3vv
Sanctus, 4vv (with trope 'Qui januas mortis')
O flos in divo/Sacris pignoribus, 3vv (isorhythmic motet)
O regina clementissima, 3vv (antiphon)
Quant compaignons, 3vv (ballade)
Je vous pri, 3vv (rondeau refrain)
Pour mesdisans, 3vv (rondeau)
Puisque je suy amoureux, 3vv (rondeau)
Qui ne veroit que vos deulx yeux, 3vv (rondeau)

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A.E. Planchart: 'The Early Career of Guillaume Du Fay', *JAMS*, xlvi (1993), 341–68

GILBERT REANEY

Lorano, Filippo de. *See* LURANO, FILIPPO DE.

Lorber, Johann Christoph (*b* ?Weimar, 19 April 1645; *d* Weimar, 16 April 1722). German poet and writer on music. He was royal Poet Laureate and court lawyer at Weimar and also a musical amateur, who had studied there with the Kantor Stephan Burckhard. He published a poem, *Lob der edlen Music* (Weimar, 1696), and the critical review *Vertheidigung der edlen Music, wider einen angemassten Music-Verächter aussgefertiget* (Weimar, 1697). The latter is one of three responses (including *Ursus murmurat* by Johann Beer) to a public lecture by Gottfried Vockerodt entitled *De falsa mentium intemperatarum medicina*. In it Vockerodt attributed the madness and despotism of three Roman emperors, Caligula, Claudius and Nero, to the detrimental influence of the arts of theatre, dance and music. Lorber and the other critics judged these remarks to be a general attack on music and a recommendation to ban its instruction in schools and its performance in churches. Vockerodt countered these rather exaggerated criticisms in a separate book, *Missbrauch der freyen Künste, insonderheit der Music* (1697). This includes his original lecture as well as excerpts from Lorber's and the other critical essays. These documents provide valuable evidence of, and insight into, the conflict of opinions regarding the place of music in the church between Orthodox (Lorber) and Pietist (Vockerodt) Protestants.

GEORGE J. BUELOW

Lorca, Federico García. *See* GARCÍA LORCA, FEDERICO.

Lord's Prayer. *See* PATER NOSTER.

Lorée. French firm of oboe makers. It was founded by François Lorée in 1881. Lorée (*b* La Couture 1835; *d* 1902) had worked for Triébert, first as *chef de fabrication* and from 1867 as *chef d'atelier*. By 1882, the Lorée oboe had won the approval of the eminent oboist and teacher Georges Gillet, thereafter becoming the official oboe used at the Paris Conservatoire. Lorée's instruments, including the english horn, oboe d'amore, and baritone oboe, were awarded the silver medal at the Paris Exposition of 1889. François' son, Lucien (*b* La Couture 1867; *d* Paris 1945), carried on the business after his father's death. Having developed oboes with Boehm and Barret systems, he produced the 'Conservatoire' system (no.6 *bis*) in 1906 in close collaboration with Gillet, a system which may be considered the perfected form of the Lorée oboe. In 1925, Lorée sold the company to Raymond Dubois (1887–1957) but continued to work for him until 1942. On Dubois' death the succession passed to his son-in-law Robert de Gourdon (1912–1993). The present director is his son, Alain de Gourdon (*b* 1949). The firm, now known as F. Lorée-De Gourdon, is based in Paris and continues to make F. Lorée oboes, english horns, oboes d'amore, bass oboes, piccolo oboes, and the Cabart student line.

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LAILA STORCH

Lorengar, Pilar [García, Pilar Lorenza] (*b* Zaragoza, 16 Jan 1928; *d* Berlin, 2 June 1996). Spanish soprano. She studied in Madrid, making her début in zarzuelas in 1949. In 1955 she sang Cherubino at Aix-en-Provence, Rosario in a New York concert performance of *Goyescas* (her American début) and Violetta at Covent Garden, where she returned as Donna Anna, Countess Almaviva, Fiordiligi and Alice Ford. She sang Pamina at Glyndebourne (1956) and Buenos Aires (1958), and Ilia (*Idomeneo*) at Salzburg (1961). She sang at San Francisco (1964–5) as Desdemona, Liù, Mélisande and Eva. In 1966 she made her Metropolitan début as Donna Elvira, later singing Elsa, Eva, Agathe and Butterfly. She appeared in most major European opera houses, but it was at the Deutsche Oper, Berlin, where she was engaged from 1958 for over 30 years, that she chiefly made her career, broadening her repertory to include Regina (*Mathis der Maler*), Elisabeth de Valois, Mařenka, Tatyana, Jenůfa, Mimì, Tosca, Manon Lescaut, Valentine (*Les Huguenots*), Maddalena (*Andrea Chénier*) and Queen Isabella in the German première of Falla's *Atlántida* in 1961. Though not the deepest of interpreters, Lorengar achieved great success through her attractive stage presence, pearly tone and refined phrasing. Notable among her many recordings are her Fiordiligi and Violetta.

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HAROLD ROSENTHAL/ALAN BLYTH

Lorente, Andrés (*b* Anchuelo, nr Toledo, bap. 15 April 1624; *d* Alcalá de Henares, nr Madrid, 22 Dec 1703). Spanish theorist and composer. He was educated in Alcalá from about the age of 12, and entered the university there in 1645, taking the BA in 1650. From 1652 until his death he taught at the same university, possibly acting as assistant in the afternoons to the doctors and graduates who had given lectures in the mornings; from 1696 to 1701 he was dean of the faculty of arts. His university duties left him time to work also as senior organist at SS Justo y Pastor, an important church linked to the university in the provision of canons and prebendaries.

Lorente was known as an expert on organs. He restored the organ of the parish church in his home town in 1664–6, returned there to make some important repairs in 1684–5, and was mentioned as a builder of the organ in the university chapel of S Ildefonso. In addition to his other activities he acted in a limited, presumably honorary capacity as Commissioner of the Holy Office in Quer, the small village near Alcalá where he lived. Probably before that, in 1660–73, he was a chaplain at the parish church in Anchuelo.

Lorente's most important contribution to music is the treatise *El porqué de la música, en que se contiene los quatro artes de ella, canto llano, canto de órgano, contrapunto, y composición* (Alcalá de Henares, 1672, 2/1699), in which the 'four arts' – plainchant (including notation, modes and repertory), 'organ chant' (mensural notation, time and proportions), counterpoint (intervals, consonance and dissonance, and rules for part-writing) and composition (harmonic formulae, polyphonic modality and compositional styles) – are closely studied in accordance with Renaissance and Baroque theory. It is an erudite book, full of citations, but it is also a practical work with numerous music examples, many of them interesting pieces by Lorente himself. Although not entirely original, it effectively bridges the gap between the late Renaissance crystallization of Cerone's *El melopeo y maestro* (1613) and late Baroque summation of Pablo Nassarre's *Escuela música* (1723–4). At 695 pages, *El porqué* is shorter and more sharply focussed than either of these, and it proved to be of exceptional value in general education and as a theoretical and practical reference book, especially in ecclesiastical circles; it served for decades as a complete manual for those competing for posts as organists or *maestros de capillas*.

Little is known of Lorente as a composer, but it seems that many anonymous works in contemporary anthologies, especially in the *Flores de música* compiled by his pupil Antonio Martín y Coll, may be his, and some pieces questionably attributed to others (for example the *Benedictus a fabordón por séptimo tono* by 'Maestro Torres' in *E-Bc*) may also be by Lorente. The manuscript M.1358 in the Biblioteca Nacional, Madrid, has been shown to be by Lorente (see Jambou, *Mélanges de la Casa de Velazquez*, 1976; transcriptions in Jambou, 1977). A volume of organ tablature, *Melodías músicas*, by Lorente, cited in Ruiz de Ribayaz's *Luz y norte musical* (Madrid, 1677), has never been found.

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ÁLVARO ZALDÍVAR

Lorentz, Johann [Johan] (**i**) (*b* Grimma, Saxony, *c*1580; *d* Elsinore, bur. 18 June 1650). Danish organ builder of German origin, father of Johann Lorentz (ii). He studied organ building with NIKOLAUS MAASS in Stralsund before settling down as a master builder in Flensburg in 1609. In 1616 or 1617 he was brought to Copenhagen by Christian IV and in 1639 he received the royal privilege as builder of organs in Denmark and Norway. He built and repaired many notable organs, for example those at the Trinity Church, Kristianstad (Skåne, now part of Sweden); St Marie, Elsinore; St Nikolai and St Petri, Copenhagen; S Nikolai, Nakskov; and in Odense and Sorø. The instrument in Kristianstad is the best surviving example of his work.

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JOHN BERGSAGEL

Lorentz, Johann [Johan] (**ii**) (*b* Flensburg [now in Germany], *c*1610; *d* Copenhagen, 19 April 1689). Danish organist and composer, son of Johann Lorentz (i). He became organist of Vor Frue Kirke, Copenhagen, in 1629 on the recommendation of King Christian IV. He was granted leave of absence to study in Italy and Germany from 1631 to 1633. During this period he may have studied in Hamburg with Jacob Praetorius, whose daughter he married in 1635 and to whose position of organist at St Petri, Hamburg, he was elected in 1651. He chose, however, to remain in his post as organist of St Nikolai, Copenhagen, which he had assumed in 1634 or 1635 and which he held until his death. He was also organist of Holmens Kirke. He and his family died in the fire that destroyed the opera house erected to celebrate King Christian V's birthday in 1689. Lorentz introduced weekday concerts at St Nikolai, where his playing on the fine organ built by his father earned him a reputation as 'organist second to none in Europe'. According to Pirro he taught Buxtehude, but there is no evidence for this claim. Only a few short organ pieces by him survive (at *DK-Kk* and *S-Uu*; ed. B. Lundgren, Lund, 1960); most

are dance movements, and they seem to have been intended for teaching purposes.

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B. Lundgren: 'Johan Lorentz in Kopenhagen – organista nulli in Europa secundus', *IMSCR VII: Cologne 1958*, 183–4

JOHN BERGSAGEL

Lorentzen, Bent (*b* Stenvad, 11 Feb 1935). Danish composer. He studied musicology at Århus University and then theory and music history at the Royal Danish Conservatory, from which he graduated as a music teacher in 1962. At this time he also studied composition with Jersild. In 1962 he was appointed to teach theory at the Jutland Conservatory in Århus; from 1967 to 1968 he held a scholarship to study at the EMS electronic studio in Stockholm. He settled in Copenhagen in 1971, and was attached to the Danmarks Laererhøjskole (postgraduate college) in 1972–3.

In his creative work Lorentzen quickly turned away from convention and, stimulated by what he had learnt at the Darmstadt summer courses of 1965, devoted much of his attention to electronic music, which he has also used extensively in teaching. During the period 1967–8 he composed a number of electronic works, acquiring a thorough knowledge of technique and developing a quasi-serial compositional method in which timbre is the dominant element. Experience gained in the electronic field was further exploited in the late 1960s and early 1970s in instrumental compositions, of which the organ piece *Intersection* (1970) is an important example. This graphic score includes directions for changes of stops in a sort of tablature notation. In addition to such purely musical works, Lorentzen has interested himself in a theatrical form that seeks to voice a protest against capitalist society and its sophisticated musical life, a protest unmistakably expressed in such works as *Tristan variationer*, *The End* and *Danish Wind*. These two strands in Lorentzen's work have little in common, but an attempted synthesis is perhaps to be found in the opera *Euridice*, in which the underworld is viewed through the eyes of the title character. The work won the 1970 Italia Prize.

During the 1970s the political commitment and avant-garde tendencies in Lorentzen's works were replaced by a more classical orientation combined with the development of electrophonic effects. This became the point of departure for the film opera *Tårnet* ('The Tower'), a prize-winner at Nyon in 1973, and for a series of musical dramatic works for vocal soloists with tape accompaniment, which he composed for German stages. Examples include *Die Musik kommt mir äusserst bekannt vor* (Kiel, 1974), which combines characters and quotations from Mozart's Italian operas into a witty and characteristic collage, and *Eine wundersame Liebesgeschichte* (Munich, 1979), subtitled 'Tristan variationer', which links together Wagner's drama with the 'murder' of Ludwig II of Bavaria on the Starnberger See. During the 1980s and 90s Lorentzen continued in musical theatre with a series of (often comical) works which combine electronic sound and instruments, where traditional stylistic features become more prominent to the detriment of the experimental and modernistic, and where the rhythmic element is profiled and gradually becomes just as significant as the sound element. Among the most important of these works are the psychological thriller opera *Bill og Julie* (Ebeltoft, 1991) and *Den stundesløse* ('The Fussy One'), after the play by Holberg (Copenhagen, 1995).

Lorentzen has also composed choral and instrumental music which in the 1970s showed inspiration from Polish modernism (Penderecki and in particular Lutosławski), and following a stay in Brazil in 1977 he brought in Latin American rhythms and percussion instruments. The orchestral work *Tide* (1971) is an important example; others, all prizewinners, are the ensemble work *Paradiesvogel*, the choral work *Olof Palme*, the organ work *Luna* and a piano concerto.

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(*selective list*)

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Inst theatre: Studies for Two, vc, perc, 1967; Music Theatre for Three, S, vc, perc, 1968; The End, vc, 1969; Danish Wind, wind qnt, 1970; 3 Mobiles, accdn, gui, perc, 1971; Quartetto rustico, str qt, 1971

INSTRUMENTAL

Orch: Tide, 1971; Partita popolare, 1976; Ob Conc., 1980; Deep, 1967, rev. 1981; Latin Suite, 1984; Vc Conc., 1984; Pf Conc., 1984

Other inst: Quadrata, str qt, 1963; Cyklus 1, va, vc, db, 1966; Cyklus 2, 3 insts, 1966; Cyklus 3, vc, playback, 1966; Cyklus 4, str orch, perc, 1966; Shiftings, orch, 1967; Intersection, org, 1970; Syncretism, cl, trbn, vc, pf, 1970; 5 Simple Piano Pieces, 1971; Granite, vc, 1971; Quartz, vn, 1971; Puncta, org, 1973; Umbra, gui, 1973; Triplex, org, 1974; Groppo, org, 1975; Nimbo, org, 1977; Cruor, org, 1977; Contorni, vn, vc, pf, 1978; Colori, pf, 1978; Samba, cl, trbn, vc, pf, 1980; Sol [Sun], org, 1982; Mambo, cl, vc, pf, 1982; Wunderblumen, 12 insts, 1982; Warszawa, b cl, pf, 1983; Paesaggio, 7 insts, 1983; Paradiesvogel, 7 insts, 1983; Diamond, cl, 1983; Mars, org, 1985

OTHER WORKS

Vocal: The Night, S, chorus, orch, 1965; Surrealistic Songs, 1v, pf, 1967; New Choral Dramatics, 30 movts, chorus, 1968; Revolution, chorus, 1969; Choral Songs (Mao), 1970; Dialogue, 1v, tape, 1970; Northern Lights, chorus, tape, 1971; This Morning, chorus, 1971; Songs of my Country, chorus, 1971; My Bride is an Enclosed Garden, 1v, orch, tape, 1972; 4 Waves, chorus, 1972; Purgatorio, chorus, 1975; Carnaval, S, tape, 1976; 3 Madrigals, mixed chorus, 1977; 5 Motets to Isajah, mixed chorus, 1982–3; Genesis V, mixed chorus, orch, 1984; Graffiti, mixed chorus, 1984

Elec: Interferences, 1967; The Clown of Men, 1968; A Voyage of Discovery into the Strange Inner and Outer World of the Piano, 1968; Medea Suite, 1969; Forest Music, 1970; Space Music, 1971; Miseria, 1972; Nubes, 1973

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JENS BRINCKER

Lorenz, Alfred (Ottokar) (*b* Vienna, 11 July 1868; *d* Munich, 20 Nov 1939). German musicologist and conductor. A pupil of Spitta and Radecke in Berlin, he worked as a conductor from 1893, notably at Coburg and Gotha, and composed an opera, several orchestral works, songs and a Clarinet Quintet. In the aftermath of World War I he was forcibly retired and settled in Munich. He studied musicology under Moritz Bauer at Frankfurt, graduating in 1922 with a thesis on form in Wagner's *Ring*. The following year he was appointed lecturer, and in 1926 honorary professor, at Munich University. His four-volume *Das Geheimnis der Form bei Richard Wagner* (1924–33) laid the foundation for all subsequent Wagnerian analysis and is still unsurpassed in scope. Cognizant of Wagner's mention in *Oper und Drama* of the tonally unified 'dichterisch-musikalische Periode', Lorenz divided his post-*Lohengrin* works into such periods, each internally articulated by recurring forms such as *Bar* and *Bogen*. He was the first Wagner analyst to systematize musical procedures beyond the purely referential web of leitmotifs, endeavouring to defend the works from accusations of 'formlessness' and to prove their worth as absolute music. Although he claimed to exclude the drama from consideration, in practice it tended to be the primary determinant of the period boundaries. His preoccupation with form and structure was tempered by his adherence to Schopenhauerian-Wagnerian music aesthetics. He demonstrated the applicability of his formal analysis to other composers with studies of the early operas of Alessandro Scarlatti (1927) and Mozart's operatic finales (1926), as well as of instrumental pieces by Bach, Beethoven, Bruckner and Strauss. A number of his articles were published in the *Bayreuther Festspielführer*, 1924–39 and translated into English (*Wagner*, ii, 1981, 21–5, 40–44, 74–7; iv, 1983, 9–13).

Lorenz was a member of the Nazi party from 1931 and published articles on music and race, genealogical research, and the 'Jewish question'. Many of his articles on musical form employ National Socialist rhetoric, and many of the aesthetic and philosophical foundations of Nazism are shared by his method. In 1938 he published a collection of Wagner's letters and other writings, aiming to present him as a spiritual forefather of Nazism.

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STEPHEN McCLATCHIE

Lorenz, Max (*b* Düsseldorf, 10 May 1901; *d* Vienna, 12 Jan 1975). German tenor. After studying with Grenzebach in Berlin he became a principal tenor at Dresden in 1928. From 1933 he was at the Berlin Staatsoper, appearing also at the Metropolitan (from 1931), Bayreuth (from 1933, and again in 1952), Covent Garden (1934 and 1937) and in many other houses in Europe and the USA. He became a member of the Vienna Staatsoper in 1937, appearing at many Salzburg festivals and creating roles in such new works as von Einem's *Der Prozess* (Josef K, 1953), Liebermann's *Penelope* (1954) and Wagner-Régeny's *Das Bergwerk zu Falun* (1961). Lorenz was for almost three decades a prominent Wagnerian tenor, celebrated as Tristan, Siegfried and Walther in particular; he was also a notable Othello, Bacchus and Herod. Late in his career he showed his versatility in a number of smaller and less characteristic parts, but he continued to be a striking Tristan and Florestan into his mid-50s.

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GV (L. Riemens; R. Vegeto)

PETER BRANSCOMBE

Lorenz, Ricardo (*b* Maracaibo, 24 May 1961). Venezuelan composer. He attended the Olivares and Landaeta conservatories in Caracas and studied composition with Juan Orrego-Salas and Donald Erb at Indiana University (MM, 1986). He was acting director of the university's Latin American Music Center (1987–92), where he compiled the sourcebook *Scores and Recordings at Indiana University's Latin American Music Center* (Bloomington, 1995). In 1992 he moved to the University of Chicago to study for the PhD with Eaton and Ran. He has been composer-in-residence with the Chicago SO and the Billings SO (Montana).

Lorenz has emerged as one of the most prominent Venezuelan composers of his generation. He has received many prizes and grants, and his works have been performed at festivals in the Americas and in Europe. In

works like the Concerto for Orchestra, commissioned by Dennis Russell Davies, his imaginative orchestration clothes complex tonal structures, frequently constructed round the rhythmical principle of the Cuban *clave*. The sardonic wit of his music belies a learned manipulation of elements of Latin American popular music and an ideological concern for cultural and artistic identity.

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(*selective list*)

Dramatic: La historia tropical, nar, dancer, cl, bn, tpt, trbn, perc, vn, db, 1986; La última lorcura (incid music), 1986

Vocal: Delirio y descanso, SATB, orch, 1984; Misericordia campana, S, amp pf, tape, 1985; Sit still, nar, SATB, chbr orch, 1991

Orch: Sinfonietta concertante, ww qnt, chbr orch, 1987; Mar acá, fl, maracas, chekeré, rainstick, chbr orch, 1989; Pf Conc., 1990; Vn Conc., 1990; Confabulaciones del alma, 3 sym. études, orch, 1992; Conc. for Orch, 1993; Entrada triunfal del Rey Magoberry, pic, 3 ob, 3 cl, 3 bn, 4 hn, 3 tpt, 3 trbn, tuba, timp, perc, pf, 1995; Conc., rec, chbr orch, 1995

Chbr and solo inst: Sones formales no.2, pf, 1981; 3 études, 2 tpt, trbn, 1982; Variaciones vivas sobre un tema muerto, vn, pf, 1982; Concertino, timp, perc, 1983; Variaciones Aldana, fl, str qt, 1984; Bachangó, pf, 1984; Triántico, rec, gui, hpd, 1985; Lascia ch'io pianga, str qt, 1985; Canciones de amor e irreverencia, T, fl, cl, bn, tpt, trbn, perc, pf, str qnt, 1988; 3 Miniatures, fl, portable hi-fi, 1988; Jaromiluna, vn, hp, 1989; Piedra en la piedra, fl, mar, 1991; Llorenç en el nou mon, vn, pf, 1993; Zamuro tumbó mirage, a sax, b cl, pf, perc, 1994; Mambozart, pf, 1995; Está lloviendo afuera y no hay agua, pf, 1996; Cecilia en azul y verde, vc, pf, 1998

Tape: Lexione prima, tape, 1986; M.I.S.A., tape, 1986

LEONARDO MANZINO, CARMEN HELENA TÉLLEZ

Lorenzani, Paolo (*b* Rome, 5 Jan 1640; *d* Rome, 28 Oct 1713). Italian composer. He was born into an artistic family – his older brother Giovanni Andrea (1637–1712) was a poet and librettist, his uncle Lazzaro Baretta a painter – and sang soprano in the choir of the Cappella Giulia from May 1651 to July 1655 under the direction of Orazio Benevoli, *maestro di cappella* from 1646 to 1672. In 1669 Lorenzani's name began to appear regularly on the registers of the Congregazione di S Cecilia when he was chosen to compose litanies, vespers and masses for various occasions in Rome, including four oratorios for the Arciconfraternita del SS Crocifisso, in S Marcello. He succeeded Vincenzo de Grandis (ii) late in 1672 as *maestro di cappella* of the Jesuit Chiesa del Gesù and the Seminario Romano. His motets, along with those of the most illustrious composers of his time, appeared in two collections published in Rome and Bologna in 1675. In autumn 1675 he left his position of prestige in Rome and became *maestro di cappella* at Messina Cathedral. The Duke of Vivonne, brother to Mme de Montespan and Mme de Thianges, was at that time Viceroy of Sicily and in charge of the French forces. Lorenzani composed not only masses, vespers and *Te Deum* settings for the cathedral, but also *intermedii*, ballets, *comédies-ballets* and an opera (*Il Coloandro*) for the duke, who often put on sumptuous festivities and displays for the Sicilian nobility. In 1678, when Louis XIV recalled Vivonne to France and sent La Feuillade in his place to withdraw the French forces from Sicily, Lorenzani boarded La Feuillade's ships for France; he arrived at Toulon on 7 April.

When Lorenzani reached Paris later that spring, Lully, whose career was at its height, was exercising absolute control over French opera. In 1666, with Colbert's help, he had persuaded the king to dismiss his Italian singers, and he had since discouraged Italian music in France. But Lorenzani soon came under the protection of his former patron Vivonne, who introduced him at court in August that year. Louis XIV heard one of Lorenzani's motets, which so pleased him that not only did he have it sung several more times, but he gave the composer a substantial sum of money, encouraged him to remain in France, and supplied him with most of the funds necessary to purchase from Jean-Baptiste de Boësset the position of *maître de musique de la reine*. Lorenzani's success and popularity grew as he continued to please the king and all his court. In June 1679 the king sent him to Italy to recruit 'the best singers he could find' (*Mercure galant*, June 1679). Lorenzani returned in December with five castratos, and on 1 January 1680 he took up his new position in the service of the queen. In August that year he was placed in charge of the music for the consecration of Colbert's son, Jacques Nicolas Colbert, as coadjutor to the Bishop of Rouen.

Lully was undoubtedly troubled by all this success. In September 1681 the Duke of Vivonne and the Duke of Nevers (Philippe-Julien Mancini), son-in-law to Mme de Thianges and a nephew of Cardinal Mazarin, organized and presented before the king at Fontainebleau an Italian pastoral-opera by Lorenzani entitled *Nicandro e Fileno*, on a text by Nevers himself. Although his privilege of 1672 gave him no power over this court performance, Lully, out of jealousy of Lorenzani, did everything possible to block its presentation. The opera, which featured Lorenzani's Italian style adapted to French taste, was an immediate success. According to the *Mercure galant* the king saw two performances, and declared he had 'never seen a more suitable and noble performance'.

Lorenzani continued to triumph at court in 1682: one of his psalms was performed at the royal chapel in April; a concert of his *airs*, requested by the king to honour the dauphine, was sung by the Italian soprano Anna Caruso in September; four new motets were given before the king in October; and in November a collaboration with Lalande in another dramatic work, a *sérénade en forme d'opéra*, was presented before Louis XIV at Fontainebleau. But the year 1683 marked the decline of Lorenzani's career at court. First he was eliminated in the famous contest (suggested to the king by Lully) held to fill the four positions of *sous-maître de musique de la chapelle*, which were to be shared by four men, each one sharing a four month term. Lorenzani and many other deserving composers, including Charpentier, Desmarets, Nivers and Danielis, were eliminated because of a procedure that favoured patronage over merit. It is quite possible that Lully wanted by this means to exclude from court all possible rivals, the popular and successful Lorenzani in particular. The announcement of the results in May caused a near scandal. Lully was accused of intrigue, and a polemic broke out in the press, led by the *Mercure galant* (June 1683), over his stranglehold on operatic music in the kingdom. Nonetheless Lorenzani continued to be well thought of, offering his faithful supporter Mme de Thianges a *sérénade* entitled *Quanto è dolce il languire* on 9 July 1683. But on 30 July the queen died after a short illness, and Lorenzani was suddenly without a position at court. However, his service to the queen was acknowledged in November when a royal declaration allowed him to keep his title and all the privileges assocated with it.

Lorenzani's activities away from court remain partly obscure. He wrote a song *Tornami in petto speranza cara*

for a play by Fatouville performed at the Théâtre Italien on 5 March 1684, and on 20 June 1685 he was appointed director of music at the Theatine convent, where his 'saluts en musique', which included several sung motets, a short sermon and a benediction, became one of the most fashionable attractions of Paris and Versailles. Performances of his masses, *Te Deum*, *Exaudiat* and motets in several Parisian churches are documented, particularly for 1686–7. On 23 August 1688 the Académie Royale de Musique presented his opera *Oronthée* at Chantilly during magnificent festivities given for the dauphin by the Prince of Condé. The score is lost (except for a fragment), as is that of a hastily prepared divertissement performed later that week which included arias from *Nicandro e Fileno*. These performances did little to enhance Lorenzani's career. In 1693 Ballard published a lavish edition of his motets. Lorenzani had these printed at his own expense and dedicated them to the king in the hope of obtaining a vacant position as *sous-maître de musique de la chapelle*. But when Lalande was given the position in September, this disappointment and the poor sale of his motets 'because there were too many circulating in manuscript' caused him to become disgusted with France, according to Sébastien de Brossard.

On 19 July 1694 the chapter of the Cappella Giulia elected him *maestro di cappella* to succeed Francesco Beretta, even though Lorenzani had not applied for the position and had been absent from Rome for nearly 20 years. He accepted the offer and left for Rome probably in spring 1695, assuming his new functions at the Vatican on 1 April that year. He must have married by then, since three daughters of his were baptized in Rome between 1695 and 1701. Meanwhile, Ballard published his *Airs italiens* in 1695 and another of his *airs* in 1696; these were followed by a solo cantata in 1706. Lorenzani remained active throughout his tenure at the Cappella Giulia, assuming many responsibilities beyond his duties at S Pietro. In 1696, 1704 and 1710 he was elected *guardiano* of the Congregazione di S Cecilia representing the *maestri di cappella*, and he was often called upon to compose music for various churches and celebrations in Rome. He died on 28 October 1713, at the age of 'about 73 years' and was buried in the parish of Santo Spirito in Sassia.

The only Italian composer apart from Lully to hold an official position at court during the reign of Louis XIV, Lorenzani was probably one of the most popular and influential Italian composers in France at that time. It was in France that he developed a distinctive voice as he adapted his writing to French taste. Before going to France he had established himself as one of the leading composers of his generation. Two motets published in 1675, the cantata *Darmi di tali tempre* and the song *Due pupille amo in un volto* are very much in the style of his contemporaries. During his 17 years in France he composed a great quantity of music, much of which has been lost. The motets published by Ballard in 1693 retain a number of Italian features, particularly in their form and instrumentation, but they incorporate French as well as Italian practices. Similarly, some arias from *Nicandro e Fileno* resemble those of Alessandro Scarlatti's early operas, but the general style of the work, though more Italian here than in the motets, shows a remarkable capacity for adaptation to French taste on the part of Lorenzani, as do most of the cantatas and arias from the Brossard collection in the Bibliothèque Nationale. *Nicandro e Fileno* remains a landmark in the history of French opera, not only because of its original style but also because it was one of the rare Italian operas performed in France during the personal reign of Louis XIV. Conversely, traces of his 'French style' are discernible in the music written in Rome during his tenure at S Pietro. Unfortunately, few of the 180 works he left at the Cappella Giulia at his death have survived. Three *Magnificat* settings, litanies for the Virgin, a set of psalms for Vespers and ten other motets illustrate his mastery of tonal counterpoint and his ability to marry the traditional Roman polychoral medium with the modern concertato style. But it was in France that Lorenzani's impact was chiefly felt. The popularity of his church compositions in particular caused a surge of interest in Italian music. His influence, along with the efforts of other 'italianizing' French composers of the time – Du Mont, Charpentier, Danielis, and later Campra and Brossard – eventually brought about the italianization of French music at the turn of the century.

WORKS

SACRED

Magnificat, 4 solo vv, 2 SATB choirs, bc, *I-Rvat*; Magnificat, 5 solo vv, SSATB, SATB, bc, *D-MÜs*, *I-Rvat*, ed. G. Catalucci (Rome, 1981); Magnificat, 6vv, bc, *Rsc*

Litanie, 4 solo vv, SATB, bc, ed. F. Vernaz (Paris, 1992)

[25] Motets à I, II, III, IV, et V parties (Paris, 1693); 6 ed. F. Vernaz (Paris 1991)

Other motets: Alma Redemptoris mater, 3vv, bc, *I-Rf*, *P-Lf*; Ave regina caelorum, 3vv, bc, *I-Rvat*; Benedictus qui venit, 2vv, bc, *Rvat*; Caeli chori festinate, 3vv, bc, 1675[3]; Cibavit eos, 2 SATB choirs *Rvat*; Custodi me Domine, SATB, *Rvat*, ed. J. Lionnet, *La Cappella Giulia*, i: *I vespri nel 18 secolo*, L'arte armonica, II/ii (Lucca, 1995); Hoc est praeceptum, 2vv, bc, *Rvat*; Nihil est sub sole, 2vv, bc, 1675[2]; Obstupecite, 3vv, 2 vn, bc, *F-Pn*; O sacrum convivium, 3vv, bc, *Rvat* (4 settings), 2 ed. Lionnet, op. cit.

[7] Psalmodia varia, 6vv, bc, *Rsc*

L'Angelo custode (orat, G. Apolloni), music lost, lib *Rvat*

Lost: orats, masses, TeD, motets, cited in *Mercure galant*; 71 pss, 16 Mag, TeD, 6 masses, 12 grads and offs, 19 motets for the elevation, 36 ants for communion, 19 hymns for communion, listed in the archives of the Cappella Giulia, Rome

STAGE

Il Coloandro (op), Messina, 1679, lost

Nicandro e Fileno (opéra-pastorale, 3, P.-J. Mancini, Duke of Nevers), Fontainebleau, Sept 1681, *F-Pn*; 1 aria in Airs italiens de M. Lorenzani (Paris, 1695), 1 in 1695[5], 1 ed. in Prunières; ed. A. La France (Versailles, 1999)

La sérénade (en forme d'opéra, C.-C. Genest), Fontainebleau, Nov 1682, lost, collab. M.R. de Lalande

Oronthée (opéra, 5, M. Leclerc), Chantilly, 23 Aug 1688, frag. *F-Pn*, lib (Paris, 1688)

Intermedio musicale (1, M. Cervoli), music lost, lib *I-Rvat*

4 intermedii, 2 comédies-ballets, Messina, 1675–9, lost

SECULAR VOCAL

Cantatas (for 1v, 2 vn, bc, unless otherwise stated): A pena dall'oriente, 1695[5]; Colpe mie venite a piangere, Mdina archives, Malta; Darmi di tali tempre, *US-Cn*; Infra l'horide balze, *F-Pn*; Mi contento cosi, *I-Rvat*; Quanto è dolce il languire (Sérénade pour Mme de Thianges), 2vv, 2 vn, bc, *F-Pn*; Quanto poco durate, *Pn*, *GB-Lbl*, Sopra l'erbose sponde, *F-Pn*

Airs italiens de M. Lorenzani (Paris, 1695) (for 1v, bc, unless otherwise stated): Amorose pupillete; E chi porti, 1v, 2 vn, bc; Mi lusingate; Tornami in petto speranza cara; Voglio amar se trovero; 1 aria from Nicandro e Fileno (see STAGE above)

Other arias (all in *F-Pn*; for 1v, bc, unless otherwise stated): Amorose pupillete; Diletto perfetto piu caro, 1v, 2 vn, bc; Due pupille amo in un volto; Ho petto che basta; Luci care, luci amate, 1v, 2 vn, bc; Occhi miei che posso farvi; O questo volta si ch'io m'innamoro, 2vv, bc; Se ne vola la speranza; T'amo Filli et t'amo tanto; Una mano candidetta; Vera fe verace ardore

Quand mon destin belle Sylvie, in *Airs sérieux et à boire* (Paris, 1696)
Menuet, lost, mentioned in *Mercure galant*, May 1679, 271–3
Air in *Mercure galant* (May 1680), doubtful attrib.

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ALBERT LA FRANCE

Lorenzi, Filiberto. *See* LAURENZI, FILIBERTO.

Lorenzi, Giorgio (*b* Florence, 1846; *d* London, 1922). Italian harpist and composer. He received his education at the Istituto Musicale in Florence, studying the harp under Ferdinand Marcucci, whom he succeeded as professor. About 1910 he moved to London, where he continued to teach and to perform. His compositions, all for the harp, include a method, studies and about 12 pieces.

Lorenzi's son and pupil Mario (*b* Florence, 1894; *d* London, 1967) received his diploma from the Istituto Musicale in Florence when he was 14 years old. He played in public with his father both in Florence and in London. His technique produced a strong, rich and even tone, and as an improviser he displayed a freshness of invention. He also played the jazz harp and made some recordings. After 1952 he gave up playing because of arthritis.

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ALICE LAWSON ABER-COUNT

Lorenzini, Raimondo (*b* Rome; *d* Rome, late May 1806). Italian composer. From 1751 he was organist at S Maria Maggiore in Rome, where he became *maestro di cappella* on 7 September 1786 and, according to Santini, remained until 1795. He was a distinguished composer in the Roman tradition of vocal polyphony and occasionally also composed in a straightforward *a cappella* style. His work is closest to that of Cannicciari, Casciolini and Giorgi, as his Requiem demonstrates. His Responses for Holy Week are reminiscent of compositions by Anfossi and Cordans.

WORKS

Stage: Il matrimonio discorde (farsetta, C. Goldoni), Rome, 1756
Sacred: Requiem and 4 Assolutioni, 4–8vv; Sacerdotes Domini, Laudate Dominum, O quam suavis, Sub tuum praesidium, all 4vv, bc; Miserere, 4–8vv; Responses for Holy Week, 3vv; Dixit, 8vv, insts; Veni Creator, 2vv, bc; Salve regina, S, A, chorus, insts; 2 Tantum ergo, 1v, org, 2vv, bc; Antiphons for Advent; 4 motets 'in pastorale'
Inst: Scala a 4 voci in forma di discorso familiare, vns, va, tpt, hn, b; kbd sonatas; 6 divertimenti, 2 vn, kbd; 6 notturni, 2 cl, 2 hn, bn, serpentone
Pedagogical: Regolamente per il cembalo, manuale sistematico per la realizzazione del continuo
Principal MS sources: *D-Bsb*, *Mbs*, *MÜs*; *I-Rf*, *Rsm*, *RI*

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SIEGFRIED GMEINWIESER

Lorenzino [Lorenzino dai Liuti, Laurenzini, Laurencinus Romanus, sometimes also identified with Cavaliere del Liuto, 'Eques Romanus', 'Eques Auratus Romanus'] (*d* ?Rome, ?23 Nov 1608). Italian lutenist and composer. While his origins and his possible identification as the 'Cavaliere del liuto' cannot be confirmed, it is likely that most of the various references to a late 16th-century and early 17th-century lutenist by the name of Lorenzino refer to the same person. The first record refers to a lutenist called Lorenzino who was in the service of Cardinal Ippolito d'Este in Ferrara and Tivoli in 1570–71. He was probably Lorenzino Trajetti (*d* Rome, 20 July 1590), the son of Franciscus 'Gallus Belgicus'; he died in Rome in his house in the via dell'Olmo (now via Vicolo del Lento), leaving to his widow, Lucrezia Paolini, 'tre liuti usati' and 'un chitarrone usato', among other possessions (Pesci, 1997).

According to Valdrighi, a 'Lorenzino Bolognese', a 'singer' in the service of the Farnese family in Parma between 1573 and 1586, studied as a page with the celebrated Neapolitan Fabrizio Dentice (who served at the Farnese court in both Rome and Parma). On 12 August 1570 a 'Lorenzino dai Liuti' was called for by the Duke of Mantua, but he had already left Rome in the retinue of the Prince of Bisignano (and was possibly involved in the theatrical celebrations organized the same year in Naples for the prince by Dentice). In 1586 (when the 'Bolognese' Lorenzino left the service of the Farnese family), a 'Cavaliere del liuto' appears for the first time in the register of house musicians of Cardinal Montalto (Alessandro Peretti) in Rome. This virtuoso is mentioned several times (as well as in Jean de Macque's letters from Naples) during his time in Montalto's service, until his death in the cardinal's palace in 1608.

The identification of 'Lorenzino dai Liuti' with the Cavaliere del Liuto, apart from their biographical coincidence, is suggested by a poem in the *Thesaurus harmonicus* of 1603 by Jean-Baptiste Besard, in which he is described as 'Laurencium civem romanum, qui propter insignem testudinis experientiam Eques Auratus [i.e. Knight of the Order of the Golden Spur] Roma fieri promeruit'. It was not unusual for Roman cardinals, particularly Montalto, to obtain titles for their most important musicians. The problem is that the styles of the pieces by Lorenzino, the so-called 'Eques Romanus' (whom Besard listed separately in his index), and the Cavaliere del Liuto are at times so far apart as to call into question this identification. But it is also true that there are cases where the same piece is attributed in different sources to different composers. It may well be that Lorenzino became a pupil of Dentice, probably in Rome, not in Parma. Nicola Tagliaferro, a singer in the Neapolitan Chapel Royal may have been referring to Lorenzino when he stated that Cavaliere Dentice, who was a 'Neapolitan knight of noble standing', had no equals, not even the 'little knight (Cavaglierino)

in the service of Cardinal Farnese in Rome'. The only surviving vocal piece attributed to 'S. Cavaliere del liuto' (*Di pianti e di sospir*, a villanella for 3 voices on a text by G. Paratico: I-Moe) is almost certainly by Fabrizio Dentice. The connection between Lorenzino and Dentice and other Neapolitan lutenists is also documented by the manuscript *PL-Kj*, formerly *D-Bsb*, Mus. 40032 (a rich source of single pieces by Lorenzino). The other lutenist in the service of the Farnese family appears in this source: Santino Garsi, to whom another manuscript attributes a capriccio (*D-DO G.I.4*), which a later Hebrew hand ascribed to a 'Kawalis Lorenzo', thus almost confirming the identity of 'Cavaliere Lorenzo'.

The situation is complicated by the fact that other 'Cavalieri del liuto' were active in Rome after 1608. Franca Camiz has discovered a reference to 'Cavaliere del liuto' in the service of the Roman Orsini family and still alive after 1608, and T. Boccalini (*Ragguagli di Parnaso*, 1612–15) refers to a Vincenzo Pinti, a Roman nobleman, as 'Cavaliere del Liuto'.

Lorenzino (to whatever extent he can be identified with the Cavaliere) was the most important lute teacher in Europe at the end of the 16th century and the beginning of the 17th. In the monumental edition 'Divo Laurencini dicata' of the *Thesaurus harmonicus* (1603), Besard stated that he was a pupil of the lutenist in Rome and that he acquired from him the valuable *Istruzioni* published in his work entitled *De modo in testudine studendi libellus*, which was shortly afterwards reprinted in English (Dowland, 1610) and by Besard himself in Latin and German (1617). A manuscript copy of a similar *Istructio* received in Rome from a 'Cavaliero maestro di Roma' (another piece of evidence to identify him with Lorenzino) was copied in Latin by a Polish student on a collection of Venetian lutebooks of the years 1546–7 (which was once held in Sorau but which disappeared after 1942).

Evidence of the fame of the Cavaliere del Liuto is provided by many contemporary references in dedications by musicians close to Cardinal Montalto, such as Raval 1590, and in later documents. Alessandro Piccinini (1623) declared that one of the 'archlutes' he had invented in 1594 was taken from Ferrara to Naples by Prince Carlo Gesualdo and then entered the possession of the Cavaliere del Liuto, returning to Piccinini on the latter's death (an important confirmation of a connection between the Cavaliere and Naples). Besides Besard, Lorenzino's works were made known in England and the German states in the publications by Dowland (1610) and Fuhrmann (1615) and throughout Europe in a vast number of manuscript versions. In 'Mary Burwell's lute book', Lorenzino is credited as the 'inventor' of modern lute music and he is also mentioned in the manuscript treatise by E.G. Baron (1727) and in the *Lexicon* by J.G. Walther (1732).

Lorenzino's compositional style is derived from that of his probable teacher, Fabrizio Dentice, particularly in his adept use of counterpoint alternating with chordal homophony and in a taste for unprepared dissonances and suspensions. His mature style (and that of the Cavaliere del Liuto) is more clearly modern, with a prevalence of short, prelude-like compositions, and characteristic formulas, in which an early use of *style brisé* starts to appear. There is an overriding impression of compositions that are not complete but are exercises of remarkable craftsmanship and artistry, intended primarily for teaching purposes.

WORKS

all for lute; some attrib. 'Eques Romanus' or 'Cavaliere del liuto'

Printed: 22 preludes (1 doubtful, 2 attrib. 'Equitis Romani'), 9 fantasias (1 doubtful, 2 attrib. 'Equitis Romani', 9 galliards (1 attrib. 'Equitis Romani'), 4 passamezzos (1 attrib. 'Equitis Romani'), 2 branles (1 arr. Besard), 5 intabulations of It. madrigals (1 anon.), 1 of Fr. chanson; 1603[15], 1610[23] (1 doubtful, 1 attrib. 'Knight of the Lute'), 1615[24] (attrib. 'Laurencini Romani', 'D. Laurencinus', 'Romanus', 'Laurentzini'), 1617[26] (attrib. 'Laurencini'); 1 passamezzo ed. O. Chilesotti, *Lautenspieler des XVI. Jahrhunderts* (Leipzig, 1891/R); 2 fantasias ed. E. Hunt, *Robert Dowland: Varietie of Lute-Lessons* (London, 1957); 1 branle ed. A. Souris and M. Rollin, *Oeuvres pour luth seul de Jean-Baptiste Besard* (Paris, 1969)

MS only: 2 passamezzos, romanesca, ricercata, 2 toccatas, 2 galliards, 'tenore', 'matachin', *PL-Kj* (olim *D-Bsb* Mus. Ms.40032); 2 passamezzos (1 ascribed 'Equitis Romani'), 6 galliards (2 ascribed 'Equitis Romani'), romanesca, *D-W* Guelf 18.7 (dated 1603); 2 galliards, *I-COc* (dated 1601; facs. in AntMI, *Monumenta lombarda* C, iii, 1980); 2 passamezzos, praeambulum (ascribed 'Equitis Romani'), *CH-Bu*; toccata, 2 fantasias (ascribed 'Cavalieri di liuto' doubtful), *GB-Cfm*; fuga ('Equitis Romani'), *PL-Kj* (olim *D-Bsb* Mus. Ms.40143); fantasia and cappriccio, *D-DO* G.1.IV (also attrib. Garsi); Gagliarda ('Cavalieri del liuto'), *I-PESo*, Rari Ms.b–10 and *F-Pn* Rés.29; It. Madrigal 'transposito Laurenzino', *D-Bsb* (MS addition to copy of 1601[18])

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DINKO FABRIS

Lorenziti [Lorenzetti, Lorenzity], **Bernard** (*b* Kirchheim, Württemberg, *c*1764; *d* after 20 Oct 1815). French violinist and composer of Italian descent. His father was *maître de chapelle* to Prince Nassau de Weilburg. Bernard was taught by his brother Joseph Antoine Lorenziti (*c*1740–89), *maître de chapelle* of Nancy Cathedral. According to the *Almanach musical* (1775–83/R), which praised his 'distinguished talent for the violin', he spent about a year in Paris, where in March 1777 he published his op.1, *Six Quatuors*. In November that year he went to Nancy. He was a violinist in the orchestra of the Académie Royale de Musique in Paris from Easter 1787, and in 1802 was appointed first violin in the quartet

established to accompany rehearsals. His retirement is recorded in a decree of 19 October 1812, issued in Moscow.

According to Fétis, he wrote almost 250 works, some 40 of which were published. They are often confused with compositions by his brother. Those which have been preserved, mainly for string instruments, are concertos and chamber music. They are technically simple, and his Six Trios (1780) were considered suitable for 'an amateur who, fearing comparison with a virtuoso, wishes to shine in a concert and yet to play with him' (*Almanach musical*, 1781). In 1798 he published his *Principes, ou Nouvelle Méthode de musique pour apprendre facilement à jouer du violon*. The main interest of this work lies in the duos added to it.

WORKS
published in Paris unless otherwise stated

ORCHESTRAL

Violin Concerto (1787)
Viola Concerto (*c*1799)

CHAMBER

3 sonatas, va, acc. b, op.39 (*c*1800)
6 duos, 2 vn, op.3 (*c*1781); 6 duos, 2 vn, op.5 (*c*1781); 6 duos concertants, (fl, vn)/2 vn (*c*1794); 6 duos d'une difficulté progressive à l'usage des commençants, 2 vn (*c*1794–7), also pubd as op.38 (Bonn, 1797); 6 duos concertants, 2 vc/2 bn (*c*1807); 3 duos dialogués à l'usage des commençants (18e livre de duos), 2 vn, op.36 (*c*1812)
6 trios, 2 vn, b (1780); 3 trios concertants, 3 vn, op.38 (*c*1799)
6 qts, 2 vn, va, b, op.1 (1777); Bataille de Prague, 2 vn, va, b (*c*1794)
Variations: La gamme, et 5 petits airs, vn, acc. va/b (1777); Airs variés, vn, acc. b (1785); Marche des Marseillois, vn, vc (*c*1793–4); Airs variés (2e suite), vn, acc. b (1794); 6 airs variés, vn, acc. vn (*c*1800); Ah, vous dirai-je maman, vn (*c*1808)
Canon, ou divertissement, 2 cl, 2 bn (*c*1800)
Ouverture d'Iphigénie en Aulide (Gluck), vn (*c*1811–14)

Doubtful: Menuet avec 10 variations, vn, b (1787), mentioned in *Calendrier musical universel* (1788); 6 trios, 2 vn, b, op.4 (n.d.), mentioned by Gerber; Pots-pourris (*c*1794–7), mentioned by Pierre

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MICHELLE GARNIER-BUTEL

Lorenzo da Firenze [Magister Laurentius de Florentia; Ser Lorenço da Firençe; Ser Laurentius Masii, Masini] (*d* Florence, Dec 1372 or Jan 1373). Italian composer and teacher of music. He belonged to the second generation of Trecento composers. The name 'Masini' probably refers to his being the son of 'Tomaso'. Villani named him together with Bartholus de Florentia as a composer. According to Gallo he was a *canonicus* at S Lorenzo, Florence, from 1348 until his death.

The madrigal *Ita se n'er'a star* (see illustration overleaf) was presumably composed to rival Vincenzo's setting of the same text. We may conclude from the texts of the *Antefana* and *Dolgomi a voi* that Lorenzo was active as a teacher. The partly contemporaneous activity of Lorenzo and Landini at S Lorenzo makes some kind of master–pupil relationship probable. Similarly, the texts of *Ita se n'er'a star* and *Vidi, ne l'ombra* strongly suggest that Lorenzo moved in the same circles as Landini, Andreas de Florentia and Paolo da Firenze. The fact that he died in 1372 or 1373 explains why Lorenzo, like Gherardello, composed only monophonic ballette. Apart from these, ten madrigals, one caccia, a two-voice Sanctus, the *Antefana*, and perhaps a Gloria by him have survived. The music to two ballette texts by Sacchetti has been lost. The works have come down solely in Tuscan sources, among which the Squarcialupi Codex (*I-Fl* 87) contains all the secular compositions. Apart from texts by Sacchetti, Soldanieri and Gregorio Calonista, Lorenzo also set to music two poems by Boccaccio.

Lorenzo's style is characterized by the use of melisma, often very extensive. Imitations, the offsetting of text between the parts and part-crossing occur frequently. However, alongside these there are some older stylistic features such as parallel perfect consonances. In addition, there are French elements in Lorenzo's work: the caccia with a vocal tenor in the manner of a chace and the partly isorhythmic passages in *Povero zappator*. In the notation a change from the older Italian to the more modern French style is detectable (cf the two versions of *Ita se n'er'a star*). Besides this, the use of accidentals, often in profusion and with partly chromatic effect, is striking. In the Sanctus there is singular use of heterophonic part-writing. Lorenzo's style emerges, in the light of all this, as highly complex, many-sided and vigorously experimental.

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MASS MOVEMENTS

Sanctus, 2vv, P 1, also ed. in PMFC, xii (1976), 15, p.73

Gloria, 2vv, doubtful, P 44, also ed. in PMFC, xii (1976), 4, p.9 (see P pp.ii–iii, Layton, 364–5)

PEDAGOGICAL WORKS

Antefana, 1v, P xv

BALLETTE
all monophonic

Donne, e' fu credenza (N. Soldanieri), W 89, P 19, M 157
Non perch'i' speri, W 81, P 20, M 157
Non so qual'i' mi volgia (G. Boccaccio), W 79, P 20, M 158
Non vedi tu, Amor (?Lorenzo), W 80, P 21, M 159
Sento d'amor la fiamma (G. Calonista), W 87, P 21, M 164

Donna, servo mi sento (F. Sacchetti), lost
Temer perché (Sacchetti), lost

MADRIGALS
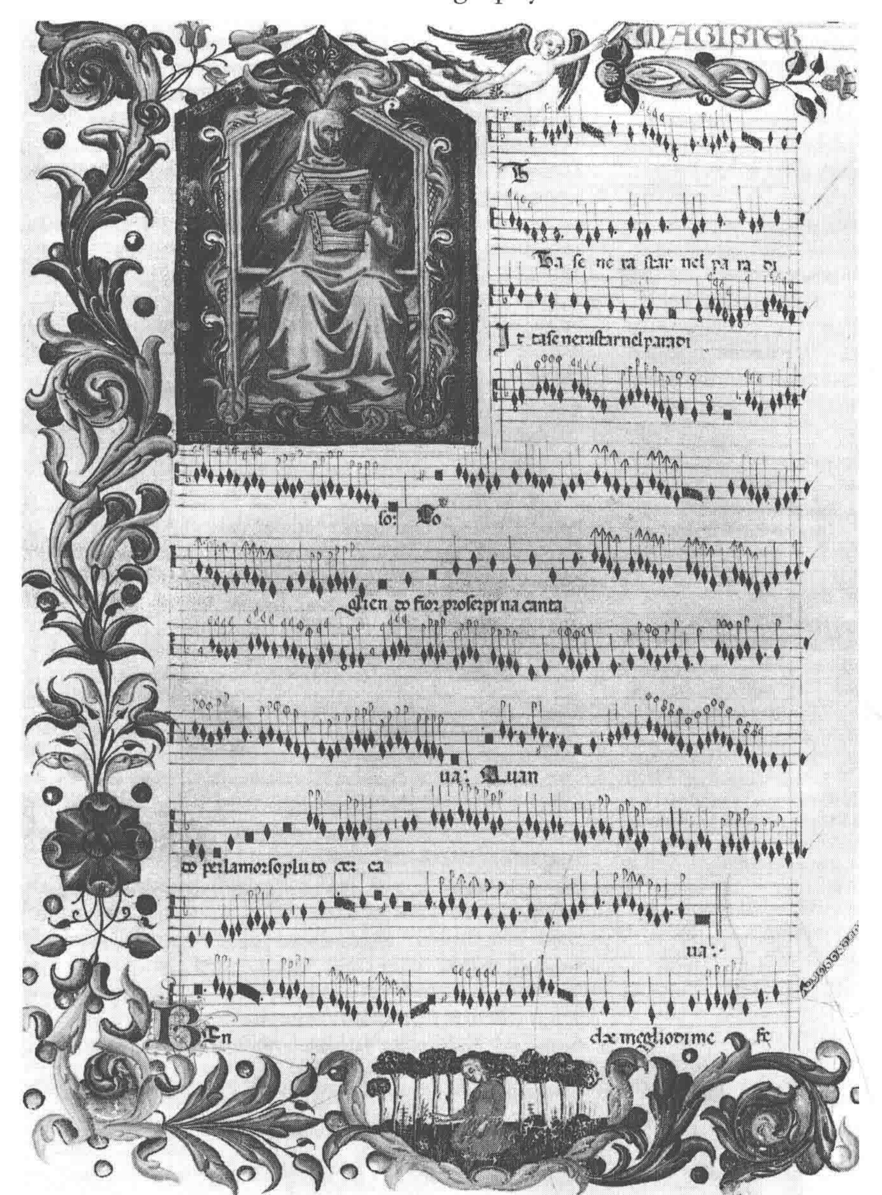
Come in sul fonte (Boccaccio), 2vv, W 90, P 2, M 126
Dà, dà, a chi (Soldanieri), 2vv, W 87, P 3, M 129 (see Bongi; see also Rossi)
Di riva in riva, 2vv, W 89, P 5, M 132
Dolgomi a voi, 3vv, W 92, P 6, M 134 (text inc.; ritornello 2vv only)
I' credo ch'i' dormiva, 2vv, W 94, P 10, M 139, 143 (text inc.)
Ita se n'er'a star, 2vv, W 77, P 8, M 147, 151 (2 versions in different notation: see Long, 1984, and Flisi; text also set by Vincenzo da Rimini)
Nel chiaro fiume, 2vv, W 83, P 11, M 155
Povero zappator, 2vv, W 95, P 12, M 160, 162 (T partly isorhythmic; see Fischer, 1975)
Sovra la riva (Sacchetti), 2vv, W 81, P 14, M 165
Vidi, nel l'ombra, 2vv, W 79, P 15, M 168, 171 (Senhal: 'Cosa')

CACCE

A poste messe (Soldanieri), 3vv, W 84, P 17, M 120 (3-voice canon; ritornello for 1 or ?3vv)

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Lorenzo da Pavia [Gusnaschi, Lorenzo; Gusnasco, Lorenzo] (*d* 1517). Italian instrument maker who worked in Venice. He is known both through an organ with paper pipes of 1494 and his correspondence with Isabella d'Este, a customer and patron who commissioned a virginal (*clavicordio*) from Lorenzo in 1496. This instrument is probably the one depicted in an intarsia in Isabella's *grotta* in the Palazzo Ducale, Mantua, which shows the earliest known use of the *C/E–c'''* compass in string keyboard instruments. Although Lorenzo made several harpsichords and lutes, his organ of 1494 is the only instrument known to have survived. This is a rare example of the use of paper pipes and also testifies to the probable use of a tuning close to ⅓-comma mean-tone (see Wraight) 77 years before it was first described in print by Zarlino (*Dimostrationi harmoniche*, 1571, p.221). According to Donati it had a compass *FG–f'''* with two ranks of pipes at 6′ and 3′ pitch. It is held in the Museo Correr, Venice.

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DENZIL WRAIGHT

Loret, Jean (*b* Carentan, Normandy, 1595; *d* Paris, 1665). French writer. He settled in Paris, where he published his first poems, including the *Poésies burlesques*, in 1647. Some years later he obtained the patronage of Marie d'Orléans, Princess of Longueville, who became the Duchess of Nemours when she married. She granted him a pension of 350 livres and lodgings in her residence. Loret began producing a rhyming gazette for her: a weekly letter in diary form, giving an account of the news at court and in the city in octosyllabic verse. It first appeared on 4 May 1650 and closed on 28 March 1665, on Loret's death. It came out in manuscript until 1652; a printing licence was granted in 1655, and it appeared under the title *La muze historique* from 1656 onwards. Loret's verses in themselves are mediocre, but they are of interest for the information they provide. Loret had several correspondents, and his sources are varied. There are many letters concerning music at court, with accounts of various ballets, the latest Italian spectacles, the Molière-Lully collaboration and concerts; there are letters on church music, describing many ceremonies, and accounts of music-making among both the nobility and the prosperous middle class. Many performers are mentioned and several of the letters concern the lives of musicians or concerts given in their homes, either to publicize their own or their friends' works or to display their talents as instrumentalists.

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YOLANDE DE BROSSARD

Lori, Arcangelo [Arcangelo del Leuto, Arcangelo del Liuto] (bap. 2 Jan 1615; *d* Rome, 15 Jan 1679). Italian lutenist, organist and composer. He spent the whole of his known career in Rome, where he was a leading lutenist in the mid-17th century. He is first heard of, however, as an organist: it was he whom Luigi Rossi succeeded as organist of S Luigi dei Francesi on 1 April 1633. Lori maintained connections with this church, for, at least from 1649 to 1662 and again from 1665 until he was removed in 1667, he participated as a lutenist in the patronal festivals there (on 25 August). From 1655 to 1678 he was second lutenist in Lenten Oratorios performed by the Arciconfraternita del SS Crocifisso at S Marcello. From 1651, at the latest, he was a member of the Congregazione di S Cecilia; between 1653 and 1657 and in 1664 he was *guardiano* of its various sections, on 19 November 1664 he was elected one of three almoners, and on 9 July 1665 he was appointed to a commission set up to revise the congregation's statutes. A series of letters written by Lori in 1665 to the Venetian opera impresario Marco Faustini, and to Faustini's friend Giovanni Antonio Leffio, reveal that the musician was active as a voice teacher, preparing a number of students for the operatic stage. His few surviving pieces show that he was a competent composer. Most are arias and cantatas for solo voice and continuo (in *I-Rc* and the Biblioteca Pamphiliana di S Agnese in Agone, Rome); one cantata, *Dimmi, Amor* (?*c*1645), whose source is now unknown, is published (ed. F.-A. Gevaert, *Les gloires de l'Italie*, Paris, 1868, i, and, attributed to 'Giovanni Francesco del Leuto', ed. A. Parisotti, *Arie antiche*, ii, Milan, 1890/*R*). There is also a motet, *Venite, gentes*, for soprano, violin, lute and continuo (in *I-Bc*).

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HELENE WESSELY

Loriod, Yvonne (*b* Houilles, Seine-et-Oise, 20 Jan 1924). French pianist. She studied at the Paris Conservatoire in the early 1940s with Lazare Lévy, Marcel Ciampi, Messiaen and Milhaud, taking seven *premiers prix*. In 1943 she joined Messiaen in the first performance of the *Visions de l'amen* for two pianos, and since then she has been heard in the premières of all his works which include a piano part; she has recorded them all. She became Messiaen's second wife and subsequently appeared with him throughout the world. Messiaen said that he felt free to allow himself 'the greatest eccentricities' in his piano writing, knowing that they would be mastered effortlessly by Loriod. Indeed, his music is particularly suited to her style, richly sonorous, rhythmically acute, slicing into the keyboard to display extraordinary cascades of colour. She has also been associated with those composers who were her Conservatoire contemporaries, notably Boulez, whose second book of *Structures* she introduced with the composer at Donaueschingen in 1961. Her pioneering recordings of Barraqué's Sonata and Boulez's Second Sonata had the status of essential documents at a time when almost no-one else was playing such works. She taught at the Paris Conservatoire and at Darmstadt, her pupils including many of the French pianists who came to prominence during the 1960s and 1970s.

PAUL GRIFFITHS

Loriti, Henricus. *See* GLAREAN, HEINRICH.

Lo Roy. *See* ROY, BARTOLOMEO.

Lortat-Jacob, Bernard (*b* Paris, 1 Jan 1941). French ethnomusicologist. He studied music at the Schola Cantorum (1964–6), ethnology at the Sorbonne with A. Leroi-Gourhan (1966) and then ethnomusicology with Gilbert Rouget at the Musée de l'Homme, Paris (1969–73). In 1974 he joined the Centre National de la Recherche Scientifique, where he remained for his subsequent career as a researcher, becoming the director of research in 1993. In 1988 he was placed in charge of the ethnomusicological course for the PhD at the University of Paris X (Paris-Nanterre) and in 1991 was appointed director of the Laboratoire d'Ethnomusicologie at the Musée de l'Homme. Lortat-Jacob's research concentrates chiefly on the music of countries in the Mediterranean (particularly Morocco and Sardinia) and the Balkans (especially Romania), and is conducted from a deliberately anthropological perspective.

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JEAN GRIBENSKI

Lortie, Louis (*b* Quebec, 27 April 1959). Canadian pianist. He studied in Quebec with Yvonne Hubert and made his first major public appearance at the age of 13 with the Montreal SO. By the age of 15 he had won first prize in Canada's two main competitions, the Canadian Music Competition and the CBC National Competition. He made an official début in 1978 in Toronto with the Toronto SO, which subsequently engaged him for a tour of Japan and China. In his early twenties he moved to Baltimore to study with Leon Fleisher, and in 1984 won the Busoni International Competition and was also a prizewinner at Leeds. These successes helped to launch an international career based in Canada and the USA, with frequent tours of Europe and appearances in Asia. Lortie plays with powerful projection and a straightforward and unpretentious natural musical flow. Among the best of his recordings are the Chopin Etudes, the complete piano music of Ravel and Schumann's Concerto; his repertory also extends to Gershwin. He founded the Lortie-Berick-Lysy Trio in 1995, and appears both as conductor and soloist with the Orchestra di Padova e del Veneto. In 1992 he was made an Officer of the Order of Canada.

JESSICA DUCHEN

Lortzing, (Gustav) Albert (*b* Berlin, 23 Oct 1801; *d* Berlin, 21 Jan 1851). German composer, actor and singer. From

the mid-1830s he composed comic operas with spoken dialogue, adapting the *opéra comique* genre which had been very popular in Germany as well as France in the early 19th century. His operas were particularly successful in German theatres, less so in French- and English-speaking countries. While this distinction still holds good, Lortzing remains one of the most frequently performed of all operatic composers on the German stage.

1. LIFE. The composer's father, Johann Gottlieb Lortzing (*b* Berlin, 12 May 1776; *d* Leipzig, 2 Dec 1841), was a leather merchant. His mother, Charlotte Sophie, née Seidel (*b* Berlin, 6 April 1780; *d* Vienna, 8 Dec 1846), was descended from a French émigré family. Albert's parents took a great interest in the theatre and performed with the amateur dramatic company Urania, from which many professional actors had graduated. (Lortzing composed a festive piece in 1842 for the company's 50th anniversary.) The composer's uncle, Johann Friedrich Lortzing (1782–1851), had, with his wife Beate Elsermann (1787–1831) and his foster-daughter Caroline Lortzing (1809–71), been a member of the Weimar Staatstheater company under Goethe. This uncle later became a portrait painter at Weimar. At the end of 1811 Lortzing's parents found themselves in financial difficulties and decided to make a career of their hobby. Johann Gottlieb specialized in comic and sentimental fathers, while Charlotte Sophie took larger parts, including comic old women, and was a good enough singer to appear in opera.

At first the couple were engaged to appear with various touring companies in Saxony, Bavaria, Breslau and Freiburg, but in his *Autobiographische Skizze* (repr. in Capelle, ed.: *Albert Lortzing: sämtliche Briefe*, 1995, p.450) Lortzing points out that 'although they were employed only by touring theatrical ensembles, they did all they could for my musical education'. He had already taken piano lessons in Berlin from Johann Heinrich Griebel, bassoonist in the orchestra of the Königliche Schauspiele, and had studied theory with Karl Friedrich Rungenhagen, director of the Berlin Sing-Akademie. These studies constituted Lortzing's only continuous training; some harmony exercises are preserved in the Lippische Landesbibliothek, Detmold. Lortzing also learnt the violin and the cello, which he occasionally played in the theatre orchestra, and sometimes appeared on stage in children's parts with the companies employing his parents. In 1816–17, while they were in Freiburg, he composed his first publicly performed incidental music, for Kotzebue's *Der Schutzgeist* (the music is now lost). He also frequently worked as a copyist to improve the family's finances – to the benefit of his written notation, which remained very clear throughout his life.

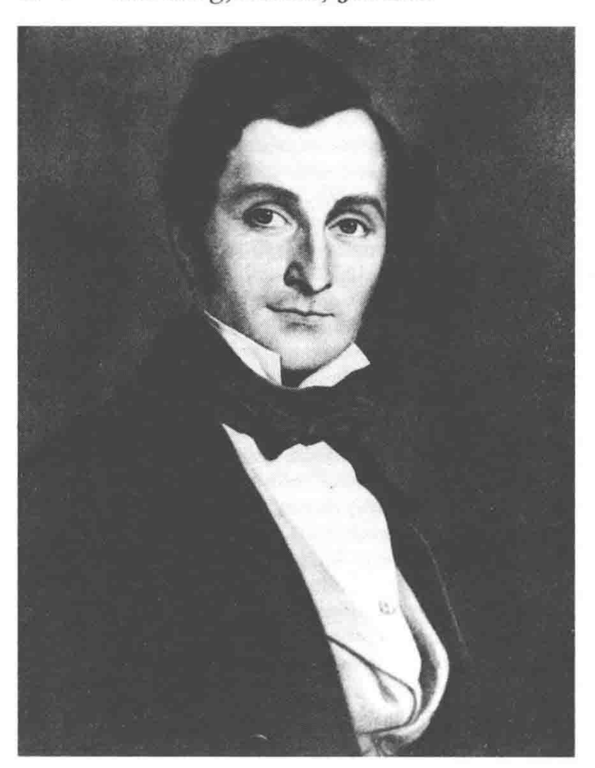
After 1817 his parents were engaged by Joseph Derossi and Sebald Ringelhardt, whose troupe toured the Rhine area, playing in Aachen, Düsseldorf and Elberfeld; when the two theatrical directors parted company, the Lortzings stayed with Ringelhardt, performing in Aachen and Cologne. In 1820 Lortzing was engaged for the first time on his own account. According to his *Autobiographische Skizze*, he played the parts of '*bons vivants* and gentlemen, and sang second tenor and *buffo* roles'. He was generally very popular as an actor, and while he was young would take any part required of him, including such major serious roles as that of Karl Moor in Schiller's *Die Räuber*. Some of these performances earned him bad reviews, and during his years in Detmold (1826–33) he confined himself to comic roles in both plays and operas. After his move to Leipzig in 1833 he took larger parts in comedies and played operatic roles until his retirement from the stage in 1844.

In 1823–4, during his engagement with Ringelhardt's company (which lasted until 1826), Lortzing composed his first opera, *Ali, Pascha von Janina*, a one-act piece. Its successful première took place in Münster in 1828. On 30 January 1824 Lortzing married the company's leading lady, Rosina Regina Ahles (*b* Bietigheim, 10 Dec 1800; *d* Vienna, 13 June 1854). She continued to appear on stage until 1835, but took only minor roles in Leipzig. The marriage was a happy one and produced 11 children, five of whom died in infancy. The youngest son, Hans, became an actor.

According to Rosina Lortzing in the first biography of her husband, by their friend Philipp Düringer, Lortzing supplemented his musical training during his years with Ringelhardt's company through his own assiduous study, particularly of Albrechtsberger's *Gründliche Anweisung zur Composition*. His compositions up to the middle of 1826 confirm her account, although there is no obvious evidence of Albrechtsberger's influence. A noticeable advance in formal control and refinement of instrumentation appears in an aria written early in 1826 for insertion into Auber's opera *La neige*. The aria, which greatly increases the dramatic effect of a scene for the Prince of Neuburg, was performed in November 1826 in Detmold, where Lortzing had joined the Hoftheater company. This ensemble, directed by August Pichler, played in Detmold, Pyrmont, Münster and Osnabrück. The Lortzings were among its leading members, and would have been well content with their position had not the constant travelling from place to place prevented a settled domestic life.

In Detmold Lortzing composed a great deal of incidental music, notably for Scribe's *Yelva* and for Christian Dietrich Grabbe's *Don Juan und Faust*, in which he incorporated themes from Spohr's *Faust* and Mozart's *Don Giovanni*, two operas which left clear traces on the text itself. Lortzing's oratorio *Die Himmelfahrt Jesu Christi* had its première in a concert in Münster on 15 November 1828, and was performed again in Osnabrück in 1829; it is a work that stands up well against the many oratorios of the period written for music festivals, and shows that Lortzing had learnt the craft of counterpoint. He also composed a *Potpourri* for horn and orchestra for his friend August Räuber, who played the horn in the Hofkapelle. Among his stage works of this period are the arrangement of Hiller's *Die Jagd* (1830), the Liederspiel *Der Pole und sein Kind* (1832), the vaudeville *Der Weihnachtsabend* (1832) and two Singspiele: *Andreas Hofer* and *Szenen aus Mozarts Leben*. Apart from the overtures, all of these works draw largely or wholly on other music.

In November 1833 Lortzing and his family followed Ringelhardt to Leipzig, joining his parents who had come from Cologne. He quickly established himself there as an actor and singer, and immediately joined the Tunnel society, of which he became musical director in 1843 and for whom he wrote several occasional works. He later also joined the 'Minerva' freemasons' lodge and the Schiller-Verein, founded by Robert Blum in 1840. Lortzing regularly attended concerts in the Gewandhaus but in these years composed no purely orchestral works, for the Gewandhaus orchestra was unlikely to perform a



1. *Albert Lortzing: portrait by Wilhelm Ferdinand Souchon*



2. *Costume designs by Girolamo Franceschini for Van Bett (left) and Peter Ivanov in Lortzing's 'Zar und Zimmermann', Kärntnertortheater, Vienna, 1842 (Theatermuseum, Institut für Theaterwissenschaft, Cologne)*

composition by an actor. His monthly salary from the theatre was only just enough for the family to live on, so in 1834 he sought to supplement his income by writing works for domestic use. His piano variations on a theme from Nestroy's *Lumpazivagabundus* (now lost) failed to find a publisher, and he was soon forced to realize (see his correspondence for 1834) that this field of composition was not his strong point. He had greater success in Leipzig with songs written for insertion into other people's works, publishing these in a series entitled *Figaro*.

He began work on his first full-length comic opera, *Die beiden Schützen*, in 1835. However, it did not receive its première in Leipzig until 20 February 1837, partly because Ringelhardt was reluctant to promote Lortzing's 'second career'. (For the same reason he never offered him a post as Kapellmeister.) Lortzing sent the opera to other theatres, including Berlin, but none of them was prepared to risk a work by an unknown composer. A second opera, *Die Schatzkammer des Ynka*, followed in 1836, to a text by Robert Blum, but its music is now lost, apart from a march. According to Lortzing himself, he never ventured to publish this 'grand romantic opera' after the subsequent success of his comic operas.

Immediately after the successful première of *Die beiden Schützen*, Lortzing started work on another comic opera, *Zar and Zimmermann*. First performed in Leipzig on 22 December 1837, the opera sealed Lortzing's reputation as the foremost German composer of comic operas. It was produced in opera houses throughout the German-speaking countries (fig.2), particularly after its triumphant performance at the Berlin Hofoper on 6 January 1839. *Die beiden Schützen* was now taken into the Berlin repertory as well, and Lortzing's next 'grand comic opera', *Caramo, oder Das Fischerstechen* was composed expressly for the Berlin company. However, despite its successful première in Leipzig, with the composer conducting, the Berlin company rejected the work because its subject was similar to that of the opera *Bergamo* by the Berlin composer Karl Ludwig Blum. Other theatres also rejected it because of the demands it made on the singers, while the finale called for an expensive stage set of purely local interest to Leipzig.

Lortzing wrote his next opera, *Hans Sachs*, to a text by Philipp Reger, to celebrate the 400th anniversary of the invention of printing; he followed it immediately with another comic opera, *Casanova*, given its première on the last day of 1841. Exactly a year later, on 31 December 1842, *Der Wildschütz* had its brilliantly successful première in Leipzig. After Ringelhardt's contract at the Stadttheater in Leipzig expired in 1844 Lortzing, to his delight was offered a year's contract as Kapellmeister by the new director, Karl Christian Schmidt. Lortzing now saw the achievement of his ambitions within his grasp, while the widespread recognition he had won as a composer was further confirmed by a successful tour to Mannheim and Frankfurt in May 1844.

It is difficult to assess Lortzing's abilities as a Kapellmeister. He and Joseph Netzer succeeded F.L. Schubert as Kapellmeister of the Leipzig theatre, and on hearing of the appointments the leader of the Gewandhaus orchestra, Ferdinand David, remarked, 'God send us a correct beat!' Netzer fell out with the orchestra from the very beginning, so it quickly emerged that his contract would not be extended; but Lortzing was shocked to learn that he would fare likewise. This was the first time in his life he

had been dismissed, and he saw the reason as purely financial, although he later indirectly admitted that he had not at first entirely mastered the art of conducting. All his subsequent efforts to obtain a conducting post show that Lortzing felt himself cut out to be a Kapellmeister primarily because he was a successful operatic composer. He wanted a position that would allow him ample time for composing, at a period when the performance of new operas by composers such as Verdi, Wagner and Meyerbeer made increasing demands on a Kapellmeister's energies. Although he seems initially to have found discipline difficult, contemporary accounts confirm that Lortzing was a perfectly capable conductor. But after his engagement in Vienna in 1846 he never again succeeded in finding a suitable post.

Disappointment at his dismissal as Kapellmeister in Leipzig was mitigated by the success of his Romantic opera *Undine* both at its première in Magdeburg and in the production he himself conducted in Hamburg. Lortzing used the year 1845–6, when he had no official duties, to build up his health (he suffered from gout). He also made several appearances as a conductor, including a successful concert in Leipzig mounted at his own expense, and composed a new opera, *Der Waffenschmied*. Its première in Vienna on 30 May 1846 led to his appointment as Kapellmeister at the Theater an der Wien. Lortzing took up his Viennese post in September 1846 in a spirit of optimism. He and Franz von Suppé had been engaged together as Kapellmeister, and he hoped to find a secure niche in the wide-ranging theatrical and musical life of the city. However, he soon found himself frustrated by theatrical rivalries, by a repertory that favoured established productions starring guest singers at the expense of new operas, by the lack of singers suitable for his own works and by the musical taste of the Viennese, who far preferred Italian to German opera.

At first, however, Lortzing continued to work as usual in Vienna: he composed the comic opera *Zum Grossadmiral*, which had its première in Leipzig on 13 December 1847, and wrote a great deal of incidental music for productions at the Theater an der Wien. A decisive change came with the events of March 1848. Lortzing sympathized with the new revolutionary ideals, wrote a number of male-voice choruses and freedom songs and saw a good opportunity for the Theater an der Wien to triumph over the rival court opera at the Kärntnertor. He composed his *Regina* 'for the circumstances of the time', but the Revolution was already over by the time it was finished in October. In retrospect, the year 1848 had brought Lortzing nothing but disappointment: takings at the theatre were irregular, and consequently so was his salary, there was little demand from other theatres for his previous opera, *Zum Grossadmiral*, while *Regina*, with its 'liberal' subject, had no prospect of performance. When the opera company of the Theater an der Wien was dissolved on 1 September 1848, he was once again without a post.

Lortzing knew that only a new opera could resolve his financial difficulties and give him the credit he needed in applying for a post as Kapellmeister. He completed his last full-length opera, *Rolands Knappen*, in the spring of 1849, conducting its acclaimed première in Leipzig on 25 May. He was immediately invited by the new director at Leipzig, Rudolf Wirsing, to take up the position of Kapellmeister in the city; but at the end of October, when his whole family had moved back to Leipzig, he learnt that his predecessor Julius Rietz had been reappointed, and resigned. He was obliged to return to acting and to touring as guest conductor in the hope of finding permanent employment. At the same time he wrote many songs and male-voice choruses, which he could sell immediately to publishers, and sketched out (but did not compose) an opera, *Cagliostro*. Early in 1850 he had high hopes of a projected performance of *Zar und Zimmermann* at Her Majesty's Theatre in London, which would have given him an opportunity to promote the work in the English market and sell the Italian translation that now existed to other theatres. However, his negotiations with the manager of Her Majesty's, Benjamin Lumley, fell through.

On 1 May 1850 Lortzing took up the post of Kapellmeister at the Friedrich-Wilhelmstädtisches Theater in Berlin. Its director had assured him that he could build up a repertory of comic opera there. However, political plays and farces drew bigger audiences, and nothing came of Lortzing's plans. On 20 January 1851 his last opera, *Die vornehmen Dilettanten, oder Die Opernprobe*, had its première in Frankfurt. He died suddenly of a stroke the following morning.

Lortzing and his family lived in great poverty after his final return to Leipzig. Moving at this time cost 1000–1200 thalers, at least as much as his normal annual salary, and he had disbursed a similar sum for his daughter's dowry in 1848. Since he could hardly keep his family on his salary alone, he relied heavily on the income from the sale of his operas. His account book (copy in *D-Bsb*) shows that his earnings were good after the success of *Zar und Zimmermann*; but they depended on his writing a successful opera every year, since the theatres made a one-off payment for the score and singing parts. A royalty system, which would have eased his difficulties, was not introduced until the mid-1840s, and then only tentatively, and he benefited from it only with *Undine* in Hamburg.

2. WORKS. Lortzing was above all a man of the theatre – the theatre of the average German town in the first half of the 19th century. From his earliest years he had practical experience of acting and singing in a mixed repertory of drama (often adaptations from the French, or conventional pieces by the crude but fertile Kotzebue and his followers), of ballet, Singspiel, Liederspiel, Lustspiel, Posse and other semi-musical pieces, but all too rarely of opera as it was developing in the years after Weber and in Wagner's early career. He was originally content to write for the audience drawn to the theatre for varied and undemanding entertainment; only as his career developed from provider of music for whatever the theatrical occasion demanded into the author of operas welcomed in the theatres of Germany did he begin to raise his sights higher.

Possessing a quick and receptive mind, as well as a highly developed practical sense, Lortzing began as an imitator when he did not actually use other men's music. *Ali, Pascha von Janina* is a weak dilution of the superficial rescue-opera features of *Die Entführung aus dem Serail* (the fashionable oriental setting, here Epirus, with a Turkish march, a harem and the Belmonte-like Bernier) and *Fidelio* (Ali Pascha's vigorous vengeance aria, not only musically but verbally copying Pizarro's 'Ha! welch ein Augenblick – Die Rache werd' ich kühlen' with 'Ha schrecklich – Will ich meine Rache kühlen'). Untypically,

the action is awkward, with three settings for a one-act opera, and the dialogue stilted. The four one-act Singspiele of 1832 show a sharper ear for dialogue and greater deftness in assembling a stage piece in response to immediate stimuli. *Der Pole und sein Kind* and *Andreas Hofer* reflect the contemporary enthusiasm for the liberation struggles of Poland and the Tyrol, though the former uses only two original numbers (the overture and Janicky's first song) and the latter draws extensively on outside music, including Spohr's oratorio *Die letzten Dinge* and Weber's *Leyer und Schwert*. *Der Weihnachtsabend* also has only its overture and one number by Lortzing, and draws extensively on Mozart. *Szenen aus Mozarts Leben* (on the Mozart–Salieri rivalry, with singing parts for Constanze, Aloysia, Adamberger, Albrechtsberger and Salieri and, presumably, a speaking part for Mozart) consists entirely of Mozart's instrumental music. If it shows little real appreciation of Mozart, the piece indicates Lortzing's admiration for what he saw as an exemplary German idiom. These lessons and experiences he put to good use in *Die beiden Schützen*, in its dramatic organization a pivotal work between the youthful Singspiele and the mature operas.

With *Zar und Zimmermann*, Lortzing hit upon the formula that, with ingenious variations and developments, was to provide him with the substance of his greatest successes. He liked to take his subjects from obscure plays (often Lustspiele, or pieces translated from the French) which provided the effective roles which he demanded; and he resisted strongly the easy recourse to the classics in choosing subjects, as he told Lobe: 'About that, everyone must follow his own inclination ... I would make no other general rule, except not to grasp at easily accessible classical pieces ... Forgotten sources, like *Der Bürgermeister von Saardam*, *Der Rehbock* and so on – one can make something of them'. His distaste for the classics took satirical form in *Der Wildschütz*: the vogue for Sophocles that followed the 1842 Leipzig performance of Mendelssohn's incidental music to *Antigone* is mocked in the Countess with her Greek mania and her perpetual Sophocles quotations. Similarly, he mocked italianate recitative, which he found dull and difficult for German singers to master, in his last work, *Die vornehmen Dillettanten, oder Die Opernprobe*, in which the opera-mad Count always addresses his servants in recitative. Although he did occasionally use recitative, generally for special purposes and in an un-italianate manner, he was a firm believer in dialogue, which he even introduced effectively into musical numbers, as with Peter Ivanov's interjections into Marie's 'Die Eifersucht' in *Zar und Zimmermann*. He normally wrote his own texts, and is the most important German composer before Wagner to have done so.

The form which he evolved for his use out of Singspiel and *opéra comique* is thus number opera, with dialogue, set out in a theatrically sound pattern. Normally this would consist of an overture, an opening chorus setting the scene, then a series of short numbers, building, especially in the second act, towards a finale of some structural fluency. Though the finale would hardly approach those of his exemplar Mozart in symphonic range, it could (as in Act 1 of *Undine* and Act 2 of *Rolands Knappen*) include separate songs as well as choral sections and passages of freer composition. Within the overall structure, the separate numbers were often to a formula which Lortzing, with his melodic fluency, knew he could easily diversify to the satisfaction of audiences who would still feel themselves on comfortingly familiar ground. One regular standby was the jovial, comic or explanatory aria in a square 2/4: such are Görg's 'Ein Schuster, jung an Jahren' in *Hans Sachs*, Eduard's 'Fern von Treiben' in *Zum Grossadmiral*, and comparable arias for Andiol in *Rolands Knappen* and for Casanova. Another was the tender cavatina, often given to a girl (Kunigunde in *Hans Sachs*) but also sometimes to a man (Amarin in *Rolands Knappen*); commonly these would begin on the dominant, leading into the tonic for the entry of the voice. The polacca, a type which Lortzing would have learnt from Hiller's *Die Jagd* but which was a popular feature of German Romantic opera, provided a contrast: examples are given to the Countess in *Der Wildschütz*, to Georg in *Der Waffenschmied*, and to Casanova, where his cry for freedom, perhaps associated with Poland's sufferings, becomes a motif for the whole opera. Combined with these were duets, choruses and ensembles, all leading up to the finale.
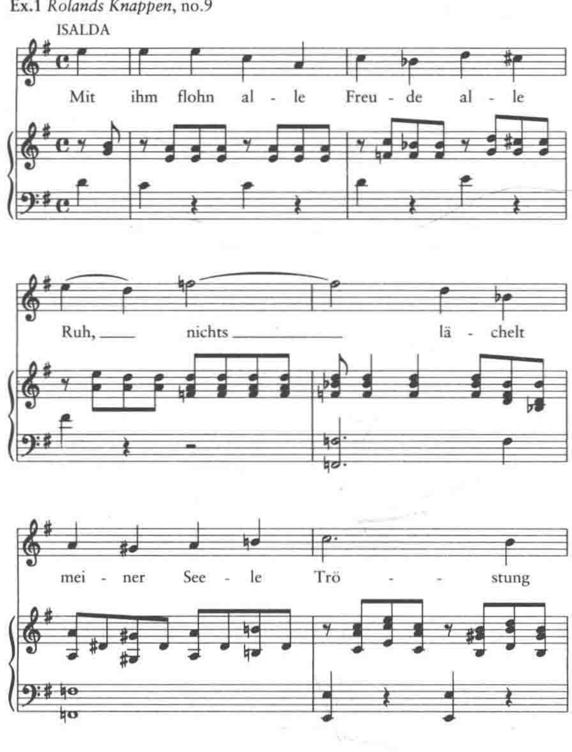
However, Lortzing was too good a craftsman and too sensitive to influences of various kinds to allow this pattern to settle into a rigid framework. His initial impulse had come from the Singspiel and from Mozart; receptive to the impressions gained during his years in the theatre, he was also capable of absorbing the example of Weber and of French *opéra comique*, and of taking the example of 'reminiscence motif' as it was developing towards leitmotif. There are several suggestions of leitmotif in *Casanova*; these are more fully developed in *Undine*, in which there is quite a sophisticated use of the device, and in *Rolands Knappen* and *Regina*; and they return even in the more modest *Zum Grossadmiral*. Together with this naturally goes an increased harmonic range. Fundamentally an eclectic and assimilative composer, Lortzing could also reflect part of the idiom of Spohr and Weber in some advanced chromatic harmony. The increased freedom won with *Undine* was put to expressive use in his other, Marschner-like, fairy opera, *Rolands Knappen*, in which his normally even phrase lengths and plain melodic lines could be turned to a much more expressive irregularity, despite the simple couplets (ex.1). And the introduction to a tender aria, instead of comprising a plain dominant introduction to the tonic, could involve some chromatic harmony that was not overtaken until mature Wagner (ex.2).
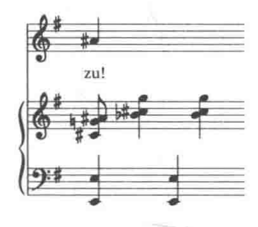
But despite the achievements of *Undine* and *Rolands Knappen*, Lortzing was well advised to keep within the bounds of comic opera. *Regina*, his one attempt at a Revolutionary opera, was inspired more by the public mood of 1848 than by any powerful political convictions, and reduces the issues to those of a robber novel, the revolutionaries to a rebellious mob. The work is technically interesting in Lortzing's output for its attempt to tackle Romantic opera of a particular kind, and for its move away from number opera (in the first two acts the musical continuity is broken only twice by dialogue, and in the last act there is none); but it often fails to rise to the occasion, since Lortzing could not consistently summon the creative power to charge his theme and his form with musical meaning.

It was in comic opera that he remained most at home; and though his humour does not range far beyond the homely jollity of his middle-class German audiences, he



Ex.1 *Rolands Knappen*, no.9





was capable of many delightful strokes. Satire was not his strong point, though he was able to make capital out of situations he really understood. There are some lively shafts in *Die Opernprobe*, and nothing in his output is more amusingly handled than Van Bett's rehearsal scene in *Zar und Zimmermann*, when the dim-witted chorus first misunderstands its choirmaster, then repeatedly comes in wrong and falls to mutual recrimination: all this is cleverly composed into a continuous number. Van Bett is a lively *buffo* bass in fairly traditional vein, taking his colour from Rossini's Bartolo in 'O sancta justitia' (in which his failure to achieve a low F is remedied by a helpful bassoon). In this way, characterization tends to be by reference to type, with the Marquis de Châteauneuf given an elegant aria in the French manner. It was, in fact, the singer-type which guided Lortzing's ideas, rather than a feeling for character leading him to impose his demands on the singer. But he was a master at providing roles that ideally suited singers of the rather compartmentalized parts then common in the German theatre; and he had a particular touch with comic bass parts such as Baculus in *Der Wildschütz* and Van Bett. With admirable effectiveness, his old boors bumble, his maidens flirt or sigh, his ardent young men woo or make merry: each knows his place, and each expresses himself with the tunefulness that was Lortzing's second nature. He was not equipped to make much of the characters of *Hans Sachs*, though there are hints, not only attributable to the common origin in Deinhardstein's play, on which Wagner acted for *Die Meistersinger von Nürnberg*. There is, for instance, a sequence of dances (with which Lortzing had a sure touch) before the dénouement; Sachs is conceived as a dreamer; and Görg has a cadential figure to his first aria which curiously anticipates his *Meistersinger* equivalent, David.

Lortzing's choruses tend to be simply written, opening the opera with a characteristic scene-setting number, as with the apprentices in *Hans Sachs* and *Der Waffenschmied*, the peasants in *Zum Grossadmiral* and the Murano gondoliers' barcarolle in *Casanova*. However, the latter work includes, most entertainingly, what is probably the first operatic appearance of a chorus of comic policemen, singing with exaggerated caution as they pursue their prey ('Ganz behutsam, still und leise'). Only with *Der Wildschütz* was the opening chorus first abandoned: later, *Undine* begins with an aria, *Rolands Knappen*, for dramatic reasons, with a solo terzett.

As with other contemporary developments, the greatly increased range of orchestral technique left its mark on Lortzing. He liked to work with the Mozartian orchestra that he could expect to find in the average German theatre, and he normally scored for it conventionally but deftly, with the woodwind used in chorus or individually picked out for solos. He seldom attempted any of Weber's subtle combinations. However, there is a Weberian touch in the cantabile section of Van Bett's 'O sancta justitia', when the voice is accompanied by pizzicato arpeggios over cello and double bass chords on the first beat of the bar with low held viola 3rds in the middle. Also in *Zar und Zimmermann*, there is an enterprising use of violins *sul ponticello*; and in *Rolands Knappen*, a work in which, exceptionally, the orchestra includes a harp, Lortzing introduced an original effect of high tremolo violins. The use of four trumpets for Ali Pascha's vengeance aria was an experiment he did not take further, though the sound of the *Euryanthe* huntsmen's horns seems to have impressed him in *Rolands Knappen*, as it was to impress Wagner, to judge by the opening of Act 2 of *Tristan und Isolde*.

The circumstances of his life at once gave Lortzing access to a readily acceptable style of theatre composition while demanding of him a high rate of production. With this, his fluency could cope; but he was given little respite in which to develop the more ambitious manner which shows intermittently in the works of his last five years. He remained essentially outside the development of Romantic opera, despite the Romantic elements which,

Ex.2 *Rolands Knappen*, no.8, introduction to Amarin's aria



together with much else, he absorbed into his operas, especially *Undine* and *Rolands Knappen*. Dittersdorf and Hiller, Weber, Marschner and Spohr, and above all Mozart provided him with examples; he drew on *opéra comique* and French dramatic style, which he knew from his mother and from the contemporary theatre, as much as on German Singspiel; like other German composers, he did not reject the Italian influence as completely as he would have one believe.

An essential part of his success lay in his mastery of the native theatre song style, ultimately related to folk music, which so appealed to contemporary German audiences and has continued to do so to their descendants. Though he showed much ingenuity in developing whole operas on this basis, with a shrewd instinct for what could be harnessed to effective ends, he lacked the gift for more extended imaginative forays. It is as the ablest mid-19th-century German theatre composer for entertainment that he is remembered; and despite his attempts at larger enterprises, he would probably be content with his steady place in the affections of ordinary German audiences. To Lobe he once remarked, 'I would be happy for a few of my works to give a number of honest souls some agreeable hours'.

WORKS

Thematic catalogue: I Capelle, ed.: Chronologisch-thematisches Verzeichnis der Werke von Gustav Albert Lortzing (Cologne, 1994) [LoWV] principal MS collections in D-Bsb, DT; librettos by the composer unless otherwise stated

SINGSPIELE AND OPERAS

LoWV

9 Ali, Pascha von Janina (Ali Pascha von Janina, oder Die Franzosen in Albanien) (Oper, 1), 1824, Münster, 1 Feb 1828, vs ed. G.R. Kruse (Leipzig, 1904)

20 Die Jagd (komische Oper, 3, after J.A. Hiller and C.F. Weisse), 1829/30, Detmold, Hof, 19 Dec 1830, unpubd, lib ed. G.R. Kruse (Leipzig, 1904) [arr. of Hiller's Die Jagd]

25 Der Pole und sein Kind, oder Der Feldwebel vom IV. Regiment (Liederspiel, 1), Osnabrück, 11 Oct 1832, vs ed. C. Braun (Regensburg, ?1835), lib in Lortzing (1847), i

26 Der Weihnachtsabend: Launigte Szenen aus dem Familienleben (Vaudeville, 1), Münster, 21 Dec 1832, unpubd, lib ed. G.R. Kruse (Leipzig, *c*1930)

27 Andreas Hofer (Spl, 1), 1833, unpubd; arr. E.N. von Reznicek, Mainz, 14 April 1887; ov. (Leipzig, 1940)

28 Szenen aus Mozarts Leben (Spl, 1), 1833, 18 April 1834, vs arr. V. Bankwitz (Berlin, 1932)

A-11 Der Amerikaner (after W. Vogel), ?1833–4, only lib sketched

35 Die beiden Schützen (komische Oper, 3, after J. Patrat: *Les méprises par ressemblance*, trans. G. Cords), 1835, Leipzig, Stadt, 20 Feb 1837, vs (Leipzig, 1838/9), ov. ed. O. Lohse (Leipzig, 1926)

36 Die Schatzkammer des Ynka (grosse romantische Oper, 5, R. Blum, after C.A. von Waschmann), 1836, unpubd, only a Festmarsch (perf. Leipzig, Stadt, 22 Dec 1837) and lib. survives

38 Zar (Czaar) und Zimmermann, oder Die beiden Peter (komische Oper, 3, after Melesville, Merle and Boirie: *Le bourgmestre de Sardam, ou Les deux Pierres*, trans. G.C. Römer), Leipzig, 22 Dec 1837; vs (Leipzig, 1838), fs ed. G. Kogel (Leipzig, 1900)

41 Caramo, oder Das Fischerstechen (grosse komische Oper, 3, after A. Vilain de Saint-Hilaire and P. Duport: *Cosimo*), Leipzig, Stadt, 20 Sept 1839, vs arr. G.R. Kruse (Berlin, 1930), lib. in Lortzing (1847), i

43 Hans Sachs (Fest-Oper mit Tanz, 3, P. Reger, after J.L.F. Deinhardstein), 1839–40, Leipzig, Stadt, 23 June 1840, vs (Leipzig, 1841), ov. in fs (*c*1885)

50 Casanova (komische Oper, 3, after E.A. Varin and Desvergers: *Casanova au fort de St André*, trans. K.A. Lebrun), 1840–41, Leipzig, Stadt, 31 Dec 1841, vs (Leipzig, 1842)

58 Der Wildschütz, oder Die Stimme der Natur (komische Oper, 3, after A. von Kotzebue: *Die schuldlosen Schuldbewussten*), Leipzig, Stadt, 31 Dec 1842, vs (Leipzig, 1843), fs (Leipzig, 1843)

64 Undine (romantische Zauberoper, 4, after F. de la Motte-Fouqué), 1843–4, Magdeburg, Stadt, 21 April 1845, vs (Leipzig, 1845), fs ed. G. Soldan (Leipzig, 1926)

66 Der Waffenschmied (Der Waffenschmied von Worms) (komische Oper, 3), Vienna, an der Wien, 30 May 1846, vs (Leipzig, 1846), fs ed. G. Kogel (Leipzig, 1922)

74 Zum Grossadmiral (komische Oper, 3, after A. Duval: *La jeunesse de Henri V*, trans. A.W. Iffland), Leipzig, Stadt, 13 Dec 1847, vs (Leipzig, 1848)

83 Regina (Oper, 3), 1848, *Bsb*, vs ed. (Leipzig, 1954); arr. A. L'Arronge as Regina, oder Die Marodeure, Berlin, 21 March 1899, vs arr. R. Kleinmichel (Berlin, 1899), fs and vs ed. I. Capelle (Munich, 1998–9)

85 Rolands Knappen, oder Das ersehnte Glück (komische-romantische Zauberoper, 3, 'G.M.' [? G. Meisinger], Lortzing, P. Düringer, after G.A. Musäus), Leipzig, Stadt, 25 May 1849, vs ed. G.R. Kruse and P. Nodermann (Berlin, 1920)

91 Die vornehmen Dilettanten, oder Die Opernprobe (komische Oper, 1, after P. Poisson: *L'impromptus de campagne*, rev. and trans. J.F. Jünger), Frankfurt, Stadt, 20 Jan 1851, vs ed. R. Kleinmichel (Leipzig, 1893), ov. in fs (Leipzig, 1898)

109 Cagliostro (komische Oper, 3, after E. Scribe and J.-H. Vernoy de Saint-Georges), 1850, lib only, unpubd

INCIDENTAL MUSIC

3 Der Schutzgeist (A. von Kotzebue), Freiburg, 1816–17, lost

12 Die Hochfeuer, oder Die Veteranen (1 act), Münster, 24 March 1828, lost

16 Don Juan und Faust (5, C.D. Grabbe), Detmold, 29 March 1829

22 Der Löwe von Kurdistan (F. Grillparzer), 1831

24 Yelva, oder Die Stumme (2, T. Hell, after E. Scribe), Pyrmont, 30 June 1832

55 Uranias Festmorgen (Festspiel), Berlin, 1842

72 Der wilde klaus, oder Der Schwur am Dreifingerstein, 1847

76 Ein Held und seine Liebe (C. Elmar), 1847

78 Vier Wochen in Ischl, oder Der Geldausleiher in Tausend Aengsten (Posse, 3, J.K. Böhm), Vienna, 18 March 1849

86a Die Marseillaise (R. von Gottschall), 1849

88 Im Irrenhaus, 1850

93 Eine Berliner Grisette (Posse, 1, O. Stotz), Berlin, 16 June 1850

99 Der Zerissene (J. Nestroy), 1850

101 Ferdinand Schill (5, R. Gottschall), Berlin, 20 Nov 1850

102 Ein Nachmittag in Moabit (farce, 1), Berlin, 5 Dec 1850

103 Das Lied vom 9. Regiment, B solo, chorus, orch, Nov/Dec 1850, perf. 21 Jan 1851

108 Weihnachten (A.W. Hesse), 1850

A–6 Faust II (J.W. von Goethe), inc.

Other works, unperf.

OTHER WORKS

4 Andante maestoso con variazioni, hn, orch, 1820, vs ed. M. Andreae (Frankfurt, 1979)

A–7 Overtura alla turca, orch, 1821, lost

5 Hymne ('Dich preist, Allmächtiger'), solo vv, chorus, orch, 1822

15 Die Himmelfahrt Jesu Christi (orat, 2, K. Rosenthal), Münster, 15 Nov 1828

23 Potpourri (Konzertstück), hn, orch, July 1831

49 Kantate zur Säkularfeier der Loge 'Minerva zu den drei Palmen' (L. Mothes), solo vv, male chorus, orch, Leipzig, 20 March 1841

Various choral and male vocal works, theatre songs and quodlibets; numerous songs, 1v, pf; ovs. and dances, orch

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IRMLIND CAPELLE (1, work-list, bibliography), JOHN WARRACK (2)

Los Angeles. City in California, USA. It was founded in 1781 by settlers who were chiefly of Spanish, African and Mexican Indian descent, and incorporated in 1850.

1. Early settlers. 2. Opera and concert life, 1850–1900. 3. Development of a local musical culture. 4. The modern era: (i) Orchestras (ii) Vocal and chamber music (iii) Concert halls (iv) Sacred music (v) Education and libraries (vi) Publishing (vii) Film music (viii) Jazz and popular music.

1. EARLY SETTLERS. The early history of religious music in Los Angeles is the history of the San Gabriel Mission, which was founded in 1771. The Beñeme and Jeniguechi Indians gathered there each day, and sang an *alabado* (praise song) at dusk and dawn and a *bendito* (grace) before each meal. In 1776 Pedro Font, a Franciscan from Mexico, visited the mission and led a mass that he accompanied on his psaltery. In 1844 Ignacio Coronel opened a school north of Arcadia Street where he was assisted by his daughter Soledad, a harpist. As late as the mid-1850s the harp remained the favourite instrument of the local aristocracy. In 1855 Blas Raho (1806–62), a Lazarite from southern Italy, arrived in Los Angeles to become parish priest of Our Lady of the Angels Church; a skilled musician, he paid for a new organ and sought to organize a choir for services. In 1856 six Sisters of Charity, including three from Spain, arrived in the city and in 1857–8 trained a choir at their girls' school.

2. OPERA AND CONCERT LIFE, 1850–1900. The California Minstrels visited Los Angeles in 1856; they returned to play for three nights at Jesús Domínguez's ranch and at the Nichols salon (1858), Stearns Hall (1859) and the Temple Theater (1865). Frank Hussey's Minstrels and the Metropolitan Minstrels played at the Temple in 1861.

In 1865 the Gerardo López del Castillo Spanish Company from Mexico City performed one act of Verdi's *Attila* at the Temple Theater between acts of *La trenza de sus cabellos* by Tomás Rodríguez Rubí.

In the 1870s a number of sizable concert halls were constructed that could accommodate larger opera and concert performances. Merced Theater (cap. 400) opened in 1870 with a 'grand vocal and instrumental concert' at which the 21st Wilmington Army Band performed. Turnverein Hall, a large hall in a two-storey building on Spring Street, opened in 1872 and was the site of theatrical performances from 1874 and concerts from the following year. In 1875 the English pianist Arabella Goddard (1836–1922) gave two concerts there.

Teresa Carreño and her husband, the violinist Emile Sauret, gave four Turnverein concerts in 1875; Sauret also played duos with the guitarist Miguel S. Arévalo (1843–1900). Arévalo had studied at Guadalajara, taught for two years in San Francisco, and moved to Los Angeles in 1871, where he became music director of the newly formed Los Angeles Musical Association. For three decades he was a leading concert performer, composer and teacher, as well as a frequent contributor to *La crónica*. He helped the area's Mexican culture withstand the pressure of German and Anglo-American musical influences that resulted from waves of immigration in the 1880s.

The completion in 1876 of the Southern Pacific railway link with San Francisco and in 1881 of a link eastward made Los Angeles virtually an obligatory stop for all concert artists touring the West. Ozro W. Childs's Grand Opera House, an elegant auditorium built in a horseshoe configuration with wide aisles, unobstructed views, and 500 seats, opened in 1884 with a house orchestra led by Peter Engels. In 1885 Emma Abbott brought her English Opera Company to the Grand Opera House.

In 1887 large crowds heard Theodore Thomas and Gustav Heinrichs conduct the National Opera Company in several works at the newly opened Hazard's Pavilion. This building, also known as the Academy of Music when first opened, seated 4000 (razed after Alfred Hertz conducted *Parsifal* there in 1905); it would not have been large enough to accommodate the crowd that heard Patti sing the role of Semiramide (Rossini) at Mott Hall in 1887, which was 'the largest audience in both numbers and money receipts' that had ever gathered in Los Angeles. In 1892 the Alessandro Salvini Co. performed Mascagni's *L'amico Fritz* (18 November) before it was heard in New York. The first American performance of Puccini's *La bohème* was given by the Del Conte Italian Opera Company on 14 October 1897 at the Los Angeles Theater.

After 1875 black Americans played an important part in the history of Los Angeles. In 1876 the Jubilee Singers from Fisk University sang spirituals at Turnverein Hall, which was filled to capacity. All-black minstrel groups that performed in the city included the Original Georgia Minstrels, the New Orleans Minstrels and Brass Band, Callender's Minstrels, Richard and Pringle's Georgia Minstrels, Lew Johnson's Refined Minstrels and Cleveland's Colored Minstrels. Such well-known performers as William Kersands and Sam Lucas toured frequently with these troupes.

3. Development of a local musical culture. In 1892 Paul Colberg, the founder of a local conservatory, sponsored a concert of his own compositions at Turner Hall; this was the first performance devoted entirely to the works of a Los Angeles resident. Colberg soon left the city, however, convinced that no national reputation could accrue to one of its inhabitants. Preston Ware Orem (1865–1938), a composer, pianist and organist who lived in the city from 1889 to 1897, left for the same reason. In 1895 Carlyle Petersilea (1844–1903), a pianist and teacher from Boston, gave a recital at the Young Men's Christian Association auditorium. The following year he played all of Beethoven's piano sonatas in a series of 11 recitals, the first time such a cycle had been given west of the Rocky Mountains.

The first amateur musical association in Los Angeles, the Ellis Club, was formed in 1888; the following year a women's club, the Treble Clef (later the Lyric Club) was organized. The number of such organizations had grown to 17 by 1922.

In 1883 Emily J. Valentine founded the Los Angeles Conservatory of Music (from 1892 the Los Angeles Conservatory of Music and Art) and with the aid of her daughter directed it until her death in 1910; she bequeathed it to Adeltha Valentine Carter and Earl B. Valentine. The conservatory moved many times during the next half-century before merging in 1961 with the Chouinard Art Institute to form the California Institute of the Arts, at Valencia, north of Los Angeles.

In the 1880s and 90s a number of institutions of higher learning offered specialized musical instruction, including St Vincent's College (later Los Angeles College) and Ellis College; both retained Emilie Lassaugue as a teacher until 1884, when she left amid some controversy to establish her own musical college in Nadeau Block. In 1888 Occidental College engaged Asbury Kent, who also taught at McPherrin Academy, as a piano and singing teacher. The teaching of music in Los Angeles public schools began in 1885. In 1910 Jennie Jones became supervisor of an elementary-school orchestra programme; by 1924 there were 122 elementary and 27 high-school ensembles with a total of 2800 players.

The first church with a vested boys' choir was St Paul's Episcopal, where Alfred J.F. McKiernan was precentor from 1886 to 1889. He was assisted at St Paul's School by M.L. Laxton, a school teacher from London. Mamie Perry (1862–1949), a native of the city who had studied opera in Milan, was particularly sought after to sing in various churches in Los Angeles after giving her début at Turnverein Hall in 1882. The most widely performed and published composer of church music was Frederick Stevenson (1845–1925); he moved to the city from Denver in 1894 to conduct at St John's Episcopal Church and Temple B'nai B'rith.

B'nai B'rith (from 1933 the Wilshire Boulevard Temple) was a centre of musical activity as early as 1869, when the temple's building fund sponsored three concerts. From 1862 to 1886 services were led by Abraham Wolf Edelman, an Orthodox rabbi from Warsaw. Later another ritual was instituted; during the tenure (1899–1919) of Rabbi Sigmund Hecht, from Hungary, the congregation not only employed a gentile mixed choir and organist but more than once welcomed 'Christian worship'. Congregation Sinai, an organization founded in B'nai B'rith hall in 1906, began with a cantor named Katz; from its inception Sinai allowed organ playing, although at first it had no choir.

4. The modern era.

(i) Orchestras. The Los Angeles Philharmonic Society was formed in 1878 and revitalized in 1888. The orchestra gave four concerts during the 1888–9 season under the direction of Adolph Willhartitz (1836–1915). Theatre musicians made up most of the 35-piece orchestra when August J. Stamm opened a four-concert season in 1893 at the Grand Opera House. In 1898 Harley Hamilton (1861–1933), the leader of Stamm's orchestra, formed the Los Angeles SO, which he conducted until 1913. He championed the works of several local composers, including Morton Freeman Mason (1859–1927), who played the bassoon in the Los Angeles SO until 1907, Charles Edward Pemberton, the orchestra's oboist in 1904–5, then a member of its violin section, Henry Schoenefeld and Stevenson. He also performed works by other Americans, including Chadwick, MacDowell, Shapleigh, Arthur Foote and Frederick Zech. In addition to leading the Los Angeles SO he conducted the Women's Orchestra of Los Angeles for 20 seasons from 1893 on.

From 1913 to 1920 the Los Angeles SO played under Adolph Tandler (1875–1953), who conducted the Los Angeles premières of 52 compositions. A graduate of the Vienna Conservatory and founder of the Tandler Quartet (brought to Los Angeles in 1909), he was the first conductor in the western USA to perform Beethoven's Ninth Symphony, and also introduced Berlioz's *Harold en Italie*, Skryabin's *Le poème de l'extase*, Sibelius's First Symphony and other works to local audiences. He also performed works by many local composers and conducted several of his own compositions.

After performing in Trinity Auditorium during the 1916–17 season the Los Angeles SO moved for its last three seasons to the Auditorium (known as Clune's between 1915 and 1919). This auditorium, seating 2600, was inaugurated in 1906 and was then the largest reinforced concrete building in California. It became known as Philharmonic Auditorium in 1920 when the Los Angeles PO began performing there and was demolished in 1975.

Founded in 1919 and financed until 1934 by William Andrews Clark, jr (1877–1934), the Los Angeles PO was intended to be 'as fine an orchestral institution as has existed in America'. Clark was unable to engage Rachmaninoff as its first conductor, and instead chose, on Alfred Hertz's recommendation, Walter Henry Rothwell (1872–1927), formerly the conductor of the St Paul SO. He was followed by Georg Schnéevoigt (1927–9), Artur Rodzinski (1929–33) and Otto Klemperer (1933–9). Clark subsidized the orchestra but left it no bequest; on his death the Southern California Symphony Association intervened and continued Klemperer's contract.

Between 1943 and 1956 the orchestra was led by Alfred Wallenstein, one of the first American-born music directors of a major orchestra. His successor, Eduard van Beinum, accepted the music directorship on condition that he be allowed to continue as director of the Amsterdam Concertgebouw. Stricken by a heart attack in 1959, he was succeeded, after Solti refused the appointment, by Zubin Mehta, who was music director and conductor from 1962 to 1978. Carlo Maria Giulini led the orchestra from 1978 to 1983, and Michael Tilson Thomas and Simon Rattle served as principal guest conductors until 1985, when André Previn's appointment as music director became effective. In 1992 Previn was succeeded by Esa-Pekka Salonen. Ernest Fleischmann, executive director from 1969 to 1997, was succeeded by Willem Wijnbergen, and in 1999 by Deborah Borda.

On 11 July 1922 members of the Los Angeles PO, conducted by Alfred Hertz, gave the opening concert in the first ten-week summer season of 'Symphonies under the Stars' at Hollywood Bowl. The Bowl – a 60-acre canyon possessing great natural acoustical advantages – had been sold to the Theater Arts Alliance in 1919, and was assigned by deed by the Community Park and Art Association to Los Angeles County in 1924. The Beatles drew huge audiences when they appeared at the Bowl in 1964 and 1965. To revive audiences for classical music, Fleischmann inaugurated spectaculars and mini-marathons; a wide range of popular artists and classical concerts have made the Bowl the Los Angeles PO's financial bastion.

Los Angeles's other orchestras include the Jewish SO, based in Brentwood, the Los Angeles Baroque and Mozart orchestras, the Japanese PO, formed in 1961, the Los Angeles Chamber Symphony, led by Neville Marriner from 1969, then by Gerard Schwarz (1978–85); and more than 20 community orchestras, including the Glendale SO (formed 1923 and led by Carmen Dragon from 1963 until his death in 1984), and well-known ensembles in Long Beach, conducted from 1989 by JoAnn Falletta, and in Pasadena, conducted from 1984 by Jorge Mester.

(ii) Vocal and chamber music. The Roger Wagner Chorale was founded by Wagner (1914–92), in 1946. Out of it grew the Los Angeles Master Chorale, founded by Wagner in 1965, which during the next two decades was the only professional resident chorus in the country giving its own series of concerts; its programmes include sacred works and operas performed in concert versions. Paul Salamunovich was appointed conductor in 1991.

Since 1997 chamber concerts have been held at Beckman Auditorium, Pasadena. Japan America Theater is the favoured venue for new music involving small ensembles. Monday evening concerts, mainly of contemporary music, are held in the Leo S. Bing Theater, Los Angeles County Museum of Art. Chamber music concerts have also been sponsored by the Music Guild and other organizations.

(iii) Concert halls. Shrine Auditorium, a massive structure built in 1927, was only partly satisfactory for opera and ballet performances. In the 1960s, however, a group of citizens led by Dorothy Buffum Chandler oversaw the financing and construction of the Music Center, a complex of three auditoriums in central Los Angeles. The Dorothy Chandler Pavilion (cap. 3200) is used chiefly for symphonic and operatic performances, the Mark Taper Forum (753) for chamber music concerts, and the Ahmanson Theater (2100) for drama, light opera and musical comedy. Auditoriums connected with academic institutions include Royce Hall (seating 1892 when built in 1939, slightly fewer after remodelling in 1984) and Schoenberg Hall (528) at UCLA; Edison Performing Arts Center, formerly Ingalls Auditorium (2000) at East Los Angeles College; Bovard Hall (1600) at the University of Southern California; and Thorne Hall (960) at Occidental College. Vying with the Pantages Theater in Hollywood, the Shubert Theater (1824) in Century City has remained the city's principal venue for musical theatre. In 1932, 1934 and each autumn from 1937 to 1965 the San

Francisco Opera gave a season of several weeks in the Shrine Auditorium (cap. 6000). Music Center Opera, the city's first fully professional opera company, launched its inaugural season in 1986 with Domingo in *Otello* at the Dorothy Chandler Pavilion.

(iv) Sacred music. Several churches and synagogues in Los Angeles have been important centres of musical activity. First Congregational's annual Bach festival was started in 1924 by John Smallman (1886–1937). Lloyd Holzgraf became the church's organist in 1959 and began an annual recital series in 1969.

In 1928 the Church of the Blessed Sacrament acquired a Casavant organ with four manuals and 58 ranks and engaged Richard Keyes Biggs (1886–1962) as its organist. Biggs played and recorded prolifically, composed many masses and presented a series of organ recitals at which local virtuosos performed. Roger Wagner began two decades as organist and choirmaster at St Joseph's in 1944. Other prominent music directors have included Jonathan Wattenbarger, followed by Frank Brownstead, at St Paul the Apostle, James Vail at St Alban's and Charles Feldman at Wilshire Boulevard Temple. The area's best-known cantors have included J.J. Frailich at the Reform University Synagogue, Jay Harwitt at the Temple Memorah and Samuel Fordis at the Conservative Adat Shalom.

(v) Education and libraries. In 1882 a branch of the San Jose Normal School was formally opened in Los Angeles; this became independent (renamed the Los Angeles Normal School) in 1887. It moved in 1914, and in 1919 it became the southern branch of the state university system, being empowered to grant its own degrees in 1924 and assuming its present name, the University of California at Los Angeles (UCLA), in 1927; it moved to its present campus in 1929. Vocal instruction was introduced at the school in 1883. In 1911 a music department was formally established, becoming a school of music with five faculty members in 1915. The school became the department of music of the new southern branch of the University of California in 1919. The MA degree was authorized in 1940, and the PhD was first conferred in 1949. Ki Mantle Hood, who began teaching at the university in 1954, founded the Institute of Ethnomusicology in 1961; this was absorbed by UCLA's music department on his retirement in 1973. The UCLA music department in the School of the Arts and Architecture offers courses for performers leading to the DMA and the MA and PhD degrees for composers. The University of Southern California (USC), a private institution, was founded in 1880 and began to offer musical instruction in 1883–4. In the mid-1990s the music faculty offered degrees in performance, music education, choral music, theory, composition, music history, conducting and musicology. In 1999 the USC's music school was renamed the Flora L. Thornton School of Music. The USC building that had previously been occupied by the Arnold Schoenberg Institute became the headquarters of the Thelonius Monk Institute of Jazz Studies. In addition to UCLA and USC there are strong composition programmes at the California Institute of the Arts (which absorbed the Los Angeles Conservatory of Music established in 1883) and at California State University, Northridge.

Libraries in the area with important local music history material include the Henry E. Huntington Library in San Marino (which holds the scrapbooks of Lynden Ellsworth Behymer, documenting the history of symphonic and operatic performances in Los Angeles from 1898 to 1947); the William A. Clark Memorial Library; the Walt Disney Archives in Burbank; the Los Angeles Music Center Archives; the Pasadena Public Library; the library of the Academy of Motion Picture Arts and Sciences in Beverly Hills; and the libraries of the California State University branches in Los Angeles, Long Beach and Northridge.

(vi) Publishing. Between 1885 and 1945 there were 29 music publishers in Los Angeles. Of these W.A. Quincke & Co. was active for the longest period; the firm was established in 1906 and was in operation until at least 1929. West Coast Publishing Co., which specialized in shape-note gospel music, was active until at least 1924. Other local music publishers and printers during this period were Southern California Music Publishing Co., Falconer & Loveland Music Printers, Frank E. Garbett, Freed & Powers, Saunders Publications, Boris Morris Music Co., Wright Music Co. and Harry G. Neville.

Musical activities in Los Angeles between 1911 and 1948 were described in the *Pacific Coast Musician*, a periodical founded and edited by Frank Colby (1867–1940), an organist, conductor and composer. *Music of the West*, a monthly issued in Pasadena from 1945 to 1969, also focussed on local musical events. The only musicological journals published in Los Angeles in more recent years are the *Journal of the Arnold Schoenberg Institute* (1976–94), edited until 1991 by Leonard Stein, and the *Inter-American Music Review* (1978–), edited by Robert Stevenson.

(vii) Film music. The southern California climate attracted the first film companies to Los Angeles in 1913. The advent of sound films in 1927 created a far greater demand for composers and performers; Malotte settled in the city that year, founded a school for theatre organists and wrote and conducted film scores for Walt Disney. Each motion-picture studio employed an orchestra of symphonic proportions, providing a vast pool of musical talent that helped make Los Angeles a centre for radio, television and the recording industry.

(viii) Jazz and popular music. Among the most influential jazz musicians in Los Angeles was Stan Kenton, who initiated several progressive-jazz ensembles that performed throughout the USA. Other jazz musicians who achieved prominence in Los Angeles include Shelly Manne, Les McCann and Shorty Rogers. Howard Rumsey's series of Concerts by the Sea made the Lighthouse in Hermosa Beach one of the most popular jazz clubs in southern California. In 1998 both UCLA and USC founded institutes of jazz studies. The following year a statue of Duke Ellington was placed in front of UCLA's Schoenberg Hall.

The leading exponent of modern black gospel music, James L. Cleveland, settled in Los Angeles in 1962 and died there in 1991. He formed the Southern California Community Choir in 1968, and in 1971 became pastor of the Cornerstone Institutional Baptist Church.

Los Angeles has long been an important centre for rock music. Two of the best-known groups of the 1960s, the Doors and Frank Zappa's Mothers of Invention, began their careers in the area. More recently, Los Angeles has been home to several best-selling rap groups, notably NWA, Above the Law and Compton's Most Wanted.

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ROBERT STEVENSON

Los Angeles, Victoria de (*b* Barcelona, 1 Nov 1923). Spanish soprano. She comes from a musical family and studied the piano, the guitar and singing at home as well as at the Barcelona Conservatory. After her operatic début at Barcelona (1941, Mimì), she soon became a leading opera and concert singer, internationally as well as in Spain. Having been invited by the BBC to sing Salud in a 1948 studio broadcast of Falla's *La vida breve*, she made her début at Covent Garden in 1950, and at the Metropolitan in the following year, and sang regularly in both houses until 1961. Although she successfully tackled the lighter Wagnerian roles, such as Eva and Elsa, she excelled as the more lyrical heroines of *La bohème*, *Madama Butterfly* and *Manon* (see illustration). At the Metropolitan she was especially admired in her début role of Marguerite, and as Mélisande and Desdemona; and in two successive years (1961 and 1962) she appeared



Victoria de Los Angeles in the title role of Massenet's 'Manon', Metropolitan Opera, New York, 1951

at Bayreuth as Elisabeth. During the later 1960s she took part in several productions at the Teatro Colón, Buenos Aires, and she sang in *Otello* at Dallas in 1969. By that time, however, she had already confined her appearances mainly to the concert platform, where her personal and vocal charms made her a great and continuing favourite.

Victoria de Los Angeles possessed a warm, vibrant instrument of unusual clarity and flexibility, somewhat dark and southern in quality but capable of much tonal variety. In her best years the timbre of her voice was exceptionally sweet, and she was a most communicative artist in both song and opera. Among the best of her operatic recordings are *La bohème* and *Carmen*, conducted by Beecham, *Il barbiere di Siviglia*, two sets of *Madama Butterfly*, *Manon* (with Monteux) and *La vida breve*. From early in her career she made a speciality of recording Spanish songs, from the Middle Ages to the 20th century. Los Angeles studied lieder with Gerhardt, and was a particularly accomplished interpreter of Brahms, both in recital and on disc. She was also a delightful exponent of *mélodies*.

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DESMOND SHAWE-TAYLOR

Löschenkohl, Hieronymus (*b* Elberfeld, *c*1753; *d* Vienna, 11 Jan 1807). Austrian engraver and music publisher. He opened an art shop in Vienna about 1770 and became

known for his topical cheap copperplate engravings; Gräffer aptly named him the 'iconographic journalist'. Through publishing calendars and almanacs he came into contact with literary and musical circles and acquired a modest position in the Guild of Viennese Music Publishers. In the *Wiener Zeitung* of 29 September 1787 he announced a cheap music engraving process, which he evidently also used for the musical supplements to almanacs. On 15 March 1788 he published Giuseppe Sarti's three piano sonatas op.4, but until 1799 dealt chiefly in songs and dances from Singspiele and ballets. He was unfortunate in that 12 lieder and odes by Gellert in settings supposedly by Mozart (1800 and 1801) all proved to be forgeries. However, he became Beethoven's first publisher with the edition of *Das Glück der Freundschaft* op.88, which he printed on green paper in the shape of a sunflower leaf. Thereafter until 1806, apart from some works by G.J. Vogler and J.B. Vanhal and several pieces by Anton Fischer, Löschenkohl published only Austrian, French and Russian military marches. In 1806 he issued his *Musikalisches Kartenspiel*, a beautifully engraved musical card game including compositions by Mozart. At his death his shop was taken over by the music publisher and art dealer H.F. Müller.

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ALEXANDER WEINMANN/NIGEL SIMEONE

Löschhorn, Carl Albert. *See* LOESCHHORN, CARL ALBERT.

Lose. Danish firm of music publishers and dealers. It was established in Copenhagen in 1802 when the Lose family took over the firm of E.F.J. Haly (founded 1793) in the name of C.C. Lose (1787–1835). Early publications bear the imprint C. Lose & Comp., though from 1814 they are marked C.C. Lose. On Lose's death P.W. Olsen became manager, and the firm was styled C.C. Lose & Olsen until 1846, when the younger C.C. Lose (1821–92) attained majority and entered into partnership with O.H. Delbanco. The firm was then named C.C. Lose & Delbanco, but from January 1865 Lose continued alone in his own name. On 8 November 1871 he sold the firm to F. Borchorst, and until June 1879 publications bore the imprint C.C. Lose (F. Borchorst). On 25 June 1879 the firm was incorporated into the house of Wilhelm Hansen.

In 1815 the elder Lose founded the first Danish lithographic printing works; it did not meet his expectations and he sold it in 1820, subsequently establishing his own engraving and printing shop. During the first half of the 19th century Lose was the dominating music firm in Copenhagen, with about 2000 publications in its catalogue. These include works by Weyse, Kuhlau, Gade, Hartmann and Lumbye. Dramatic music is amply represented, particularly by opera, Singspiel and ballet. Important periodical publications include the *Nye Apollo* (12 vols., 1814–27; piano music and songs), continued as *Odeon* (7 vols., 1827–34; piano music), and *Musikalsk Theater-journal* (ed. Ludwig Zinck, 14 vols., 1817–41). Lose ran an extensive music hire library, and its printed catalogues (1818–66) provide important information on musical taste and activities in the Danish capital at that time. The collection is now in the State Library at Århus.

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DAN FOG

Lösel, Johann Georg Ernst Cajetan (*b* Bohemia, *c*1699; *d* Miltenberg, nr Mainz, 7 Dec 1750). German composer. After working in the electoral Kapelle in Dresden, he became a court musician to Prince Dominik Marquard von Löwenstein-Wertheim in 1723 or 1724. When the musical establishment was disbanded about 1728 he moved to the Nassau-Usingen court, but before the end of 1735 returned to Wertheim as Kapellmeister to the young prince Carl Thomas von Löwenstein-Wertheim-Rosenberg. In 1740 the prince lost interest in the Kapelle and wanted to appoint Lösel manager of his Bohemian estate; Lösel resisted this until 1747, when he left with compensation. He spent the rest of his life as a man of private means in Miltenberg, where he married Maria Klara Apollonia Kittner. Three Passion oratorios by Lösel were performed on his visits to Prague: *Die obsiegende Liebe* (1724), *Das bittere Leiden Jesu* (1726) and *Das beweinte Grab des Heilands* (1745); only the printed librettos survive. Of Lösel's numerous compositions, only a concerto grosso or 'Sinfonia' has survived from his Dresden period and two concertos and a Capriccio for flute and orchestra from his Wertheim period. (E.F. Schmid: *Musik am Hofe der Fürsten von Löwenstein-Wertheim-Rosenberg (1720–1750)*, Würzburg, 1953)

JIŘÍ SEHNAL

Los Reyes (y Mapamundi), Juan Mathías de (*b c*1735; *d* Oaxaca, 17 Aug 1779). Mexican composer. Receiving his early training at Guatemala (now Antigua) Cathedral in the mid-18th century, he moved to Oaxaca Cathedral where he was employed as a harpist and singer on 27 April 1750. He was a private composition pupil of the *maestro de capilla* Manuel de Zumaya, who collaborated with him on *Bonitatem fecisti cum servo tuo Dominum*. On Zumaya's death in 1755 Los Reyes became acting *maestro de capilla* (1756); in a document of 1760 he is described as a harpist, singer and teacher of the harp and organ. He was also appointed second organist in 1763. He remained *maestro de capilla* until his death, with two interruptions: Francisco Martínez de la Costa was appointed *maestro* during the period 1765–8, and Juan Verón was appointed to (but never actually held) the post in May 1770. Los Reyes purchased a pair of horns from Puebla Cathedral in 1770 and paid for two large choirbooks in April the same year. When he died he left behind his widow, María Cabada. He is often confused with Zapotec Juan Mathías who was in Oaxaca a century earlier.

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all in Oaxaca Cathedral, Mexico

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CRAIG H. RUSSELL (with MARK BRILL)

Los Ríos, Álvaro de. *See* RÍOS, ÁLVARO DE LOS.

Loss, Joe [Joshua] **(Alexander)** (*b* Liverpool, 22 June 1910; *d* London, 6 June 1990). English bandleader. After studying music at Trinity College of Music and the London School of Music he led the Magnetic Dance Band (1926) and worked as a professional violinist and with dance bands in Blackpool and London. In 1930 he became the leader of a seven-piece band at the Astoria Ballroom, London, and after a short period as bandleader at the Kit-Cat Club (1931–4) he returned to the Astoria as leader of a 12-piece band, making frequent broadcasts and recordings, and annual tours. In 1940 he left the Astoria to make more extensive tours, and during the war his band, which included Chick Henderson and other notable singers, was one of the most popular in Britain. After the war his band took up a residency at the Hammersmith Palais, and he also started his own agency. He achieved chart success in the 1960s with such numbers as *Wheels Cha Cha* and *March of the Mods*, and often appeared on 'Come Dancing' for the BBC. He was made an OBE in 1978 and retired from performance in 1989.

□

Lössel [Lesselt], **Vinzenz Ferdinand.** *See* LESSEL, WINCENTY FERDYNAND.

Lossius [Lotze], **Lucas** (*b* Vacha, 18 Oct 1508; *d* Lüneburg, 8 July 1582). German music theorist. After studies at Göttingen and Lüneburg he matriculated in 1530 at the University of Wittenberg. There he met Luther and Melanchthon, who became his teacher and friend. In 1540 he was appointed co-rector in Lüneburg, a position that he held until his death. Lossius wrote *Erotemata musicae practicae* (Nuremberg, 1563/*R*), a treatise which had several editions and which was widely used in Protestant schools. His most significant work was *Psalmodia, hoc est cantica sacra veteris ecclesiae selecta* (Nuremberg, 1553, with numerous later editions). In it he applied Gregorian chant melodies and texts to the evolving Lutheran liturgy. He added troped Latin texts to melismatic chants; for some melodies, such as the *Te Deum*, he used German texts. With the support of Melanchthon's preface, the work greatly influenced Lutheran music in north Germany.

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CLEMENT A. MILLER/R

Los Van Van. Cuban dance band. One of Cuba's most popular dance bands, Los Van Van was founded in 1969, in La Habana, Cuba, by bassist, composer and bandleader Juan Formell. Under percussionist José Luis Quintana ('Changuito') the band developed a rhythm known as *songo*, one of the most innovative modern dance styles to emerge in Cuba since the 1959 Revolution. Fusing elements of traditional Cuban *son*, ritual *batá* drumming and traditional rumba with North American and European rock and funk, *songo*'s dynamism is mirrored in the band's name, which loosely translates as 'The Go-Gos'.

Although based on the traditional flute-and-violin *charanga* ensemble Los Van Van utilized a drum-set instead of traditional percussion. In 1981 trombones were added to thicken the middle register, with the atypical violin-trombone combination becoming Los Van Van's trademark. Throughout the 1980s, the band experimented with synthesizers, but subsequently abandoned them in the 1990s. For over 25 years, Los Van Van has enjoyed enormous popularity arising not only from their infectious dance music but also the topical nature of Formell's songs, which closely reflect and comment on everyday Cuban experiences. Among the band's dozens of hit tunes are *El baile del buey cansado* (1982), *Sandunguera* (1983), *La Habana no aguanta más* (1984), *Se acabó el querer* (1988), *Que le den candela* (1992), and *Que sorpresa* (1994).

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LISE WAXER

Losy, Jan Antonín, Count of Losinthal [Logi, Loschi, Losymthal] (*b* Štekeň Castle, near Strakonice, *c*1650; *d* Prague, 9 Aug – 2 Sept 1721). Bohemian lutenist and composer. He was born into a wealthy family of Swiss origin; his father had settled in Prague in the 1620s and was raised to the Bohemian nobility for his bravery during the defence of the city against the Swedes in 1648. Losy studied at Prague University from 1661, taking the doctorate in philosophy in 1668. After this he probably undertook the customary European tour; he is known to have visited Italy, and he probably went to France and the Low Countries as well. He had a great enthusiasm for French music, especially that of Lully, and also for the music of Fux. He played the lute and violin in concerts at his palace in Prague. At the height of his fame (1696–7) he travelled in the German lands and engaged in a friendly musical competition in Leipzig with Pantaleon Hebenstreit and the Thomaskantor Johann Kuhnau, who subsequently dedicated to Losy his *Frische Clavier Früchte* (1696). Losy's son Adam Philipp (1705–81), who lived in Vienna and became music director to the imperial court, was a competent double bass player in aristocratic orchestras.

Losy was the best-known and most respected lutenist in late 17th-century Prague, but his reputation extended

far outside his own land. He was praised by Ernst Gottlieb Baron (*Historisch-theoretische und practische Untersuchung des Instruments der Lauten*, 1727) and one of his courantes was printed in Le Sage de Richée's *Cabinet der Lauten* (1695). Silvius Leopold Weiss wrote a highly expressive *tombeau* in his honour. The real measure of his popularity is seen in the number and wide distribution of manuscripts containing his compositions, which also exist in arrangements for mandore, angélique and keyboard. Several manuscripts of compositions by him for guitar are probably also arrangements. Losy adopted the traditional French style and genres, but he somewhat moderated the characteristic *brisé* texture of Parisian lute music in favour of more distinct melody and bass lines, probably influenced by contemporary Austrian composers. Vogl identified 100 or so individual pieces, to which about 50 more may be added (see Crawford), although attributions are rarely entirely reliable. A few pieces are grouped into suites or partitas, but Losy's intentions in this regard remain unclear. About 60 pieces survive only in guitar tablature, most of which may be arrangements of lute originals.

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Arrs., mandore/angélique/kbd, *CZ-Bm*, *D-Bsb*, *S-K*

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ADRIENNE SIMPSON/TIM CRAWFORD

Lot. French family of woodwind instrument makers, active from *c*1650 to 1896. All the makers of this family trace their ancestry to Pierre Lot, whose wife Marie was related to Thomas Le Vacher, named in Mersenne's *Harmonie Universelle* (1636–7) as 'the most excellent maker of flageolets and musettes we have'. The Lots were also related to other familes of woodwind instrument makers: Hotteterre, Chédeville, Thibouville, Lessieu, Fremont, Naust, Pelletier, Cornet, Dlerablée, Noblet, Godfroy, Deschamps, Noë and Martin.

(1) **Thomas Lot (ii)** (*b* La Couture, 1676; *d* La Couture, *c*1750). He was described in the 1734 marriage contract of his son (2) Thomas (iii) as an instrument maker 58 years of age, working in La Couture. Several instruments stamped 'T*LOT' in the Musée Jacques Hotteterre, La Couture-Boussey, can be attributed to him.

(2) **Thomas Lot (iii)** (*b* La Couture, 1 May 1708; *d* Paris, 11 Feb 1787). Son of Thomas (ii). From *c*1722 he worked for Antoine Delerablée (1686–1734), master maker and successor to the Naust workshop in the rue de l'Arbre Sec, St Germain l'Auxerrois. After Delerablée's death, Thomas married his employer's widow Jeanne, a daughter of the maker Pierre Naust, and took over the workshop, serving such customers as Blavet, Philidor and Hannès Desjardins. His high standing in the Parisian musical community is evidenced by the important musicians who signed his marriage contract, among them Blavet, Boismortier and E.P. Chédeville. An inventory of the workshop in 1765 lists 323 instruments of the flute family and 78 bassoons, valued at 2739 livres.

Thomas (iii) used the mark 'T*LOT/lion rampant'. He specialized in flutes; early instruments (1734–55) are characterized by a flat cap, small round embouchure, large ferrules, square keys and a cylindrical foot joint while late instruments (after 1775) have an oval embouchure and key, and narrow ferrules integral to the body. A pair, each with five *corps de recharnge*, made *c*1760 for Louis XV are a stunning example of his elegant workmanship (Horniman Museum, London). About 55 instruments are extant, including some 32 transverse flutes, a *flute d'amour*, two alto flutes, a bass flute, piccolos, recorders, oboes and a flageolet.

(3) **Martin Lot** (*b* La Couture, 12 May 1718; *d* Paris, 25 June 1785). Brother of Thomas (iii). His career began in the Naust workshop. In 1743 he married a daughter of

Pierre Lot – m *c*1650 Marie Le Vacher

François (i) – m 1686 Catherine Aubert
(1665–1718) (1668–1718)

Thomas (i) – m 1672 Marie Lemare
(*c*1650–1700) (1654–1711)

François (ii) – m 1718 Marie A. Buquet
(1696–1731) (1696–1731)

Thomas (ii) – m 1707 Noële Querité
(*c*1676–1750) (1662–1752)

Jean – m 1717 Marie Regnault

François (iii) – m 1755 Marie C. Girard
(1728–61) (*d* 1786)

Thomas (iii) – m 1734 Jeanne Naust
(*c*1708–87) – m 1765 J.J. De Gevrey

Martin – m 1743 Jeanne Delerablée
(1718–85)

Giles
(*b* 1721) m 1752 Leclerc

Thomas – m 1784 Marie Louise Gazon
(1759–1829)

Thomas Guillaume – m 1831 Madelaine Martin
(1802–78) (1807–96)

Louis (Esprit) – m 1833 Caroline Joséphine Godfroy
(1807–1896) (1811–84)

Thomas Isidor
(*b* 1832)

Lot family tree

Delerablée and Jeanne Naust and established his own workshop, manufacturing under the mark 'M*LOT/dolphin'. Martin's work is comparable to that of his brother: its high quality is exemplified by an octave bassoon of maple with five brass keys in the Bate Collection, Oxford. About 18 of his instruments survive, including transverse flutes, oboes, tenor oboes, clarinets and bassoons.

(4) Louis (Esprit) Lot (*b* La Couture, 17 May 1807; *d* Chatou, 12 Jan 1896). Flute maker, a descendant of Pierre Lot. By 1831 he was working in Paris for Clair Godfroy *l'aîné* at his workshop at 55 rue Montmartre and in 1833 he married his master's daughter Caroline Joséphine. On 7 September of that year he formed the Société Godfroy fils et Lot with his brother-in-law V.H. Godfroy. In 1836 the Société succeeded to the mark and workshop of Godfroy *aîné* (*see* GODFROY for the manufacturing achievements of the Société). The partnership ended in 1855; in the same year Lot established his own workshop at 36 rue Montmartre and began to manufacture flutes with the mark 'L.L./LOUIS LOT/PARIS'. He collaborated with Louis Dorus in the development of the metal French model cylinder Boehm flute and became the offical supplier to the Paris Conservatoire when the instrument was adopted there in 1860. Lot retired in 1876 and the successors to his mark were H.D. Villette (1876–82), Debonneetbeau (1882–9), E. Barat (1889–1904), E. Chambille (1904–22) and G.P. Chambille (1922–51). From 1887 the firm was located at 6 rue Monder.

The exquisite workmanship and elegant design that characterized Lot's silver flutes was acknowledged early on by Theobald Boehm, who wrote in 1870 that he placed orders with 'Lot of Paris who without doubt does the best work'. Between 1855 and 1863 Boehm purchased 20 keyless flutes from Lot (Giannini, 1993, p.178). Of the 2700 or so instruments made by Lot between 1855 and 1876 about a third were metal flutes, mostly silver, and the rest were Boehm system wooden flutes and piccolos and few simple system flutes. In 1869 he manufactured the first gold cylinder flute (no.1375) for Jean Rémusat; the instrument was later owned by Jean-Pierre Rampal. The gold flute modelled after Lot's has since become the favoured instrument of soloists.

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TULA GIANNINI

Lotfi, Mohammad Rezā (*b* Gorgān, north Iran, 1947). Iranian *tār* and *setār* player. He trained at the National Music Conservatory in Tehran with Ali Akbar Shahnāzi and Habibollāh Sālehi, studying Western classical music and the violin as well as the *tār* and the *setār*. From 1969 Lotfi studied with Nur Ali Borumand at the University of Tehran, and at this time he also joined the Centre for the Preservation and Propagation of Iranian Music in Tehran as a soloist and an ensemble director. From the early 1970s he performed and recorded with many prominent classical musicians, appearing regularly on radio and television. Lotfi also taught Iranian music at the University of Tehran and was closely involved with several ensembles, notably the Sheydā Ensemble which he co-founded.

He has performed and recorded with Mohammad Rezā Shajariān; both were central figures in the revival of traditional Iranian music following the 1979 Islamic Revolution. Lotfi is widely regarded as the best performer of *tār* and *setār* in the post-1979 period and is respected for his thorough command of the classical repertory, his unrivalled technique and his musical interpretation. He has carried out research into the regional musics of Iran and has introduced folk elements into his performances of classical music. He has also been active as a composer. Since 1984 Lotfi has lived outside Iran, initially spending two years performing and teaching in Italy, before moving to the United States in 1986. There he established the Anjoman-e Sheydā organization, which publishes an annual collection of essays and writings on Iranian music under Lotfi's editorship. During the 1990s he performed regularly in North America, Asia and Europe.

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LAUDAN NOOSHIN

Loth, Urban (*b c*1580; *d* Passau, 29 Dec 1636). German composer and organist, probably of Bohemian birth. He spent his early years in Bohemia (where his father was a cook in royal service, probably in Prague). In 1610 he succeeded Salomon Waldhofer as organist of Passau Cathedral and remained there until his death. He was one of a group of Catholic musicians (including Aichinger, Pfendner, Rudolph Lassus and Sätzl) in south Germany and Austria who in the early 17th century took up the form of the concertato motet for few voices and developed it along German lines. Most of the 97 works in his two motet collections, written for Passau Cathedral, are of this type (only a very few motets in four or more parts are included, in the second book). Loth preferred the combination of two or three equal voices and wrote only a few pieces for a solo voice, adopting the Italian monodic style. Interest lies not so much in the melodic content as in the imitative interplay between the voices; the motifs used are often based on the notes of the triad or on scale passages, offering opportunities for close strettos at the unison which Loth exploited to the full. Syllabic treatment of the text predominates, rhythmic interest compensating for a certain lack of melodic unity: Loth adopted only rarely the rondo or refrain form popular with other composers of this type of music. The importance of these motets lies partly in the treatment of the continuo, which is often totally independent of the voice parts while preserving a rhythmic relationship with them, and partly in the growing consciousness of a key centre, including extended dominant-tonic progressions in the bass. The large number of these motets that appeared in the principal anthologies of the time bears witness both to his contemporary reputation and to the wide use to which they were put.

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A. LINDSEY KIRWAN/STEPHAN HÖRNER

Lothar, Mark [Hundertmark, Lothar] (*b* Berlin, 23 May 1902; *d* Munich, 6 April 1985). German composer. He was a pupil of Schreker and Juon at the Berlin Hochschule für Musik and studied composition privately with Wolf-Ferrari, who exercised a considerable influence on his musical development. After the success of his operas *Tyll* (1928) and *Lord Spleen* (1930), he was engaged by Max Reinhardt to become music director at the Deutsches Theater, Berlin, in 1933 and from 1934 to 1944 worked under Gustaf Gründgens at the Preussische Staatstheater. After the war, he moved to Munich where he held a similar position at the Bayerische Staatstheater. In 1956 he retired from public life to devote himself exclusively to composition.

Although Lothar wrote music in a variety of different genres, his long association with the theatre as well as his penchant for composing lieder gave him the necessary experience to write technically fluent and dramatically convincing operas. He judiciously avoided tackling psychologically complex subjects, preferring to offer the public vivid portrayals of lovable if eccentric outsiders such as Tyll Eulenspiegel (*Tyll*), Anton Wibbel (*Schneider Wibbel*) or the Irish priest of *Der widerspenstige Heilige*. In this respect, he attempted a renewal of the traditions of German Singspiel much in the manner of Lortzing, whose *Casanova* he arranged for performance at the Berlin Staatsoper in 1944. Of Lothar's 11 operas, the most successful were *Schneider Wibbel* (1938), which enjoyed over 200 performances in German opera houses up to 1944, and *Rappelkopf* (1958). Both are notable for their swiftly moving action, skilful characterization and sense of atmosphere. In *Rappelkopf*, Lothar sought to bring Raimund's musical play up to date and free it from the conventions of Viennese popular theatre. Yet despite the music's evident charm, the score seems to lack the melodic memorability needed to ensure it a permanent place in the repertory.

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Der Glücksfischer (2, W. Brandin), op.62; Nuremberg, 16 March 1962
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ERIK LEVI

Lotinis, Johannes de. *See* LANTINS, DE.

Lotosflöte (Ger.). *See* SWANEE WHISTLE.

Lotring, I Wayan (*b* Kuta, Bali, ?1883; *d* Kuta, 1983). Balinese composer, performer and dancer. He was a pre-eminent figure in Balinese music between the Dutch

takeover in 1906 and the onset of World War II, a crucial period during which the old court system was in decline and the performing arts were enjoying a new secular and popular role. Lotring trained as a dancer at the court of Blahbatuh. Until retreating from public life in the late 1940s he drummed, choreographed and taught music to gamelan clubs in Kuta and throughout southern Bali. As well as instrumental works mainly for gamelan ensembles of the *palegongan* type, he reworked the *legong* dance form with elements of the modern *kebyar* style. He taught his music in numerous villages, freely reworking his compositions each time, so that contrasting variants of each work exist. The instrumental pieces achieved wide success in the 1920s and 30s as preludes for dances or dramas given in recreational contexts. Their rhapsodic, distinctively modern forms, innovative textures and patterns, and assimilation of materials from older gamelan genres (such as the incorporation of the 5 + 3 rhythm of *gamelan gambang* into his piece *Gambangan*) became models for subsequent new music composition on the island. The American musicologist Colin McPhee worked closely with Lotring in the 1930s, profiling him at length in *A House in Bali* (New York, 1946/*R*) and devoting a chapter to an analysis of his music in *Music in Bali* (New Haven, CT, 1966/*R*). Consequently, in addition to its canonization by the Balinese, Lotring's music has been widely celebrated by succeeding generations of foreign admirers.

WORKS
(*selective list*)

all for Balinese gamelan and composed between 1910 and 1940

Angklungan; Gambangan (Pelugon); Gegenggongan; Jagul; Kompyang; Liar Samas Cenik; Liar Samas Gdé; Pantun Cina; Sekar Gendot; Simbar; Solo

MICHAEL TENZER

Lott. English family of violin makers. The first member of the family to make violins was John Frederick Lott (*b* London, 26 April 1776; *d* London, 13 April 1853). He is said to have worked for the Astors as a chair maker before commencing instrument making. In March 1798, through the intercession of the elder B.S. Fendt, Lott became an employee of Thomas Dodd, for whom he made many fine cellos and double basses. After leaving Dodd's employ, he worked from his own shop on King Street, Seven Dials.

Lott had two sons, the first being George Frederick Lott (*b* London, *c*1800; *d* London, 29 March 1869), who worked first for William Davis on Coventry Street; after 1847 he opened a shop at 16 Princes Street, which operated until his death. His work is not well known. The younger son, John Frederick ('Jack') Lott (*b* London, 23 May 1804; *d* London, 7 June 1870), was the finest 19th-century English maker, and as an imitator of Guarneri del Gesù and Stradivari was unequalled in his own country. According to *Jack of All Trades*, a novel by Charles Reade which was based on his life, 'Jack' Lott also began his career as an apprentice to Davis, but after four years the apprenticeship was cancelled. He then made instruments briefly for Edward Dodd. There followed a lengthy period away from violin making, during which time he was, among other things, an organizer of firework displays, an actor, a musician and an elephant handler. He also worked as a wood-grainer, treating woods to give them the appearance of other woods and the look of age and wear; this training no doubt contributed to his later skill and success in the creation of 'old' violins. He spent much of the 1830s in the USA and on the European continent. He was in Geneva in 1839, where his elephant was killed; there he married and had a family, returning to England and his original profession some time after 1843. By that time the younger B.S. Fendt had explored with considerable success the idea of making new instruments appear old and used (the most difficult aspect being the imitation of worn Italian varnish); such 'old' instruments found a ready market, and Lott began to make them also.

Whereas Vuillaume and Fendt, among others, took pains to reproduce precisely the features they saw on the early Cremonese instruments, Lott tried more to capture their mood. His aim was to generate in the beholder the excitement felt by connoisseurs when they contemplate fine old instruments. He seems to have made few exact replicas of individual instruments, perhaps seeing himself as continuing where the masters he admired, particularly Guarneri, had left off. Lott had nearly equal success tonally, the sound of his instruments sometimes being deceptively Italianate. Ida Haendel used one of his instruments early in her career, and one can regard his work with admiration, unlike the Victorian writer who said of him that 'all the talent and skill a craftsman of this sort has will not atone for a life of fraud'.

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CHARLES BEARE, PHILIP J. KASS

Lott, Dame **Felicity** (*b* Cheltenham, 8 May 1947). English soprano. She studied at the RAM, and made her stage début in 1973 with Unicorn Opera, Abingdon, as Seleuce (*Tolomeo*). She first appeared at the ENO in 1975 as a touchingly artless Pamina. An impressive Fiordiligi and an impassioned Natasha in *War and Peace* followed. In



Felicity Lott in the title role of Richard Strauss's 'Arabella', Glyndebourne, 1989

1976 her Covent Garden début was in Henze's *We Come to the River*, and she later appeared there as Anne Trulove, Blanche (*Dialogues des Carmélites*), Ellen Orford, Eva and the Marschallin, all roles that exhibited her gifts for clear tone, alert musicianship and interior feeling. At Glyndebourne she has been admired as a Straussian. Her Octavian, Arabella (see illustration), Madeleine and particularly her Christine Storch (preserved on video) all brought out a touch of insouciant charm in her singing and acting. Munich, Dresden and Vienna all acknowledged her gift as a Straussian by casting her as, variously, the Marschallin, Arabella and Madeleine. The Marschallin was also the role of her Metropolitan début in 1990. Her Louise in Brussels and her Jenifer (*The Midsummer Marriage*) for WNO were notable successes in other genres. Lott has also been admired as a soloist in all the major oratorios and as a recitalist, and is a founder-member of the Songmakers' Almanac. She has gained a justified reputation in lieder and *mélodies*, her interpretations marked by the subtle nuances she brings to the text. Her gift for sensuousness is notably preserved on her recordings of Debussy and Poulenc, her sense of humour in Offenbach. Her gifts as a Mozartian are shown in her recordings of Countess Almaviva (with Haitink) as well as Fiordiligi and Donna Elvira (with Mackerras). She was made a CBE in 1990 and a DBE in 1997.

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ALAN BLYTH

Lotter. German firm of music publishers and printers. Johann Jakob Lotter (*b* Augsburg, *c*1683; *d* Augsburg, 1738) founded the firm in Augsburg, and for over a century (before 1720 until after 1830) it held a leading position in south German music publishing. Although he himself was Protestant, he published primarily the works of Catholic composers, and his increasing prosperity was based in particular on church music. After his early death his son Johann Jakob Lotter (*b* Augsburg, 1726; *d* Augsburg, 1804) extended the publishing and printing business and published copious music catalogues in which south German masters predominate, although composers from central and north Germany, Italy, France and elsewhere are also represented. In its heyday the firm sold its publications beyond the south German area, evidence of which survives in Austrian and Swiss music inventories of the 18th century and early 19th.

Above all the firm of Johann Jakob Lotter & Sohn, as it subsequently became known, supplied many court orchestras, music colleges, monasteries, vicarages and schools with contemporary music literature of the most varied kind. In addition the firm offered young people in abbeys, at courts and in municipal music posts the opportunity to publish their works, thereby contributing to the extraordinary wealth of south German music during the 18th century. It has been estimated that more than 100 composers had their works published by Lotter. Leopold Mozart, a close friend of Johann Jakob Lotter the younger, had his violin tutor published by the firm, and carried out some business transactions for Lotter in Salzburg; their friendship is further confirmed by their correspondence (in *D-Asa*) and the fact that the publisher was the first to be informed of Wolfgang Amadeus's birth. In the third generation of the family firm Esaias Daniel Lotter (*b* Augsburg, 1759; *d* Augsburg, 1820) had to overcome the economic setbacks which had resulted from the Napoleonic wars and subsequent secularization. Two other Lotters contributed to the technical improvements of note-type printing. The last surviving music catalogue is dated 1829; the firm probably ceased to exist in the second quarter of the 19th century.

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ADOLF LAYER

Lottermoser, Werner (*b* Dresden, 18 June 1909; *d* Bad Reichenhall, 13 June 1997). German acoustician. After attending the Technische Hochschule in Dresden (1928–9), he studied at the universities of Kiel, Tübingen and Berlin (where he was a pupil of Biehle). His work with M. Grützmacher and Gurlitt during this period stimulated his later research. In 1935 he received a doctorate in physics at the University of Berlin with a dissertation on reed pipes. From 1936 to 1945 he worked first in the State Institute of Physics and Technology in Berlin-Charlottenburg and later was independently employed in the physics department of Tübingen University. In 1952 he began work in the Federal Institute of Physics and Technology in Brunswick, becoming administrative adviser in 1953, chief adviser and head of the acoustics laboratory in 1956, and in 1968 professor and director of the institute. He retired in 1971.

Lottermoser conducted extensive research into the acoustics of instruments, especially the organ and violin, and into the physiology of hearing them. Through his articles on differing architectural styles in churches he contributed to the study and improvement of spatial acoustics.

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'Zum Klang des Dresdner Kreuzchors', *Musik und Kirche*, xxxix (1969), 201–06
'Probleme bei der Restaurierung der Silbermann-Orgel in der Hofkirche zu Dresden', *Musik und Kirche*, xlii (1972), 279–92
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HANS HEINRICH EGGEBRECHT

Lotti, Antonio (*b* Hanover, 1666; *d* Venice, 5 Jan 1740). Italian composer. Though identified as a Venetian in his op.1 collection (1705), Lotti was born in Hanover, where his father Matteo was Kapellmeister. By 1683 he was in Venice studying with Legrenzi; the latter's opera *Giustino* of that year was long attributed to Lotti. When the musical fraternity of S Cecilia was established at the Basilica of S Marco (act of 25 November 1687) Lotti, as an extra singer in the choir, was one of the first to sign its register. On 30 May 1689 he began receiving a regular salary for singing alto; on 6 August 1690 he became an assistant to the second organist, on 31 May 1692 second organist, and on 17 August 1704 first organist, a position he held until 1736 when he was named *primo maestro di cappella*. When the position became vacant on the death of Antonio Biffi in 1733 he failed to get a plurality of votes in competition with Antonio Pollarolo and Nicola Porpora (8 March 1733), and he had to wait three years to compete once more against Pollarolo, acting *maestro* since 1733. He now won the endorsement of nine of the 12 procurators of S Marco (2 April 1736), which qualified him for the annual salary of 400 ducats and free lodging in the piazza de' Canonici; he held the position until his death. Angelo Lotti had been appointed to assist him at the organ at his own cost on 2 March 1732. As organist he wrote much music for the choir; the procurators had awarded him 50 ducats as early as 1698 for composing a book of masses.

In addition to the sacred music for S Marco, Lotti wrote solo motets, choral works and oratorios for the singers of the Ospedale degli Incurabili. The singing style of this female choir, famous throughout the 18th century, was grounded (according to Caffi) in Lotti's teaching. The period of his office at the institution is not known: it must have been immediately before Porpora's (*c*1726–33) unless he shared duties with C.F. Pollarolo, *maestro* there from about 1696 to about 1718 or later (?1722). Lotti was also *maestro di cappella* of Spirito Santo, at least from 1697 to 1707. His membership of the Sovvegno di Santa Cecilia is documented for the years 1737 to 1739.

Lotti's career as an opera composer began in 1693, when his *Il trionfo dell'innocenza* was given in Venice. His most productive period of writing for Venetian theatres, however, was between 1706 and 1717, when at least 16 new operas (including the first setting of Zeno's *Alessandro Severo*, Carnival 1717) and three revised works by him were staged. Granted leave of absence by the procurators of S Marco (22 July 1717 and renewed for another year in 1718), he left Venice (5 September 1717) to write an opera for Dresden. He took musicians of the basilica with him as well as his wife, Santa Stella, and the librettist Antonio Maria Luchini. The first of his three operas for Dresden, *Giove in Argo*, had its first performance on 25 October 1717 in the Redoutensaal and was revived on 3 September 1719 to inaugurate the Hoftheater, Dresden's principal theatre in the 18th century. The opera *Teofane*, performed in Dresden on 13 September 1719, interested Handel to such a degree that in 1725 he included bass arias from the work in his pasticcio *Elipidia*. A *festa teatrale* by Lotti, *Li quattro elementi*, was performed on 15 September 1719 in a palace garden in celebration of the wedding of the Saxon Elector Friedrich August and Maria Gioseffa of Austria. Despite his successes in Dresden, Lotti retired from the theatre after his return to Venice. As souvenirs of his visit, he kept in Venice the carriage and horses that he had been given for his return trip from Dresden (autumn 1719). No other trips taken by Lotti outside Venice are recorded, except one to Novara to provide music for a religious festival on 14 June 1711: an orchestra of 37 musicians, mostly from Milan, played music by Lotti, Antonio Caldara, Francesco Gasparini and other north Italian composers. In February 1740 the *Pallade Veneta* reported the solemn funeral services for Lotti at S Salvatore.

Like many of his contemporaries, Lotti composed numerous cantatas for solo voice with continuo, some of them with strings; but he also wrote short pieces for two, three and more singers which make up an unusual repertory of secular music. A collection of such pieces printed in Venice in 1705 and dedicated to the Habsburg Emperor Joseph I is entitled *Duetti, terzetti e madrigali a più voci* op.1. In a work published anonymously, *Lettera famigliare d'un accademico filarmonico*, Benedetto Marcello criticized these pieces severely. Nevertheless, Padre Martini admired them and included one, *Tant'è ver che nel verno*, in his counterpoint treatise, *Esemplare ossia Saggio fondamentale* (1775). In a very different way, G.B. Bononcini used another, *In una siepe ombrosa*: he posed as its composer when Maurice Greene had it performed at London's Academy of Ancient Music in 1731. Lotti provided the Academy with requested testimony (including a letter from Pietro Pariati, who had written the poetry for Lotti), and in 1732 the Academy published a report justifying Lotti's claimed authorship.

Among Lotti's late works is a setting of the *Miserere* in D, first performed in 1733 and subsequently sung every Maundy Thursday at S Marco during the 18th century and occasionally in the early 19th. A mass with vespers designated 'nello stile a terra' was performed annually by the S Marco choir in S Geminiano (opposite the basilica in piazza S Marco until it was destroyed in 1807) in commemoration of the composer, who was buried there. Many of Lotti's other sacred works remained in the choir's active repertory until the end of the 18th century.

Among the occasional works intended for banquets of the doge is Lotti's *Il tributo degli dei*, a cantata for four voices and strings of 1736. His *Spirto di Dio ch'essendo il mondo* composed in the same year was sung by the S Marco choir when the doge sailed in the Bucintoro on Ascension Day to celebrate the symbolic marriage of Venice with the sea. The score of this madrigal was the only secular work in the S Marco library when, in the early 19th century, Caffi surveyed its holdings.

Lotti's operas use streamlined plots and long recitatives. The arias are usually in da capo form and accompanied by treble instruments and continuo. The operas for Vienna and Dresden are especially varied in instrumentation with the basic strings and continuo being enriched variously by recorders, trumpets, oboes and horns. His melodies are often built on two- to four-bar segments which are then extended by sequence or coloratura elaboration, which often has an expressive function in terms of word-painting. In *Alessandro Severo*, for example, Salustria's farewell to her father in the aria 'Padre addio' is expressed in short, sighing motives which give way to smooth coloratura lines, all accompanied by muted strings.

Lotti's oratorios are stylistically similar to those of Francesco Gasparini. Simple melodies and returning ritornellos characterize *Il vota crudele*, while *L'umiltà coronata in Esther* is more ambitious with chorus sections

integrated into the drama and an overture in concerto grosso style. His motets contrast contrapuntal and homorhythmic passages, and demonstrate careful attention to word rhythm and expression. Textural contrast is also achieved by alternating contrapuntal sections and monophonic chant phrases.

Lotti's later works display an elegance and contrapuntal craft of the highest order. He was an exponent of the robust Baroque style of the late 17th century who had no difficulty adjusting to the 18th-century neo-classical taste favouring more clearly regulated harmonies and lighter textures. Perhaps better than any other composer of his time, he bridged the late Baroque and early Classical periods. When Burney heard Lotti's music performed at S Marco in 1770 he wrote: 'it affected me even to tears. The organist here very judiciously suffered the voices to be heard in all their purity, insomuch that I frequently forgot that they were accompanied'. Most of Lotti's sacred music lacks orchestral accompaniments, as though they might obstruct the contrapuntal lines – what Burney called 'the fugues and imitations'.

Among Lotti's pupils were Domenico Alberti, Girolamo Bassani, Baldassare Galuppi, Michelangelo Gasparini, Benedetto Marcello, Giambattista Pescetti and Giuseppe Saratelli. Hasse never studied formally with Lotti, although La Borde called him a pupil. Burney merely reported that 'Hasse regarded Lotti's compositions as the most perfect of their kind'. This evaluation was echoed a century later by Fétis, who wrote: 'his style is simple and clear and no one in modern times has possessed, better than he, the art of having the voice sing in a natural manner ... in his madrigals and church music he is at least the equal of A. Scarlatti, and his superiority over all other masters of his time is incontestable'.

Lotti had no children, but his wife (named Santa Scarabelli Stella in a libretto of 1710) had a daughter (Lucrezia Maria Bassadonna) who became a nun. Librettos cite Santa and her sister Chiara as singers at the Mantuan court, and for a time they earned the handsome salary of 18,600 ducats; Santa, a native of Bologna, gained a considerable reputation as a soprano. After Lotti's death, his wife erected a monument to him in S Geminiano, where she too was later buried (she died on 18 September 1759), but their tomb was moved to an unknown location on 25 June 1807.

WORKS

OPERAS

first performed in Venice, music lost, unless otherwise stated

VC – *Venice, Teatro S Cassiano*

VGG – *Venice, Teatro S Giovanni Grisostomo*

Il trionfo dell'innocenza (R. Cialli), S Angelo, carn. 1693, arias *I-CCc*, *Rvat*

Tirsi [Act 1] (dramma pastorale, 5, A. Zeno), S Salvatore, 3 Nov 1696, arias *B-Bc* [Act 2 by A. Caldara, act 3 by A.O. Ariosti]

Sidonio (5, P. Pariati), VC, aut. 1706

Achille placato (tragedia per musica, 5, U. Rizzi), VC, 12 Feb 1707, perf. with Le rovine di Troja [Dragontata e Policrone] (int), *Bc*, *Br* (facs. in DMV, x, forthcoming)

Teuzzone (Zeno), VC, 27 Dec 1707, perf. with Catulla e Lardone (int); rev. G. Vignola, as L'inganno vinto dalla ragione, Naples, Fiorentini, 19 Nov 1708

Il vincitor generoso (F. Briani), VGG, 10 or 11 Jan 1709

Ama più chi men si crede (melodramma pastorale, 3, F. Silvani), VGG, 23 Nov 1709

Il comando non inteso et ubbidito (Silvani), VGG, 8 Feb 1710, arias *D-WD*

La ninfa Apollo (scherzo comico pastorale, 3, F. de Lemene), VC, 4 March 1710, collab. F. Gasparini

Isacio tiranno (Briani), VGG, 24 Nov 1710, arias *WD*

Il tradimento traditor di se stesso (Silvani), VGG, 17 Jan 1711; rev. F. Mancini, as Artaserse, re di Persia (with prol), Naples, Palazzo, 1 Oct 1713, arias *Bsb*, *WD*

La forza del sangue (Silvani), VGG, 14 or 15 Nov 1711; rev. Vignola, Naples, S Bartolomeo, 26 Oct 1712

L'infedeltà punita (Silvani), VGG, 15 Nov 1712, arias *Dl*; collab. C.F. Pollarolo

Porsenna (A. Piovene), VGG, 4 Feb 1713; rev. A. Scarlatti, Naples, S Bartolomeo, 19 Nov 1713

Irene augusta (Silvani), VGG, 22 Nov 1713, arias *Dl*

Polidoro (tragedia per musica, 5, Piovene), SS Giovanni e Paolo, carn. 1715, *I-Nc*

Foca superbo (A.M. Lucchini), VGG, carn. 1716, *D-Dl*, *S-St*

Ciro in Babilonia (Pariati), Reggio nell'Emilia, Pubblico, May 1716

Costantino (Pariati ?and Zeno), Vienna, Hof, 19 Nov 1716, *A-Wgm*, *Wn*; ov. by Fux, intermezzos and licenza by Caldara, arias and dances by N. Matteis

Alessandro Severo (Zeno), VGG, carn. 1717, *D-Dl* (facs. in IOB, xx, 1977)

Giove in Argo (melodramma pastorale, Lucchini), Dresden, Redoutensaal, 25 Oct 1717; rev., Dresden, Neues Opernhaus, 3 Sept 1719, *Bsb*, *Dl*, *Mbs*

Ascanio, ovvero Gli odi delusi dal sangue (Lucchini), Dresden, Redoutensaal, Feb 1718, *Bsb*, *Dl*

Teofane (S.B. Pallavicino), Dresden, 13 Sept 1719, *Bsb*, *Dl*

Li quattro elementi (carosello teatrale), Dresden, palace garden, 15 Sept 1719

ORATORIOS

music lost unless otherwise stated

La Giuditta, 1701

Gioas, re di Giuda (Z. Valaresso), Venice, Incurabili, ?1701

San Romualdo, Venice, 1702

Il voto crudele (Pariati), Vienna, court, 1712, *A-Wgm*, *Wn*

Triumphus fidei, Venice, Incurabili, 1712

L'umiltà coronata in Esther (Pariati), Vienna, *c*1714, *Wgm*, *Wn*

Il ritorno di Tobia (G. Melani), Bologna, Madonna di Galliera, 1723

Judith, Venice, Incurabili

SECULAR CANTATAS

Those marked ‡, and perhaps others, consist of a single aria only and may be arias from operas.

A Clorinda, al suo bene, S, bc, *GB-Lbl* (2 copies, 1 attrib. D'Astorga), *Lcm*, *I-Nc*; Adorato Filen prima che manchi, S, bc, *D-Bsb*; Alma te'l dissi pure, S, bc, *GB-Gu*; A l'ombra d'un alloro, A, bc, *Lam*; Al piè d'un colle ameno, S, bc, *B-Bc*; Amor perchè l'istessa fiamma, S, bc, *D-Bsb*; ‡Amor sa far le piaghe soavi, S, str, bc, *Bsb*; Ascolta Filli, S, bc, *GB-Gu*; Aure care, S, bc, A, bc, *Lcm* (2 versions); Bianca man, mano d'argento, S, bc, *F-Pn*; Cara Lidia adorata, S, bc, *I-Nc*; Cari numi, S, bc, *S-L*; Cedea Febo all'occaso, S, bc, *D-Bsb*; Chari zephyri fontes, S, 2 ob, str, bc, Berlin according to Eitner; Che v'ami il mio core, S, bc, *Bsb*; ‡Chi ben ama ha sol piacere, S, str, bc, *Bsb*; Clori, mi comandate, S, bc, *Bsb*; Clori, tu parti ed io lungi, S, bc, *Bsb*; Clori, tu parti ed io qui resto, S, bc, *Bsb*

Daliso io più non veggio, S, A, str, bc, *MÜs*; Della mia bella Clori, S, bc, *GB-Lbl*, *Ob*; Dove sei, dolce mia vita, A, str, bc, *D-ROu*; E pure un dolce dardo, S, bc, *I-Bc*; ‡E un martir che fa morir, A, str, bc, *D-Bsb*; Favella al tuo core, S, ob, str, bc, cited in Brook; Filli crudel, spietata Filli, S, bc, *GB-Lbl*, *I-Nc*; Finchè l'alba ruggiadosa, A, bc, *Nc*; Fra queste vi sono qualche, S, vn, bc, *D-Bsb** according to Eitner; Fra questi alpestri, S, bc, *Bsb*; Gelsomin che superbetto, S, bc, *Bsb*; ‡Già che dovrai penar, S, str, bc, *Bsb*; Già di giubilo, A, bc, *A-Wn*; ‡Ha colei dal cielo il viso, A, str, bc, *D-Bsb*

Idrena idolo mio, A, bc, *Bsb*; I cocenti sospiri, S, bc, *GB-Gu*; Il mio cor non ha riposo, S, bc, *D-Dl* according to Eitner; Il tributo degli dei, 4vv, str, 1736, *Mbs*; In alta rocca, S, bc, *Dl* according to Eitner; Io piango al tuo partir, S, bc, *GB-Gu*; Io sospiro se vi miro, S, bc, *D-Bsb*, *GB-Lbl*, *Ob*; Lagrime sventurate che pe' i fonti, S, bc, *D-Bsb*; Lasciatemi piangere che di versare, S, bc, *Bsb*; ‡La speranza è come stella, S, str, bc, *Bsb*; Le stelle fortunate, S, B, str, bc, *A-Wn*; Lidia, amor che si pasce, S, bc, *D-Bsb*; Lidia, t'amai nol niego, S, bc, *Bsb*; Lilla, del tuo bel foco, A, bc, *Bsb*; Lusinghiera bellezza in dolce pena, S, bc, *Bsb*; ‡Ma confuse e vergognose, S, str, bc, *Bsb*; ‡Meco vieni e sorgerai, A, str, bc, *Bsb*; ‡Mi dispiace in amor, S, vn, bc, *Bsb*; Mi forza di morir Fillide, S, bc, *Dl* according to Eitner

Mirai, e fù lo sguardo, A, bc, *GB-Lbl*; Mira sul verde, S, bc, *D-Bsb*; Occhi veri pupilli, S, bc, *Dl* according to Eitner; Oh pastorello gentile e bello, S, bc, *Bsb*; ‡Partirò ma tutti aurete, A, str, bc, *Bsb*; Pastori, se vedete all'or ch'il sole, S, bc, *Bsb*; Per far fede à chi non crede, S, vn, bc, *Bsb*; ‡Per mirar chi è la mia luce, S, str, bc, *Bsb*; Per rendersi gradito, S, bc, A, bc, *I-Nc* (2 versions); Piange il fiore, piange il prato, S, vns, bc, *Mc*; Qual'arde la Fenice, S, bc, *D-Bsb*; Quanto per te soffersi, S, bc, *Bsb*; Quanto siete fortunate, S, bc, *Bsb*; ‡Quest'alma non disprezza, S, str, bc, *Bsb*

Rendi al mio cor la pace, S, bc, *Bsb*, A, bc, *GB-Lbl* (2 versions); ‡Ritorna, Amor ritorna dopo impresa, S, str, bc, *D-Bsb*; Ruscelletto, che vai scherzando, A, bc, *I-Nc*; Se dì quel dì fatal, S, bc, *D-Bsb*; ‡Se deggio sempre amar, S, str, bc, *Bsb*; Sempre più sento, S, bc, *GB-Lcm*; Se piange l'alba, S, bc, *D-Bsb*; Si d'un volto la beltà, S, str, bc, cited in Brook; Si, si, v'intendo, S, str, bc, *MÜs*; So d'essermi d'Amor, S, str, bc, *MÜs*; Su i smeraldi ridenti, S, bc, *Dl* according to Eitner; Sulla sponda d'un rio, S, bc, *Bsb*; Supplice e lagrimante, S, str, bc, *MÜs*; Ti sento, o Dio bendato, S, ob, bc, *GB-Cfm*; Tra le selve il cor perdei, S, bc, *D-Bsb*

Tuonava il bronzo, A, bc, *A-Wn*; ‡Tutto pien di chiara luce, S, va, bc, *D-Bsb*; Usignuolo, che nel duolo, S, ob, str, bn, bc, *Bsb*; Usignuolo tu ci, S, bc, *Dl* according to Eitner; Va, mio core, al bel che adoro, A, bc, *Bsb*; Va mormorando quel ruscelletto, S, bc, *Bsb*, 1st aria *S-L, Uu*; Vedrò versar quel sangue, S, str, *GB-Lbl*

OTHER SECULAR VOCAL

[12] Duetti, [4] terzetti e [2] madrigali a più voci, vv, bc, op.1 (Venice, 1705), incl. In una siepe ombrosa (La vita caduca), *D-HVs, I-Vlevi, US-Bc*

Spirto di Dio ch'essendo il mondo [Madrigale del Bucintoro] (Z. Valaresso), 4vv, bc, Ascension Day 1736, *I-Vnm**, copies *A-Wgm*; *B-Br*; *D-Dl, HVs, MÜs, WRgs*; *I-BGc, Vc, Vlevi, Vs*; *US-Wc*

Sommo duce in trono assiso, pastorale, 4vv, *B-Br, D-MÜs*

Lamento di tre amanti, madrigal, 3vv, *B-Br*

Cants.: Corda fidelis, S, str, *D-DO*; Desiderata spes, S, str, *H-P*

7 Duetti, *D-MÜs*; 3 Duetti, *MÜs*; 4 Duetti, *I-BGc, S-S*; 8 Duetti, *I-BGc*; 4 Terzetti, *BGc*; 9 Terzetti, *D-MÜs*, single arias, *D-Hs*

Other madrigals, 2–5vv, survive in MSS, but no accurate survey has been made.

SACRED VOCAL
(*selective list*)

Numerous masses, incl.: (d) [Ky, Gl, Cr, Crucifixus], B, *D-GOl*; (d), TB, *A-Wgm, B-Br, D-Bsb, I-Vnm*, ed. A. Bank (Amsterdam, 1950); (a), 2vv, *Vnm*; (C), TB, *Vmn*; TB, *PL-WRu*; (a), TTB, *D-Bsb*, ed. in DDT, lx (1930/*R*); (C), 3vv, str, *A-Wgm*; (C), 3vv, org, *Wgm, B-Bc, I-Vnm*; (C), ATB, orch, *A-Wgm**; (C), 3vv, bc, *Wgm, I-Vnm*; (C), 3–4vv, org, *B-Bc*; ATB, *D-Dl, I-Vc, PL-WRu*; STB, *I-Vc*; 3vv, *A-Wn, F-Pc, I-Ls, Mc*; ATB, *B-Br, I-Vc, PL-WRu*; (C), SATB, org, *I-PAc*; (C), SATB, orch, *Vnm*; (F), 4vv, *A-Wgm**, copies *D-Bsb, I-BGc*; Messa a Palestrina (F), 4vv, *Bsf*; (A), 4vv, *Vnm*; Missa del primo tuono, 4vv, 1736, *Mc*; Missa del quinto tuono, 4vv, *c*1730, *A-Wn, B-Br, D-Dl, MÜs, I-Mc, Nc, Vnm, PL-WRu, US-Wc, RUS-KAu*, ed. in DDT, lx (1930/*R*); Missa del sesto tuono, 4vv, *B-Bc, D-Dl, GB-Lwa, I-Mc, Nc*, ed. in DDT, lx (1930/*R*); Missa in canone, 4vv, *B-Bc*; 4vv, SATB, org, *I-PAc*; 4vv, *A-Wn, B-Br, D-Bsb, Mbs, F-Pc*; 5vv, *D-Mbs, I-Vnm*; Missa in ut, 3vv, *HR-Dsmb*; Messa à 3, *Dsmb*; Missa in d, 4vv, *CH-SGd*; Missa sapientiae [Ky–Gl], 5–6vv, orch, *D-Dl*; 2 requiems, 4vv, *Dl, Mbs, I-Mc, Pca, Vmarcello*, ed. in DDT, lx (1930/*R*); Requiem, 5vv, *D-Dl*; many paired and single mass movts in *A-Wn, Z, B-Bc, Br, D-Bsb, F, HVs, Dl, LEb, Mbs, MÜs, DK-Kk, F-Pc, GB-Lam, Lbl, Lcm, Lgc, Ob, I-Ac, BGc, Mc, Nc, Pca, Vlevi, Vmarcello, Vnm, PL-WRu, US-Wc, RUS-KAu*

Works for chorus: Ad Dominum cum tribularer, 4vv, *A-Wgm, D-Dl, GB-Lbl, I-Vc, Vmn*; Ad Dominum cum tribularer, 10vv, *DK-Kk*; Adoramus te, 4vv, *D-MÜs, GB-Lbl*; Asperges, 4vv, *A-Wgm*; Ave dulcis mater, S, 4vv, *Wm*; Ave regina caelorum, 4vv, *D-Dl, MÜs, I-Mc*; Beata es, virgo Maria, 4vv, *B-Bc*; Beatus vir, 4vv, *B-Br, D-Dl, I-Mc, Vnm, PL-WRu*; Beatus vir, 4vv, *I-BGc*; Benedicam Dominum, 4vv, *Mc*; Benedictus settings, 4vv, *B-Br, D-Dl, I-BGc, Vnm, PL-WRu*; Cantemus Domino, 3vv, *WRu*; Confitebor tibi settings, 4–6vv, *D-Dl, GB-Lbl, Lwa, I-Nc*; Credidi, 4vv, *D-Dl*; Crucifixus settings, 5–10vv, *A-Wgm, Wn, D-Dl, HR, HVs, LEmi, MÜs, ROu, GB-Lwa, I-BGc, PL-WRu, US-AAu, Wc, RUS-KAu*; Crudelis Herodes, 3vv, *I-Vnm*; Dixit Dominus settings, 5–6vv, *A-Wgm, B-Bc, D-Dl*; Haec dies, 4vv, *MÜs*; Domine Deus, 4vv, *MÜs*; Gaude Maria Virgo quae Gabrielis, 4vv, *LEm*; In omni tribulatione, 5vv, *LEm, MÜs, US-AAu*; In virtute, 2vv, *I-Vnm*; Laudate Dominum de caelis, 4vv, *Mc, Nc, Vnm*; Laudate Dominum in sanctis caelis, 4vv, *Vnm*; Laudate pueri, 2vv, org, *B-Br, D-LEb, I-Vnm*, ed. G. Piccioli (Milan, 1965); Laudate pueri, 3vv, orch, *B-Br, D-Dl, I-Vnm*; Laudate pueri, 2vv, 4vv, *DK-Kk*; Mag, 2vv, *I-Vnm*; Mag settings, 4vv, 2nd and 5th tones, *F-Pc, GB-Lwa, I-Mc, Vc, Vsm*; Mag, 5vv, 1st tone, *GB-Lwa*; Mag, 10vv, *DK-Kk*; Magnus Dominus, 4vv, *A-Wgm, I-Vnm*; *c*12 Miserere, 4–8vv, some with bc or orch, *B-Bc, Br, CZ-Pnm, D-Bsb, Dl, F, HR, HVs, MEIr, MÜs, F-Pc, GB-Lbl, Lgc, I-BGc, Ls, Mc, Nc, OS, PAc, Vc, Vnm, Vs, US-Wc, RUS-KAu*; Nil canitur suavius, 4vv, *I-Ac*; Nos autem gloriari, 4vv, *D-Bsb*; O vos omnes, *MÜs*; Regina caeli, 4vv, *D-MÜs, I-Mc, PL-WRu, US-Wc*; 2 Resp, 4vv, *S-Smf*; Salve regina settings, 2–6vv, *B-Br, D-Dl, I-Vnm, Vs, PL-WRu*; Spirito di Dio, 4vv, *I-Vnm*; Terribilis est, 3vv, *Vnm*; Vere languores nostros settings, 3–4vv, *B-Br, D-HVs, MEIr, MÜs, GB-Ob, PL-WRu, US-AAu, Wc*; Vexilla, 4vv, *I-Mc*; other motets, *A-Wn, B-Br, I-Mc*

Works for solo voice, all with orch: Alma ride, S, *D-Bsb*; Aurae lenes, A, *Bsb*; Beati amoris, S, *W*; Columbae innocentes, S, *GB-Lbl, Lcm*; Laeta gaude a fortunata, S, *I-Ac*; Sacri amoris, A, *D-Bsb*; Salve regina, S, *Dl*; Salve regina, A, *Dl*; Spera anima mea, S, *Bsb*

INSTRUMENTAL

Conc. (D), ob d'amore, str, cited in Brook

6 sinfonie, *D-Bsb, Dl*

2 qt, 2 ob, 2 bn, *HRD*

3 trios, str, *B-Bc, D-Bsb*; trio (C), ob d'amore, fl, bc, cited in Brook; trio, fl, va da gamba, hpd, *B-Bc*; trio, 2 ob, bn, db, *D-DS*

6 sonatas, vn, bc, *I-TSmt*

La ragazza mal custodita, ballo comico per il clavier, cited in *MGG1* (A. Mondolfi)

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H. Bishop, ed.: *Lettres from the Academy of Ancient Music of London to Signor Antonio Lotti of Venice with his Answers and Testimonies* (London, 1732)

F. Caffi: *Lettera di Francesco Caffi ad Emmanuele Cicogna intorno alla vita ed al comporre di Antonio Lotti* (Venice, 1835), repr. in E.A. Cicogna: *Delle inscrizioni veneziane*, v (Venice, 1842/*R*), 113ff

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O. Chilesotti: *Sulla lettera-critica di Benedetto Marcello contro Antonio Lotti* (Bassano, 1885)

C. Spitz: *Antonio Lotti in seiner Bedeutung als Opernkomponist* (Borna-Leipzig, 1918)

C. Spitz: 'Die Opern *Ottone* von G.F. Händel (London 1722) und *Teofane* von A. Lotti (Dresden 1719): ein Stilvergleich', *Festschrift zum 50. Geburtstag Adolf Sandberger* (Munich, 1918), 265–71

C. Spitz: 'Eine anonyme italienische Oper um die Wende des 17. zum 18. Jahrhundert', *ZMw*, ii (1919–20), 232–45

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B. Becherini: 'Uno sguardo alla produzione vocale da camera di A. Lotti', *Musiche italiane rare e vive da Giovanni Gabrieli a Giuseppe Verdi*, Chigiana, xix (1962), 223–31

B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)

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C.E. Troy: *The Comic Intermezzo: a Study in the History of Eighteenth-Century Italian Opera* (Ann Arbor, 1979)

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SVEN HANSELL/OLGA TERMINI

Lottini, Antonio (*b* Pistoia; *fl* 1717–65). Italian bass. He was a pupil of A.F. Carli and later of the composer Francesco Gasparini, in whose *Intermezzi in derisione della setta maomettana* he made his first appearance (1717, Rome). Until Carnival 1729 he performed serious as well as comic roles in both southern and northern Italy. After 1729 he sang almost exclusively in Tuscany (perhaps because he had entered the service of the Grand Duchess of Tuscany), confining himself to the comic repertory. His partner in intermezzos between 1730 and 1739 was Anna Maria Faini, with whom he visited London in 1737–8 and introduced a number of comic intermezzos, which were not well received. While in London he also sang minor roles in works by Handel (Teobaldo in *Faramondo*, Elviro in *Xerxes*) and others before returning to Tuscany and resuming his career there. He was still active, in comic roles, in 1765. He was a singer of solid technique with perhaps greater agility than power.

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F. Piperno: 'F. Gasparini, le sue abitazioni romane, i suoi allievi coabitanti', *Esercizi: arte, musica, spettacolo*, iv (1981), 104–15

F. Piperno: 'Buffe e buffi', *RIM*, xviii (1982), 240–84

FRANCO PIPERNO

Lotto, Izydor (*b* Warsaw, 22 Dec 1840; *d* Warsaw, 13 July 1927). Polish violinist and composer. Son of a Jewish street musician, he played the violin in Warsaw taverns. He studied at the Paris Conservatoire (1852–5) with J.L. Massart (violin) and Ambroise Thomas (composition), and won a *premier prix* in 1855. His career as a soloist began in 1852 when he performed in the Salle Herz in Paris. In 1857 he gave three concerts in Warsaw (15, 18 and 19 February), in 1860 in Warsaw, Lublin and in 1861 played in Kraków; he also appeared in many European cities, including Paris (1860, 1865), Berlin, Weimar and Leipzig. He was professor of violin at the Strasbourg Conservatory (1873–80) and the Music Institute in Warsaw (from 1880); he was also leader of the Warsaw opera orchestra. His compositions are exclusively for the violin.

WORKS

5 vn concertos, 1865; Fantasia on the Russian national anthem, vn, orch or pf, op.1 (Leipzig, 1861); Morceau de concert, vn, orch or pf, op.2 (Leipzig, 1861); Fileuse, vn, pf, op.8 (Leipzig, 1861); Barcarolle; Danse slave; 12 études, op.9 (MS in Präger and Meyer's private collection, Bremen); Fantasia on a theme from Moniuszko's Halka; Le papillon; Valse de concert; Rondino, cadences to concs. by Mendelssohn, Paganini, Viotti

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PSB; SMP

A. Sowiński: *Les musiciens polonais et slaves* (Paris, 1857/*R*; Pol. trans., 1874/*R*, as *Słownik muzyków polskich dawnych i nowoczesnych*)

A. Ehrlich, ed.: *Berühmte geiger der Vergangenheit und Gegenwart* (Leipzig, 1893, 2/1902; Eng. trans., ed. R.H. Legge, 1897, 3/1913)

J. Lhevinne: 'Lotto – Friend of Kings', *American Hebrew* (3 Feb 1928)

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F. German: 'Skrzypek Mickiewicza' (1969), no.45

IRENA PONIATOWSKA

Lotos flute. *See* SWANEE WHISTLE.

Lotze, Lucas. *See* LOSSIUS, LUCAS.

Loud. Anglo-American family of piano makers. Thomas Loud (i) (*b c*1762; *d* New York, 2 Jan 1833) was active in London at the turn of the century; the signature 'Loud 1796' appears on a Longman and Broderip square piano and in 1809 the Post Office Annual Directory listed him as a piano maker living at 22 Devonshire Street, Queen Square, London.

In 1802 he was granted a British patent for an upright piano just under two metres high. He stated that, by using diagonal stringing, 'an instrument standing only five feet high and four feet wide in front will admit of the bass strings their full length which is five feet two inches'. This was not the first time that oblique stringing had been used, as Friderici had strung his pyramid piano of 1745 obliquely, in order to accommodate the exceptionally long bass strings. Loud emigrated to America before 1816, and was building overstrung 'piccolo' upright pianos by 1830. Records show that Thomas and John Loud arrived in Philadelphia in 1817, followed by Joseph Loud in 1828. The will (1832) of Thomas Loud (i) refers to his sons Thomas, John, Philologus and Joseph Edward as trading in Philadelphia as Loud & Brothers. In 1835 they became Loud & Co.

In 1812 the Philadelphia *Aurora* announced the dissolution of a partnership between Thomas Loud Evenden sr (Thomas Loud (ii)) and the cabinet maker Joshua Baker. A square piano of about 1810 (now owned by Jörg Demus), marked 'New Patent. Thomas Loud from Clementi & Compy', may be the work of Thomas Loud (i) or (ii), if indeed they are distinct. Thomas Loud (i) was survived by a widow, Harriet (née Evenden); from 1814 a Harriet Evenden is listed in Philadelphia directories with a Thomas Loud Evenden jr. A piano of about 1815 marked 'Tho. L. Evenden & Son, from London' (in the Metropolitan Museum of Art, New York) is the only known instrument bearing the Evenden name, which was dropped in 1817 when John Loud joined Thomas in the business. Their piano of about 1818–22 marked 'Thomas & John Loud' is in the Smithsonian Institution, Washington, DC. Around 1825 Philologus Loud joined the partnership, now known as Loud & Brothers; Joseph Edward Loud entered in 1828, when the firm expanded to new quarters on Chesnut Street.

By this time the family firm was among the most prolific in the USA, producing about 600 pianos annually at retail prices of \$180 to \$1200 and exporting instruments to the West Indies and South America. In 1832 the firm exhibited two distinctive square pianos at the Franklin Institute, Philadelphia, one of them triple strung for greater brilliance, the other better suited to vocal accompaniment. In 1830 the Louds advertised a metal frame, which they patented in 1835. Their other six patents between 1827 and 1865 include a transposing action (1842) and swell device (1865); their upright piano dated as early as 1831 (in the Metropolitan Museum) is equipped with pedal-operated swell shutters and a curiously shifted action. Other family members in the piano business included Thomas C., William H. and Joseph R. Loud. Joseph R.'s career paralleled the firm's decline: in 1855 he was listed as a piano maker, in 1860 as a tuner, and in 1862 as a plumber.

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MARGARET CRANMER/LAURENCE LIBIN

Loud & Brothers. *See* LOUD.

Loudness. The subjectively perceived strength of a sound. There is a complex relationship between this psychophysical quantity and objectively measured attributes of the sound wave. The loudness of a sound is most directly related to the intensity, which is the energy transmitted by the sound wave across unit area per second; it is also influenced by the duration and the frequency spectrum of the sound, and by the context in which the sound is heard.

It has often been suggested that subjective loudness is proportional to the logarithm of the sound intensity (an example of the Weber-Fechner psychophysical law, which states that sensation is proportional to the logarithm of stimulus). The intensity level is a logarithmic intensity measure: if the intensity is multiplied by *n* powers of ten, then the intensity level increases by *n* bels or 10*n* decibels (dB). For example, if one sound has twice the intensity of another, the difference in intensity is 3 dB, if the first sound is ten times more intense the difference is 10 dB, and if the first sound is a million times more intense the difference is 60 dB. The reference intensity corresponding to 0 dB is chosen to be one picowatt per square metre, which is below the threshold of audibility for almost all human listeners. The loudness level, whose unit is the phon, also takes account of the fact that the ear's response varies with frequency; the phon rating of a sound is numerically equal to the intensity level (in dB) of an equally loud sinusoidal tone at the standard frequency of 1000 Hz.

A rough correspondence can be established between loudness level and the musical dynamic scale, with a change of 10 phons being approximately equivalent to one dynamic step (for example, from *mezzo-forte* to *forte*). Loudness level is not, however, directly proportional to loudness. A *fortissimo* sound might be rated at 90 phons, and a *pianissimo* sound at 45 phons: most listeners would judge the loudness ratio of these sounds to be much greater than two. Psychoacoustic studies of loudness ratio estimation have established that a doubling of loudness corresponds roughly to an increase of 10 phons. This is the basis of the sone loudness scale: 1 sone is equivalent to 40 phons, 2 sones to 50 phons, 4 sones to 60 phons and so on. The empirically verified sone scale implies that subjective loudness is not proportional to the logarithm of the sound intensity, but rather to the cube root of the intensity.

See also SOUND.

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MURRAY CAMPBELL, CLIVE GREATED

Loudová, Ivana (*b* Chlumec nad Cidlinou, 8 March 1941). Czech composer. She studied composition at the Prague Conservatory with Miloslav Kabeláč (1958–61) and with Emil Hlobil (1961–6) at the Prague Academy of Musical Arts, where she also undertook graduate studies between 1968 and 1972. She continued at the Paris Conservatoire, where she studied with Messiaen and Jolivet, and worked at the Centre Bourdon with the Groupe de Recherches Musicales. A jury member at many competitions, in 1992 she became a professor of composition and music theory at the Prague Academy, where she has founded the Studio N for new music.

Loudová has an extensive command of contemporary compositional and instrumental techniques (especially in creating new sounds for wind and percussion) and writes in a wide variety of genres; her music demonstrates a deep sense of form and combines timbre and rhythm to good effect. Many of her large-scale vocal works employ either Italian Renaissance or modern Czech poetry. Loudová has won many awards, including a prize for *Rhapsody in Black* at the GEDOK competition in Mannheim (1967), three prizes in the Guido d'Arezzo competition for *Sonetto per voci bianche* (1978), *Italian Triptych* (1980) and *Occhi lucenti e belli* (1984), and the Heidelberg Artistic Prize in 1993. Her choral compositions have been awarded in the Jihlava and Jirkov competition and in radio competitions in Moscow and Olomouc.

WORKS
(selective list)

Dramatic: Rhapsody in Black, ballet, 1966

Orch, large ens: Conc., chbr orch, 1961; Fantasie, 1961; 2 syms.: no.1, 1964; no.2, A, chorus, orch, 1965; Spleen, Hommage à Baudelaire, 1971; Hymnos, wind insts, perc, 1972; Chorale, 1973; Conc., org, perc, wind orch, 1974; Magic Conc., xyl, mar, vib, wind orch, 1976; Dramatic Conc., perc, wind orch, 1979; Luminous Voice, eng hn, wind orch, 1986; Double Conc., vn, perc, str orch, 1989

Chbr and solo inst: Sonata, vn, 1961; Str Qt no.1, 1964; Per tromba, 1969; Solo per King David, hp, 1972; Air à Due Boemi, b cl, pf, 1972; Agamemnón, suite, perc, 1973; Str Qt no.2, 1973–6; Partita, D, fl, hps, str, 1975; Soli e tutti, fl, ob, vn, va, vc, cemb, 1975; Aulos, b cl, 1976; Qinteto giubiloso, 1977; Con umore, F, bn, 1978; Duo concertante, b cl, mar, 1982; Hukvaldy Suite, 1984; Tango Music, pf, 1984; Sleeping Landscape, 10 brass, perc, 1985; Pf Trio, B, 1987; Italian Trio, cl, bn, pf, 1988; Don Giovanni's Dream, wind octet, 1989; Variations on J.V. Stamic Theme, 1989; Sentimento del tempo, b cl, pf, perc, 1993; Prague Imaginations, pf, 1995; Veni etiam, 6 ob in space, 1996; Sonata angelica, trbn, pf, 1996; Canto amoroso, vc, 1996; Echoes, hn, perc, 1997; Ad caelestem harmoniam, S, 8 vc, 1998; teaching pieces for vn, pf

Vocal: Stabat mater, male chorus, 1966; Kuroshio, S, chorus, 1968; Gnomai, S, fl, hp, 1970; Sonetto per voci bianchi, 1978; Italian Triptych, 1980; Fortunate, cant., children's chorus, chorus, 1983; Little Evening Music, ob, chorus, 1983–91; Occhi lucenti e belli, female chorus, 1984; Love!, female chorus, 1985; Life, stop for a while!, male chorus, 1987; Harmoie du soir, chorus, 1993; Duo meditativo, Mez, vc, 1994; 5 Lieder (C. Morgenstern), Mez, fl, 1995; choral cycles for children

Principal publishers: Panton, C.F. Peters (New York), G. Schirmer, Supraphon, Suvini

ANNA ŠERÝCH

Loud pedal. *See* SUSTAINING PEDAL.

Loudspeaker (Fr. *hautparleur*; Ger. *Lautsprecher*; It. *altoparlante*). A transducer which converts variations of electrical current into sound vibrations. The principle of the loudspeaker is the exact reverse of that of the microphone. It is driven by an amplifier (which may be housed in a separate cabinet or combined with the

loudspeaker in a single 'combination unit'), and is the exact reverse of the microphone. The loudspeaker is an essential component of every electro-musical system. A loudspeaker cabinet for professional or domestic use normally contains at least a substantial mid-range unit and a 'tweeter' for higher frequencies; a larger cabinet or a separate bass loudspeaker will also incorporate a low-frequency 'woofer'. A loudspeaker installation for a large space, temporary or permanent, is normally known as a PA ('public address') system.

See also ELECTRIC GUITAR and ELECTRONIC INSTRUMENTS, §I, 5(ii).

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J. Borwick, ed.: *Loudspeaker and Headphone Handbook* (Oxford, 1988, 2/1994)

HUGH DAVIES

Louël, Jean (Hippolyte Oscar) (*b* Ostend, 3 Jan 1914). Belgian composer, conductor and pianist. He studied at the conservatories of Ghent and Brussels, and then at the Paris Conservatoire where, in 1946, he obtained a conducting diploma. In 1943 he won the Belgian Prix de Rome for his cantata *La navigation d'Ulysse*. In the same year he was appointed to teach harmony at the Brussels Conservatory, changing to counterpoint in 1955 and fugue (1967–74). In 1956 he was made inspector of music education for Flemish Belgium, and three years later he took charge of the counterpoint courses at the Chapelle Musicale Reine Elisabeth. He was artistic director of the Brussels Concerts de Midi (1949–70) and founded its chamber orchestra; he was also active as a chamber music player, notably in an ensemble he founded with two violinists. In 1968 he was elected a member of the Flemish Royal Academy of Belgium. His works, most of them instrumental, are few. Freeing himself from the influences of Ravel and Bartók, he developed a polytonal style of great complexity and rhythmic variety, giving an impression of ceaseless movement. Louël's music exploits a wide range of performing techniques particularly in the Second Violin Concerto. In 1958 he began to use 12-note procedures, but his writing has not been strictly serial.

WORKS
(*selective list*)

Orch: Fantaisie sur deux chansons de troubadours, 1942; Suite, chbr orch, 1945; Burlesque, bn, orch (1943); Marche funèbre, 1945; Conc. da camera, fl, orch (1946–7); Fanfares, 1948; Pf Conc. no.2 (1949); 2 vn concs. (1950, 1971); Sym., str, 1968–79; Toccata et fugue, wind, 1973; Rhapsodie, wind, 1976; Hn Conc., 1980; Vc Conc., 1985; Cl Conc., 1992

Chbr and solo inst: Sonatine 1942, pf (1953); Trio, tpt, hn, trbn (1951); Thème et variations, vn, pf (1953); Sonatine, 2 vn, pf, 1955; Wind Qnt, 1958; Suite, fl, harp, vib, vc, 1967; Toccata, pf (1972); Inventions, hn (1973); Cl Qt, 1981; Str Qt, 1988; pf pieces, gui pieces

MSS in *B-Bcdm*

Principal publishers: Brogneaux, CeBeDeM, Schott

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HENRI VANHULST

Loufenburg, Heinrich. *See* LAUFENBERG, HEINRICH.

Loughran, James (*b* Glasgow, 30 June 1931). Scottish conductor. He organized and conducted music at school, and then locally while studying law and economics. Seeking a musical career he went to Germany in 1958 on the advice of Karl Rankl and acquired experience as a répétiteur at the Bonn Opera, with the Netherlands Opera and in various Italian centres. Back in Britain he found little opportunity for work until he won a competition for conductors organized by the Philharmonia Orchestra in 1961. He was with the Bournemouth SO (1962–5), then went to Glasgow as principal conductor of the BBC Scottish SO (1965–70), and to Manchester to the Hallé Orchestra in succession to Barbirolli in 1971. From 1979 to 1983 he was chief conductor of the Bamberg SO (the first British conductor to hold a major German orchestral post), and in 1983 he ws appointed conductor laureate of the Hallé Orchestra.

Loughran conducted the première of Malcolm Williamson's *Our Man in Havana* at Sadler's Wells Theatre in 1963, and the next year made his débuts with the Sadler's Wells company (*La traviata*) and at Covent Garden (*Aida*). He also worked with the English Opera Group (1966) and Scottish Opera (first in *The Gondoliers*, 1968). During his Scottish appointment he conducted as a regular policy a number of new works by British composers. In 1969, at the invitation of the European Broadcasting Union, he recorded for radio all the Beethoven symphonies with the LSO; the cycle was broadcast by member countries of the EBU during the Beethoven bicentenary year. He made his American début in New York with the New York PO in 1972 and has since worked regularly with other major orchestras in Europe, Japan and the USA. Loughran's fruitful association with the Hallé Orchestra is commemorated in direct, satisfying recordings of Brahms's symphonies and orchestral works, Elgar's symphonies and Holst's *The Planets*.

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NOËL GOODWIN

Louie, Alexina (Diane) (*b* Vancouver, 30 July 1949). Canadian composer of Chinese descent. As a piano student of Jean Lyons, Louie took the AA degree at the Royal Conservatory of Music in 1967. She went on to study composition with Cortland Hultberg at the University of British Columbia (BMus 1970). Further study with Robert Erickson and Pauline Oliveros at the University of California, San Diego followed (MA 1974). Erickson encouraged Louie to explore qualities of sounds by experimenting with polytimbral synthesizers and computer-based sequencers, and by composing music for performance by fellow students. As a member of Oliveros's Women's Ensemble from 1971 to 1974, she performed meditations in sound and movement, some of which were based in Tibetan Buddhism. She expanded her knowledge of Asian music through Chinese zither (qin) lessons with Tsun-Yuen Lui at UCLA. In 1975 her four-track tape piece, *Molly* (1972), a work based on the last segment of Joyce's *Ulysses* which aims to make electronic composition sound 'human', was chosen for the Ripert International Festival of Electronic Music. Further recognition came with performances of *Lotus I* (1977) (chosen for the 1979 National Conference of the American Society of University Composers), *Lotus II* (1978) (which received a Composers, Authors, and Publishers Association of Canada [CAPAC] award) and *Pearls* (1980). These compositions combine sounds common to Asian music with avant-garde techniques.

Based in Toronto from 1980, Louie has taught at the Royal Conservatory of Music, York University (1982–4) and the University of Western Ontario (1990). The widely performed *O Magnum Mysterium: In Memoriam Glenn Gould* (1982) for 44 divisi strings incorporates quotations from J.S. Bach and Mahler's 'Der Abschied' in a texture of eastern-influenced sounds. Her concerns over the environment are expressed in works such as *The Eternal Earth* (1986), *Music for Heaven and Earth* (1990), both commissioned by the Toronto SO, and *Love Songs for a Small Planet* (1989). In *The Night is Shattered and the Blue Stars Shiver in the Distance* (1997), based on a line from a Neruda poem, she explores orchestral colour and texture.

Louie's numerous honours and achievements include a 1988 Juno Award for Best Classical Composition (*Songs of Paradise*, 1983), the distinction of 'Composer of the Year' from the Canadian Music Council during the 'International Year of Canadian Music' (1986), the CAPAC Micheline Coulombe-St Marcoux Award (*From the Eastern Gate*, 1987), a 1991 Society of Composers, Authors and Music Publishers of Canada award (*Thunder Gate*, 1991), two awards (1990, 1992) for being the most performed Canadian composer, and a 1994 Chalmers award (*Their Own Words (Obsessions*). Louie has served as composer-in-residence for the Canadian Opera Company and is the co-founder of the Esprit Orchestra. She is the subject of the documentary *Eternal Earth* (1987).

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ELAINE KEILLOR

Louis XIII, King of France (*b* Paris, 27 Sept 1601; *d* Paris, 14 May 1643). French ruler, patron of music and composer. He was the son of Henri IV, whom he succeeded in 1610. His doctor recorded that from an early age he took a lively interest in music and dancing; he continually invented new steps and songs and had musicians sing and play for him. This passionate interest, however, did nothing to change radically the nature of music at his court. He maintained the same musical establishment as his father (30 musicians in the royal chapel and the '24 violons du roi') and enjoyed the same kind of *airs de cour* sung in his bedchamber or in public by leading singers of the day; he wrote one or two himself.

Occasionally more ambitious compositions were attempted: to mark Louis's triumphant return from Brittany in 1614 Jacques Mauduit organized concerts for massed choirs and instruments; and to enhance the melodramatic effects of the ballet *La délivrance de Renaud* (1617) he composed for and directed an ensemble of 64 voices, 28 viols and 14 recorders. Yet state occasions that called for music of these dimensions were fairly rare during Louis's reign. Even his first minister, Richelieu, sensible of the political advantages of the arts, found spectacle more eloquent than music.

For Louis XIII personal indulgence was dominant. Wherever he travelled, at royal entries or municipal banquets it was the musical aspects of the entertainment that attracted him: examples include the sound of 100 trumpets at the carousel in Paris in 1612 and the music of Sauveur Intermet performed at Avignon in 1622, when he was so moved that he had the parts torn from the players' hands and caused the music to be repeated the following day. During the siege of La Rochelle in 1628 'he kept up his spirits by composing some motets'. He showed priests how to set psalms to music, and in its director's absence he conducted the royal choir himself. He wrote the words and music and devised the choreography for *Le ballet de la Merlaison*, performed at Chantilly on 15 March 1635; the music (in *F-Pn*) in this lively *ballet à entrées* cleverly follows the characters of the dancers. Mersenne (*Harmonie universelle*, 1636–7) published an *air* by Louis, *Tu crois, o beau soleil*, arranged for keyboard by Pierre de La Barre, and Antoine Godeau claimed that four pieces in his *Paraphrase des pseaumes de David* (1648) were set to music by Louis, although only one, *Seigneur à qui seul je veux plaire*, can definitely be attributed to him. Other music that the king is said to have written is lost.

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MARGARET M. MCGOWAN

Louis XIV, King of France (*b* Saint-Germain-en-Laye, 5 Sept 1638; *d* Versailles, 1 Sept 1715). French ruler and patron of music. He was the elder son of Louis XIII, who died when he was four, and Anne of Austria, who served



Louis XIV, aged 34, surrounded by some of the instruments of his time (two viols, violin, guitar, musette): portrait by Jean Garnier, 1672 (Château de Versailles)

as his regent, aided by her first minister, Mazarin, 1643–61. From an early age, he was encouraged by Mazarin to take an interest in Italian music and French dance, which, with the help of his closest minister, Colbert, he learnt to employ to great effect in the interests of state. He inherited a musical establishment from his father that included the 24 Violons du Roi and, as king, expanded and bureaucratized it to unprecedented levels.

Louis XIV learnt dancing from Prévost, Jean Regnault and Beauchamp, and took principal roles in *ballets de cour*. His association with the image of the Roi Soleil (or 'Sun King') was established by Benserade's 1651 *Ballet du roy des festes de Bacchus*, in which he danced the role of Apollo, god of the sun and of music. Although he could not read music, he had an excellent ear; he learnt to play the lute from Pinel, the guitar from Bernard Jourdan de La Salle and Visée and the keyboard from Etienne Richard. His own children were later taught music by Lalande and François Couperin, establishing a fashion at court that was copied by courtiers and the bourgeoisie (and which in turn stimulated the production of music for amateurs and further employment for professional musicians). His early patronage of the Italian-born dancing-master and composer Lully yielded ever more elaborate *ballets de cour* (they first danced together in the 1653 *Ballet royal de la nuit*), followed by a series of highly successful *comédie-ballets* (devised in collaboration with Molière and performed in Paris throughout the 1660s) and celebrated court spectacles in the grounds of his royal hunting retreat at Versailles (1664, 1668). Louis XIV made his last public appearance as a dancer in *Les amants magnifiques* (1670). Foreign royalty and diplomats who attended these performances took back glowing reports of French culture and the state of the monarchy.

Louis XIV ascended the throne in 1661, having already wed the Spanish infanta, Maria Teresa, in 1660; their marriage was belatedly marked by the performance in 1662 of a specially commissioned opera, *Ercole amante*, by Cavalli, with ballets by Lully. One of his early acts was to make Lully *surintendant de la musique du roi* and *maître de la musique de la famille royale*. In 1669 he created the Académie Royale de Musique and three years later placed it under Lully's independent management; based in Paris, at the theatre of the Palais Royal, between 1673 and 1687, the Académie – a company of singers, dancers, instrumentalists and scenic artisans and technicians – existed exclusively to perform Lully's *tragédies*, on which he successfully collaborated with Quinault, who took every opportunity to associate the official successes of the reign with the plots and the king with the heroes. In the 18th century, the Académie became known as the Opéra.

The court remained in residence at the Louvre in Paris until 1672, when a permanent base was abandoned in favour of travelling between several of the royal châteaux, Fontainebleau, Versailles and Saint-Germain-en-Laye in particular, where music formed an accompaniment to both formal ceremonies and informal occasions: the daily *lever*, Mass (one panegyric *grand motet* and two *petit motets* were performed), meals (the *dîner* and the *souper*) and the *coucher*. Musical theatre pieces (divertissements and *fêtes*) were composed exclusively for the entertainment of the court (Lully's 1674 *Divertissements de Versailles* lasted six days) and most of Lully's *tragédies* were given their first performances before opening in Paris. In addition, music heralded the arrival of distinguished visitors and the return of the army or the hunt and serenaded royal promenades and boating on the canal. Concerts took place as part of the thrice-weekly *jours d'appartement* and, towards the end of his reign, in the private rooms of Mme de Maintenon (Louis XIV's morganatic second wife).

In 1682 the court took up official residence at the greatly enlarged château at Versailles, although the king continued to travel to his other royal residences, which also included Marly and Meudon (the residence of the dauphin). The royal musicians held quarterly appointments as officers and *ordinaires* of the *chapelle*, *chambre* and *écurie;* when on duty they lived in the town of Versailles and travelled with the royal entourage. When off duty the royal musicians returned to Paris, where they held additional posts with churches and private patrons. Only a few women (usually members of the music dynasties in royal service) held appointments as singers in the *chambre*, although not in the *chapelle*; as a young prodigy, Elisabeth Jacquet (later de La Guerre) was taken under the personal protection of the king and his mistress, Mme de Montespan.

At Versailles, music was performed in both public and private rooms, in the gardens and in the nearby pavilions at the Maison des Italiens (the residence of the castratos who sang in the *chapelle*) and the Trianon; the present chapel was not completed until 1710 and the opera house was not built until 1748. From 1704, the king ceased to attend public performances. When he died in 1715, his nephew, the musical and italophile Duke of Orléans (1674–1723), succeeded as regent for the young Louis XV (1710–74) and returned the court to Paris, installing the government at the Palais Royal.

Through Louis XIV's patronage a uniquely French musical style developed during the 17th century, based on dance and the *air de cour*. Lully, Charpentier and Lalande orchestrated them in three and five-part textures, framed them with *ouvertures*, chaconnes and *passacailles*, and combined them into larger forms, both secular (the suite, *divertissement* and *tragédie*) and sacred (the *grand* and *petit motet*). With the interest and support of the king, instrumental virtuosos on the bass viol and the keyboard, typified by Marin Marais and Couperin, emerged and, because of the nature of their court appointments, became equally renowned as teachers. Under the influence of the great dramatists and actors of the era, singers developed a highly rhetorical style of delivery, which they developed a stage further with the application of ornamentation learnt from the great French theorbo and keyboard players of their day. From the late 1680s an unprecedented flowering of treatises and *avertissements* attached to collections, addressing matters of interpretation and performing practice, often in contrast with the prevailing Italian style, resulted in the codification of a French style associated with the court of Louis XIV.

The musical life of Louis XIV's reign is recorded in letters, memoirs and court diaries, published journals and annuals as well as a rich array of iconography. Many composers dedicated works to the king and based works on royal subjects (for which they had to apply for royal privileges to publish); even in instrumental music the titles assigned to movements often made allusion to the monarch. The attempts of Titon du Tillet to commemorate the achievements of musicians and writers of the *louis-quatorzien* era, chronicled in *Le Parnasse françois* (1732) and its supplements, highlight the importance of the patronage of Louis XIV, which inspired other royal patrons of music, notably Charles II, Leopold I and Frederick the Great.

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JULIE ANNE SADIE

Louis, Rudolf (*b* Schwetzingen, 30 Jan 1870; *d* Munich, 15 Nov 1914). German writer on music. He studied philosophy in Geneva and Vienna where he received a doctorate in 1893 with a dissertation on conflict in music; he then

studied composition with Klose and conducting with Mottl in Karlsruhe. He was appointed conductor in Lübeck and Landshut and before moving to Munich in 1897. In 1900 he succeeded Porges as chief music critic for the important Bavarian newspaper the *Münchner neuesten Nachrichten*. Louis's reviews for that paper, as well as his writings on individual composers reveal his bias towards the Wagnerian school, and his nationalistic and anti-Semitic book, *Die deutsche Musik der Gegenwart* (1909), inspired the work of both Storck and Moser. His *Harmonielehre*, written in collaboration with Thuille, is a practical textbook of harmonic structure and analyses up to Richard Strauss. His symphonic poem *Proteus*, was performed at the 1903 festival of the Allgemeiner Deutscher Musikverein in Basel.

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ALFRED GRANT GOODMAN/K.M. KNITTEL

Louis Ferdinand [Friedrich Christian Ludwig], Prince of Prussia (*b* Friedrichsfelde, nr Berlin, 18 Nov 1772; *d* Saalfeld, 13 Oct 1806). German composer and pianist. He was the son of Prince Ferdinand of Prussia, youngest brother of Frederick the Great. The most musically talented of all the Hohenzollerns, he displayed remarkable keyboard proficiency in his childhood. Frederick the Great, along with his sister and brother, Princess Amalie and Prince Heinrich, encouraged the boy to develop his musical interests. Prince Heinrich's orchestra served as a training ground for his early compositions, and his home, a gathering place for French émigrés, provided a stimulating and cosmopolitan intellectual atmosphere. Louis Ferdinand was educated by tutors with a view to a military career; he joined the army in 1789 and in the Silesian campaign (1790) and the Franco-Prussian War (1792–5) he gained a reputation for heroism which lasted beyond his lifetime. In one incident he risked his life to rescue an Austrian soldier from gunfire, for which he was decorated by the Austrian government; he narrowly escaped death on two other occasions.

Louis Ferdinand's creative life coincided with the development of early German Romanticism. Through his active participation in the salon life of Berlin he came into contact with the Schlegel brothers, Schleiermacher, Wackenroder, Dorothea Veit, Fichte, Tieck and other philosophers and artists who sought to rejuvenate German intellectual life. Louis Ferdinand benefited from, as well as contributed to, their discussions. He often played the piano in the salons, and was particularly noted for his improvisations. The salons also provided an outlet for his advanced political views; he chafed at Prussia's refusal to take Napoleon seriously and predicted that all Germany would fall to Napoleon if Prussia and Austria did not settle their differences.

With his almost extravagant individuality, Louis Ferdinand was a child of the early Romantic era. His surviving letters reveal his frustration at his military inactivity during Prussia's neutrality from 1795 to 1805, and his resentment at the restrictions under which his royal birth placed him. For some time he was unsuccessful in finding a suitable composition teacher; Jan Ladislav Dussek, with whom he had first studied in Hamburg, joined his entourage in 1804 and remained in his patronage until the prince's death. The relationship was fruitful for both composers, but Louis Ferdinand had little time to develop his compositional bent. On the Napoleonic invasion of 1806 the prince commanded the Prussian advance guard, and was fatally wounded at the battle of Saalfeld. His death was seen as an evil omen by the Prussian people, to whom he had become a symbol of German nationalism. A folk lament based on his exploits and heroic sacrifice was sung for several decades after his death. His life was also the basis for a popular historical novel, *Prinz Louis Ferdinand*, written in 1848 by Fanny Lewald, the eminent and prolific German writer often compared to George Eliot and George Sand.

Louis Ferdinand had a reputation as an outstanding pianist long before he became known as a composer; Reichardt ranked him among the first and greatest of virtuosos. Beethoven, visiting Berlin in 1796, remarked that his playing was neither royal nor princely, but that of a true musician, and later demonstrated his regard by dedicating his Third Piano Concerto to him. (Some sources also state that Beethoven's Third Symphony, the 'Eroica' was rededicated to his memory.) Apart from a few songs, Louis Ferdinand's music was written entirely for the piano, most often with various chamber combinations. The early works reflect the waning concept of the accompanied sonata; the later ones make considerable technical demands on the players. Contemporary reviews are uniformly enthusiastic, with theme and variation movements often singled out as being particularly successful. The music was performed from Paris to St Petersburg; its popularity is evident in the frequent new editions as well as duet and two-piano arrangements. In 1825 A.B. Marx listed the composer among 'genuine artists' such as Beethoven, Mozart, Weber, Dussek and Hummel, and public performances of his music occurred as late as the mid-century. His pianistic idiom, along with Dussek's, placed him among the early Romantic colourists whose innovations were to culminate in Chopin's mature style.

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BARBARA H. McMURTRY

Louis of Toulouse. *See* LUDOVICUS SANCTUS.

Louisville. City in Kentucky, USA. At the time of its settlement on Corn Island (1778) settlers danced to fiddle tunes played by Cato Watts (a slave on George Rogers Clark's founding expedition). The earliest musical organization was possibly the St Cecilia Society, an orchestra whose repertory, dated 1820, is preserved in the Anderson Music Library of the University of Louisville. Singing societies established by German immigrants in the 1840s, including the Liederkranz society (1848–77) and the Louisville Sozialer Maennerchor (renamed the Social Male Chorus), built such venues as the Weisiger Hall and the Mozart Hall (1851–66), where, among distinguished visiting performers, the Mozart Musical Society's orchestra and chorus performed large choral works. In this hall the Germania Musical Society, an orchestra of 25 members, performed in 1854 just before it disbanded. The Liederkranz gave two seasons of German opera in 1873–4.

The Louisville Philharmonic Society was founded in 1866 by Louis Hast (1823–90); the Louisville Civic SO organized 50 years later by Morris Simon evolved into the Young Men's Hebrew Association orchestra. The Louisville Orchestra (known as the Louisville Philharmonic Society, 1942–77) was founded in 1937 by the Louisville Civic Arts Association. Robert Whitney, its first conductor, encouraged the mayor, Charles P. Farnsley, to initiate the Louisville Orchestra Commissioning project in 1948 to fund new works. Whitney was succeeded by Jorge Mester (1967), Akira Endo (1980), Lawrence Leighton Smith (1983), Max Bragado-Darman (1995) and Uriel Segal as guest conductor in 1995 and conductor in 1999. Together with the University of Louisville School of Music, the orchestra organized Sound Celebration, an international contemporary music festival, in 1987 and 1992. The Greater Louisville Fund for the Arts (established 1949) supports the orchestra and 12 other organizations, including the Louisville Bach Society (founded in 1964).

The Kentucky Opera Association had its origins in an amateur group linked in the 1940s with the University of Louisville School of Music. The company became professional in 1952, with Moritz von Bomhard as artistic director, and commissioned works including Peggy Glanville-Hicks's *The Transposed Heads* (1954), Richard Mohaupt's *Double Trouble* (1954) and Rolf Liebermann's *The School for Wives* (1955). In 1981 Thomas Smillie succeeded Bomhard, and Deborah S. Sandler assumed the position of general director in 1998. Kentucky Opera, like the Louisville Orchestra and the Louisville Ballet, perform in the Kentucky Center for the Arts (opened in 1983), which has two halls, the Robert S. Whitney Hall (cap. 2400) and the Moritz von Bomhard Theater (cap. 620).

Since 1939, after the founding by Dwight Anderson and Gerhard Herz of the Louisville Chamber Music Society, which regularly brought the Budapest and later the Juillard Quartet to the city, chamber music has flourished. Ensembles include the Kentucky Center Chamber Players (founded in 1983), which also has premièred and/or commissioned new works, Ceruti Players (founded in 1986), and Ars Femina (1987), which has uncovered over 1400 works by 300 women composers. The Speed Art Museum, University of Louisville, Indiana University Southeast and Southern Baptist Seminary also maintain chamber series.

Choral music has been prominent in the musical life of the city. In 1939, Father Joseph Emrich founded the Louisville Chorus. The Louisville Bach Society Chorus and Orchestra, founded in 1964 by Melvin and Margaret Dickinson has been responsible for the local premières of many choral masterworks including several by Bach, Beethoven's *Missa solemnis*, and masses by Mozart and Bruckner, as well as national premières of works by lesser known composers; it has also commissioned new works. A third choral organization presenting a regular concert season is the Choral Arts Society, founded in 1987.

Music publishing firms and music stores flourished from the 1840s, among them William C. Peters, Henry J. Peters, David P. Faulds, Tripp & Cragg and G.W. Brainard. Macauley's Theatre, which opened in 1873, was used for performances by visiting opera troupes; it was demolished in 1925. The Speed Music Room served from 1914 to 1952 as a studio and concert hall and a concert series at the J.B. Speed Art Museum continues this tradition.

The University of Louisville School of Music was established in 1932 after the demise of the Louisville Conservatory of Music (founded in 1915). The first dean, Jacques Jolas, was succeeded in 1935 by Dwight Anderson, who helped found the Chamber Music Society (1938) and the Kentucky Opera Association. The school offers the BM and BME degrees, an MA in historical musicology and an MM in history and literature, music education, performance, and theory and composition. The University of Kentucky grants a PhD in musicology with residence at the University of Louisville. In 1977 the Isidore Philipp Archive and Memorial Library was established at the university under the aegis of the American Liszt Society. The Ricasoli Collection comprises 400 manuscripts and editions from the 18th century and the early 19th.

Music degrees are also offered by the School of Church Music at the Southern Baptist Theological Seminary (founded in 1944). The Louisville Academy of Music (1954) is a preparatory music school. Louisville was one of the first cities in the USA to include music as part of its public school curriculum (1853). A Youth Performing Arts School was completed in 1979. Witold Lutosławski was the first winner of the annual University of Louisville

Grawemeyer Award for Music Composition, established in 1984 by the philanthropist H. Charles Grawemeyer.

The Henry Pilcher & Sons organ company was based in Louisville from 1872 until the 1940s. Steiner-Reck, founded in Louisville as the Steiner Organ Company, built the tracker organ in the recital hall at the School of Music, which is among the largest with mechanical action in the USA.

An annual bluegrass music festival initiated by the city in 1977 is the largest event of its kind in the USA.

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MARION KORDA

Loulié, Etienne (*b* Paris, 1654; *d* Paris, 1702). French musician and theorist. He was a chorister at the Ste Chapelle, Paris, from about 1663 to 1673. He is known later to have served the house of Mlle de Guise as flautist, viol player and organist, but appears to have held no important position either at court or in the church: instead he earned his living mainly as a *maître de musique* in Paris. He published three theoretical works and also left unpublished studies, which he willed to his close friend Sébastien de Brossard. His writings contain practical, systematic and enlightened contributions to the prevalent musical ideas of the time. His discussions of tempo, metre, transposition, ornamentation, key and temperament are particularly important for the development of French theory. He is also notable for his interest in pedagogy and for his musical inventions, which include the *chronomètre* (a metronomic pendulum device used to fix tempo) and the *sonomètre* (an instrument intended to facilitate the tuning of keyboards). Both instruments were approved by the Académie des Sciences (in 1701 and 1699 respectively).

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ALBERT COHEN/CATHERINE CESSAC

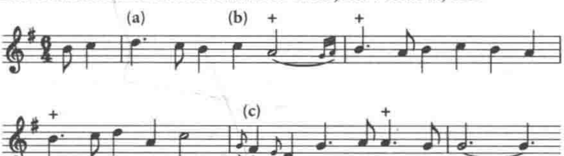
Lourdault. *See* BRACONNIER, JEAN.

Lourdoys. Ascription in Petrucci's *Canti B* (RISM 1502²) of a piece commonly attributed to JEAN BRACONNIER.

Loure [lur] (Fr.). A French dance and instrumental *air* popular in the late 17th and early 18th centuries.

The origins of the loure are obscure. The term referred to a kind of bagpipe known in Normandy during the 16th and 17th centuries, but it is not known if this use of the word has any bearing on the origin of the dance. The 18th-century loure was a slow, virtuoso French theatre dance of a noble, majestic but languid character, often associated with the pastoral tradition. The ten extant theatrical choreographies are difficult to perform even by modern standards, using complex movements such as the *entrechât*, *battements*, elegant turns of as much as one and a half times, and as many as six steps set to a 6/4 bar of music (see Little and Marsh). The loure was often described as a slow gigue or 'Spanish gigue', but it was also associated with the ENTRÉE in its complex, soloistic choreography and majestic affect. The music is indeed similar to that of a slow gigue (*see* GIGUE (i), §3), set in slow 3/4 or 6/4 time with an upbeat, using phrases of irregular length in a contrapuntal texture, and characteristic rhythmic motifs such as the typical dotted figure of the gigue (ex.1*a*), syncopation (ex.1*b*), hemiola (ex.1*c*)

Ex.1 Destouches: Loure from *Amadis de Grèce*, Act 4 scene iii, 1699



and a crotchet–minim or quaver–crotchet pattern as the upbeat. Examples of the theatrical loure may be found in such works as Lully's *Les fêtes de l'Amour* (1672), *Alceste* (1677) and his ballet *Le temple de la paix* (1685), Charpentier's *Médée* (1693), Campra's *L'Europe galante* (1697), Destouches' *Amadis de Grèce* (1699) and *Sémiramis* (1718), and Rameau's *Les Indes galantes* (1735), *Les fêtes d'Hébé* (1739) and *Platée* (1745).

Stylized loures apparently not intended to accompany dancing were composed frequently in the first half of the 18th century, although the instrumental loure never acquired the popularity of such dances as the bourrée and gavotte. François Couperin included a loure in the eighth *concert* of *Les goûts-réunis* (1724), which bears the heading 'dans le goût théatral' and includes useful performance indications. In addition to ornamentation and phrasing symbols, the word 'pesamment' at the beginning implies that the beats were to be heavily accented.

J.S. Bach is the composer of two of the most famous loures, that in the fifth French suite for keyboard (erroneously entitled 'Bourrée II' in some modern editions) and the second movement of the Partita in E major for solo violin, also arranged for lute an octave higher and

with different ornamentation. These loures are heavily embellished, but succeed well if performed at the slow tempo proper to the dance. In addition, the C♯ minor prelude in the first book of *Das wohltemperirte Clavier* and the C minor fantasy for organ both have loure characteristics, although the dance title is absent. Telemann wrote loures in both 3/4 (in the orchestral *Ouvertures*, see *Musicalische Werke*, x) and 6/4 (*Musique de table*, i, 1733). Other composers of stylized loures include M.-R. de Lalande (*Sinfonies pour les soupers du Roi*, iii), J.-J. Mouret (*Nouveau recueil de chansons choisies*, i, 1723) and Louis de Caix d'Hervelois (*Sixième livre de pièces pour un par-dessus de viole*, 1750).

In fact, the most famous loure of the 18th century was neither a theatrical nor an instrumental dance, but a social dance choreographed by Louis Pécour to the introduction of the air 'Aimable vanqueur' in Campra's opera *Hésione* (1700; Little and Marsh, no.1180). This new dance was first performed at a court ball before Louis XIV during the 1701 carnival season at Marly. The king was extremely pleased, and Pécour's dance soon became a favourite at balls throughout Europe. It was first published in dance notation in Paris in 1701 (*F-Po* Rés.841/3), and was subsequently reprinted widely both in France and elsewhere (as in Pablo Minguet's *Arte de danzar a la francesa*, Madrid, 1758).

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MEREDITH ELLIS LITTLE

Louré (Fr.). *See* PORTATO. *See also* BOW, §II, 3(iii).

Lourer (Fr.). A term for a species of NOTES INÉGALES defined by Etienne Loulié in *Eléments ... de musique* (Paris, 1696): 'In any time signature, but especially in triple metre, the quavers are performed in two different ways although they are written the same ... sometimes they are performed equally' – called 'detaching' (*détacher*), for foreign music and music containing leaps – and 'sometimes one makes the first quavers a little longer; this is called "lourer", and is used in melodies of conjunct motion'.

DAVID D. BOYDEN

Lourié, Arthur Vincent [Lur'ye, Artur Sergeyevich] (*b* Propoisk, Mogilev Province [now Slavgorod, Belarus], 2/14 May 1891; *d* Princeton, NJ, 12 Oct 1966). Russian composer. He studied at the St Petersburg Conservatory, but soon abandoned his formal studies to experiment with Impressionist and proto-serialist atonal techniques. Early ventures in these fields produced the five *Préludes fragiles* (1908–10), the two *Poèmes* (1912) and the *Synthèses* (1914). He came under the spell of Debussy and Busoni, and was also influenced by the ideas of St Petersburg futurists, with whom he became closely associated. In 1914 he participated with Benedikt Livshits and Georgy Yakulov in the publication *Mï i zapad* [We and the West], the St Petersburg futurists' 'answer to Marinetti'. His next work – *Formes en l'air* (1915) – is sub-titled 'sound script' and dedicated to Picasso; the score approaches cubism in its design with staves omitted in the place of rests. The *Corona carminorum sacrorum* of the same year comprises settings of the *Ave Maria* and *Salve Regina* and is the first of Lourié's religious works. In 1918 he was appointed, in effect, music commissar as head of the music section of Narkompros, the state cultural and educational department, but resigned his post under mysterious circumstances in 1921 when he moved to Berlin. It was there he met Varèse and also Busoni, whose acquaintance he had made in St Petersburg in 1912; he found himself in sympathy with the Italian's broad cultural interests and philosophical ideas. He finally moved to Paris in 1924 where he encountered Stravinsky, an acquaintance that initially developed into friendship but which later turned into enmity. Lourié left for the USA in 1941 and became a citizen six years later.

Although in some works written between 1917 and 1928 – such as the Toccata of 1924 – Lourié adopted a neo-classical style, he later eschewed this. More innovative are the *Sonata liturgica* (1928) and the *Concerto spirituale* (1930); after his early experiments with atonality and quarter-tones, Lourié had come to prefer modal harmonies. The former, scored for alto voices and chamber orchestra, uses melodic ideas akin to plainsong and has a suite-like form of four chorales; the whole is suggestive of Byzantine chant. Lourié's predilection for low registers (a reflection of his Slavonic origins and his self-admitted roots in the music of Glinka and Musorgsky) is exemplified in the *Concerto spirituale*, for piano solo, voices and an orchestra lacking woodwinds and upper strings. The two symphonies are of greater interest. The first, the *Sinfonia dialectica* (1930), is a one-movement piece of great metric plasticity, closing in an extended diminuendo; the second is in ten closely connected sections forming a set of variations on the intervals of the 2nd, minor 3rd and 4th unified by rhythmic repetition. Pandiatonic harmonies of superimposed 3rds are contrasted with more melodic passages. Subtitled 'Kormtchaia', this second symphony bears the epigraph 'Ricordati che vivi, e cammina!' ('Remember that you live, hence go!'), reputedly written by Michelangelo for his *Moses*; the subtitle derives from Greek and refers to Mary as guiding mother and, figuratively, to Mother Russia. Lourié considered his two stage pieces, *The Feast during the Plague* (1935) and *The Blackamoor of Peter the Great* (1961), his most important works. The action of *The Feast* takes place in England and is founded on John Wilson's dramatic poem *The City of the Plague* (1816). The later opera concerns an episode in the life of Ibrahim Hannibal, an African who was a grandfather of Pushkin.

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(*selective list*)

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de la chevrette, 1936; Phoenix Park Nocturne, 1938; Dialogue, 1930s

VOCAL

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GIOVANNI CAMAJANI/DETLEF GOJOWY

Louska [Lousca], František Ignác. *See* LAUSKA, FRANZ.

Louvain (Fr.). *See* LEUVEN.

Louvier, Alain (*b* Paris, 13 Sept 1945). French composer and conductor. Following a baccalauréat in mathematics, he entered the Paris Conservatoire in 1961, where he studied with, among others, Messiaen (analysis), Aubin (composition), Rosenthal (conducting), Veyron-Lacroix (harpsichord) and Dufourcq (history), received nine *premiers prix*, and became the last recipient of the Prix de Rome (1968). He was appointed director of the Ecole Nationale de Musique at Boulogne-Billancourt in 1972, and in 1975 was awarded the Prix Honegger. Since the 1970s he has established his reputation as a conductor of new music, appearing with the Radio France, Concerts Colonne and Lamoureux orchestras, and the ensemble Ars Nova. Appointed director of the Paris Conservatoire in 1986, he held this position until 1991, when he became professor of musical analysis. He received the Paul Gilson Prize in 1981 and the Enesco Prize of the SACEM in 1986.

A leading figure in the French music education reforms of the 1980s and 90s, he has composed and commissioned much pedagogical music. Some of Louvier's early works show the influence of Messiaen, notably *Çandrakâla* which incorporates Hindu rhythms. Much of his music is inspired by mathematical formulae, number sequences, algebraic curves and geometrical shapes, including *Hommage à Gauss*, *Canto di Natale*, *Neuf carrés*, $\Sigma(NP^2\text{-}1)$ and the fourth book of *Etudes pour agresseurs* designed as a meditation upon Pascal's triangle. Composed over a period of nearly 20 years (1964–83), the cycle of six books comprising *Etudes pour agresseurs* explores new timbral effects and keyboard techniques. Often incorporating micro-intervals and unusual scordatura he has also made use of electro-acoustic technology, the Concerto for Orchestra using computer-generated sounds realized at IRCAM.

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Natale, T, 2 fl + pic, ob, cl, trbn, 2 pf (tuned 1/4 tone apart), 2 vn, va, vc, db, 1976; Poèmes de Ronsard, amp v, orch, 1985; Atomes de requiem, SATB, pf (tuned in 1/16 tones), 1990; Missa de Angelis, SATB, 2 hn, perc, 1995

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Le clavecin non tempéré, hpd, 1978; Anneaux de lumière, 2 pf (tuned in micro-intervals, 1 player), 1983; Trois nuits en trio, cl, vc, pf, 1984; Envols d'écailles, fl, va, hp, 1986; Chant des Aires, solo fl, 24 fl, 1988; Jour de colère, 7 brass insts, perc, 1991; Little Big Bang, brass ens, perc, 1991; L'Isola dei Numeri (6 piece cycle), pf, 1993; Livre pour virginal, virginal, 1993; Clamavi, vc, perc, 1995; Itinéraires d'outre-rêve, pf, 17 insts, 1995; La dormeuse et les oiseaux de nuit, pf, 1995; Un gamalan à Paris ou Le voyage de Pelong et Slendro au pays de l'harmonie, perc, Javanese gamalan, synth, 1995; “S”, 2 pf, 1999

Principal publishers: Leduc, Heugel, Salabert

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CAROLINE RAE

Louys, Jean [Louuys (Louwys), Joannes; Loys, Jan (Jhan de)] (*b c*1530; *d* Vienna, 15 Oct 1563). Flemish composer. The frequent occurrence of this name or its Flemish counterpart, Jan Loys, makes the composer difficult to identify. He cannot be identical with the singer Jan Loys who was active in the chapels of Philip the Fair and Charles V between 1506 and 1517, since in the dedications in his three volumes of *Pseaulmes cinquante de David* (Antwerp, 1555) he called himself a youth. These dedications are all addressed to Antwerp citizens. From 1 Feb 1558 until his death on 15 October 1563 a certain Jhan de Loys was a singer in the chapel of the Emperor Ferdinand I. Although the commonness of the name must again give pause, an indication that Louys may have moved from the Low Countries to the Habsburg court in about 1558 is provided by the anthologies in which his motets and psalms appeared. Between 1552 and 1556 they are found in volumes published at Leuven or Antwerp, but between 1556 and 1564 they appear in volumes published at Nuremberg; in 1568, moreover, four of his motets were included in the series *Novi atque catholici thesauri musici*, which was dedicated to the Emperor Maximilian II and consists of five books of motets by composers active in Habsburg chapels in Germany and Austria. If, then, as is likely, Jean Louys is to be identified with Jhan de Loys, he spent the last few years of his life in Vienna.

Louys' compositions are squarely in the mid-century Dutch tradition of Crecquillon, Clemens non Papa and Gombert. Most of his motets and chansons, like all of the psalm settings, are for five voices. Motifs are often extended to form long, melismatic phrases, rather than being brief and declamatory as in the French style cultivated by Sermisy and Certon. They are overwhelmingly imitative, with thick textures. In his *Pseaulmes cinquante de David* he created successive points of imitation from each phrase of the Genevan melody. The psalms usually begin with longer points, which may use two phrases of the original melody simultaneously; subsequent points are generally shorter but often merge because of the absence of strong cadences between them. Psalm-derived material is all-pervasive. Although some settings open with clearly discernible counter-motifs, these are rare after the first point of imitation. As the psalm progressed, Louys tended to shape all voices after the tune. Some voices state the complete phrase, while others use only a few notes of the given melody before continuing in free counterpoint. Occasionally one voice may present the melody in breves, but this cantus-firmus style never lasts for more than a phrase. There is no pairing of voices and no expressive use of chordal writing, dissonance or chromaticism. This relentless polyphonic style reminiscent of Gombert permeates his motets and affects even his chansons, which were published in anthologies in Leuven and Antwerp.

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Pseaulmes cinquante de David composeez musicalement ensuyvant le chant vulgaire, 5vv (Antwerp, 1555)

23 motets, mostly 5, 6vv, 1552^{29}, 1553^{12}, 1553^{15}, 1553^{16}, 1554^{9}, 1555^{9}, 1564^{3}, 1564^{4}, 1568^{2}, 1568^{4}; 12 ed. in SCMot, xv–xviii (1995–7)

8 chansons, 3–6vv, 1552^{14}, 1553^{24}, 1553^{25}, 1554^{22}, 1555^{22}; 4 (3vv), ed. in SCC, ii (1992)

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HOWARD SLENK

Lovanio (*fl c*1420). Composer. He was presumably from Leuven, although no further identification is possible; Eitner's suggestion that he might be identifiable with Thomas Fabri, who was a cleric and singer at St Donatian, Bruges, in 1412 and a composition pupil of Tapissier, is unfounded. His one ascribed work, a four-voice Credo in the early layer of *I-Bc* Q15 (copied 1420–25) is scribally paired with a three-part Gloria by Loqueville. The alternation of full sections and upper-voice duos, in alternating minor and major prolation (imperfect tempus throughout), are marked ‘chorus’ and ‘unus’, a characteristic of this scribe's work.

MARGARET BENT

Love. American rock group. Formed in Los Angeles in 1965 by Arthur Lee (Arthur Porter Taylor; *b* Memphis, 7 March 1945; vocals and guitar), the group played an important role in the Los Angeles psychedelic scene, though it never achieved the level of US success of others such as the Byrds and the Doors. Their first single, ‘My

Little Red Book' (1966), was a rock cover version of a Bachrach-David song and a moderate hit. Much of their early music evinces strong influences from the Byrds and the Rolling Stones, for example 'Can't Explain' from their first album, *Love* (Elek., 1966). In the wake of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, Love released their third and most celebrated album, *Forever Changes* (Elek., 1968), which featured ambitious tracks at times employing orchestral accompaniment and psychedelic recording-studio effects. It was more of a musical and critical success than a financial one, partly due to Lee's reluctance to tour outside southern California. The album earned the respect of many other rock musicians (including Led Zeppelin), and was also a favourite of many mid-1980s British neo-psychedelic bands such as Echo and the Bunnymen, and Siouxsie and the Banshees. In 1969 Lee and a new line-up released *Four Sail* (Elek.), but neither this nor subsequent releases enjoyed the influence or acclaim of *Forever Changes*. In the 1970s Lee released albums as a solo artist, as well as with versions of Love.

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JOHN COVACH

Loveday, Alan (Raymond) (*b* Palmerston North, New Zealand, 29 Feb 1928). English violinist. He was taught by his father from the age of two, and first performed in public when he was four. From 1939 he studied with Albert Sammons, at first privately and later at the RCM (1944–8). He made his London début in 1947, and soon established himself as a soloist in the concerto repertory, being particularly successful in the works of Paganini and Tchaikovsky. He spent a year as leader of the RPO, but left in 1968, and from then became leader or co-leader of various chamber orchestras – the Academy of St Martin-in-the-Fields, Steinitz Bach Orchestra, London Bach Orchestra and Philomusica of London. He taught at the RCM from 1955 to 1972. Loveday has not only natural musicianship and an excellent technique but also a well-developed sense of style. He has taken a special interest in performing 18th-century works (particularly unaccompanied Bach) on an instrument without modern adaptations and with a bow in the style of the period. He has made a large number of recordings, many of which are with the Academy of St Martin-in-the-Fields or with the pianist Leonard Cassini. His recordings of Vivaldi's *Four Seasons* and Mozart's G major Concerto have been particularly admired.

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Loveless, Wendell Phillips (*b* Wheaton, IL, 2 Feb 1892; *d* Honolulu, 3 Oct 1987). American radio evangelist and composer of gospel choruses. See GOSPEL MUSIC, §I, 1(v).

Lovelock, William (*b* London, 13 March 1899; *d* London, 26 June 1986). English composer and writer on music. After studies with C.W. Pearce and Henry Geehl at Trinity College of Music, London, and service in World War I, he taught at Trinity College from 1919, was private organist to Viscountess Cowdray (1923–6), organist at St Clement, Eastcheap, and took a doctorate in composition at the University of London (1932). He served in India in World War II and was an established teacher, author of music theory textbooks, and music examiner in London when he was appointed Dean of the Faculty of Music at the University of London in 1954. He went to Australia in 1957 as founding director of the Queensland Conservatorium. His traditional approach to the new school brought difficulties, and he resigned in 1959, after which he was for 20 years music critic for the Brisbane *Courier Mail* as well as being a popular adjudicator and examiner for the Australian Music Examinations Board and Trinity College. He returned to London in 1981.

Lovelock's compositions, all peerlessly written in frankly Romantic idioms, range from teaching pieces for children to full-scale orchestral, choral, brass and military band works, including 14 concertos. He produced more than 20 books, including *A Concise History of Music* (London, 1953; London, 2/1966), *Rudiments of Music* (London, 1957) and others, which remain widely used in Australia as well as in many other countries.

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(*selective list*)

Orch: Fl Conc., 1961; The Western Land, suite, brass band, *c*1962; Sinfonietta, 1964; Concertino, trbn, str, 1965; Concertino, trbn, str, 1965; Divertimento, str, 1965; Sinfonia concertante, org, orch, 1968; Tpt Conc., *c*1970; Country Dance, school orch, *c*1971; Sax Conc., sax, orch, *c*1975; Raggy Rhapsody, 1976; Ov. 'A Cheerful Occasion', 1979; Rhapsody Conc., hp, orch, 1981; Sym., c♯

Choral and solo vocal: Treasury of 2-Pt Songs, vol.1: Children's Songs, *c*1930; Grey Geese (Lovelock), 1950; Little Boy Fishin' (Lovelock), 1952; Hurry Back! (Lovelock), 1957; The Counterparts (E. Briggs), SATB, 1958; Dream Pedlary (T.L. Beddoes), SA, 1958; Secret Love (J. Dryden), female vv, *c*1958; Weathers (T. Hardy), 1958; 2 Chronometers, 2-pt song (K. Slessor), *c*1959; The Fairy Ring (H.M. Burnside), 2vv, *c*1961; Waking Up, unison vv, *c*1961; Horse-Bells (D.B. Geddes), 2vv, *c*1963; Tom Thumb (W.N. Scott), SSA, 1963; Congregational Mass, SATB, 1969; Island Heart (Scott), *c*1969; Old Peter Groom (Scott), *c*1969; Mass, unison vv, 1971; Motet Communion, *c*1972

Several works for pf solo; 3 vols. of pf duets, *c*1976, *c*1978, *c*1978

Chbr and solo inst: 3 Sketches, fl, 1959; 4 Easy Miniatures, vn, *c*1960; 6 Sketches, t hn, *c*1969; Sonata, vc, pf; 4 Miniatures, brass ens, 1976; 4 Sketches, cl, 1976; Rhapsody, hn; Romance, vc, 1977; Young Moon, vc, 1977; Syncopation (F. Hold), 1978; Waltz, A, a sax; Sonatina, ob

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WARREN BEBBINGTON

Lover, Samuel (*b* Dublin, 24 Feb 1797; *d* St Helier, Jersey, 6 July 1868). Irish writer, painter and composer. He showed precocious talent from an early age. After unsuccessfully attempting to follow in his father's business as a stockbroker, he devoted himself to painting and was elected a member of the Royal Hibernian Academy in 1828, becoming its secretary two years later. He also achieved success as a writer of prose and verse, and published *Legends and Stories of Ireland* in 1831. On 9 February 1832 an opera to his libretto, *Grana Uile, or The Island Queen*, was performed in Dublin, the music selected from Irish airs and arranged by William Penson. In the same year, Lover gained fame by the exhibition of a miniature he had painted of Paganini.

In 1835 Lover settled in London, where he attained a good deal of social and artistic success as a miniature painter. His first novel, *Rory O'More* (the title taken from his own song arrangement of the same name, dated 1826),

was published in 1837, and in the same year he dramatized it for the Adelphi Theatre, where it ran for more than 100 nights. He continued to produce musical pieces regularly for the next five years, and plays until 1861. His other successful novel, *Handy Andy*, appeared in 1842. He contributed to the *Dublin Literary Gazette*, was a founder of *Dublin University Magazine* and was associated with Dickens in the founding of *Bentley's Miscellany*.

By 1844 Lover could no longer paint because of failing eyesight, and on 13 March 1844 he started a musical entertainment, called *Irish Evenings*, in the Princess Concert Rooms. The experiment was so successful that he toured with it all over England, Scotland and Ireland, going to the USA (followed by Canada) in 1846. In 1848 he returned to London and appeared in a new entertainment called *Paddy's Portfolio*, based on his experiences abroad. Later he wrote two librettos for Balfe, which were never set. Lover's creative output ceased in 1864, and he later retired to Dublin. Among his most popular songs were *Molly Bawn* (from the burlesque opera *Il Paddy Whack in Italia*), *The Low-Backed Car*, *The Angel's Whisper* and *The Girl I Left Behind Me*. Some were adapted to traditional Irish melodies. He published a collection entitled *Songs and Ballads* in 1839.

Lover's songs were enormously popular in their day. Best among them are the Irish comic songs, which possess an engaging knockabout humour, though this cannot disguise the poverty of their harmonic vocabulary. His remaining songs merely explore a shallow vein of outdated, mild sentimentality.

WORKS

all printed works published in London

STAGE

all first perfomed in London

librettos by Lover (all MS in GB-Lbl) unless otherwise stated

all song texts by Lover

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The Two Queens, or Politics in Petticoats (burletta, J.B. Buckstone), Olympic, 8 Oct 1835, 1 song (1835)
The Beau Ideal (burletta), Olympic, 9 Nov 1835
The Olympic Pic-Nic (burletta), Olympic, 26 Dec 1835
Rory O'More (comic drama, 3), Adelphi, 29 Sept 1837, lib pubd; collab. J Blewitt, 1 song (1837)
Snap Apple Night, or A Kick-Up in Kerry (musical drama), English Opera House (Lyceum), 10 Aug 1839
The Greek Boy (musical drama), CG, 29 Sept 1840, 4 nos. (1840)
Il Paddy Whack in Italia (operetta, 1), English Opera House (Lyceum), 22 April 1841, 4 songs, 1 trio (1841)
Music in: Lucille, or The Story of a Heart (drama), 4 April 1836, 1 song (?1840); The White Horse of the Peppers (dramatic romance), 26 May 1838, individual nos. (1838); The Happy Man (extravaganza), 20 May 1839, 1 song (1839); The Contrabandista, ?1840, 1 song (1840); The Sentinel of the Alma (farce), 18 Nov 1854, 3 songs (1854); The Irish Tourist's Ticket (entertainment, P.H. Hatch), ?1854, 4 songs (1854); Villanelle, ?1857, 1 song (?1857); MacCarthy More, or Possession Nine Points of the Law (comic drama), 1 April 1861, 3 songs (1861); Invitations to the Sea-Side (entertainment, E. Yates), ?1863, 1 song (1863)

SONGS

all texts by Lover

[4] Songs of the Legends and Traditions of Ireland (?1834); [12] Songs of the Superstitions of Ireland (?1834); The Songs of Rory O'More, 6 songs (1837); Songs and Ballades (1839); The Songs of Handy Andy, 13 songs (1842); [7] Songs of L.S.D. (1843); [5] Songs of America (1847); [5] Volunteer Songs (1859); *c*160 other songs; 7 duets; 1 trio; 18 song arrangements

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J.A. FULLER MAITLAND/NIGEL BURTON

Lo Verso, Antonio. *See* IL VERSO, ANTONIO.

Lovetti, Gemignano. *See* CAPILUPI, GEMIGNANO.

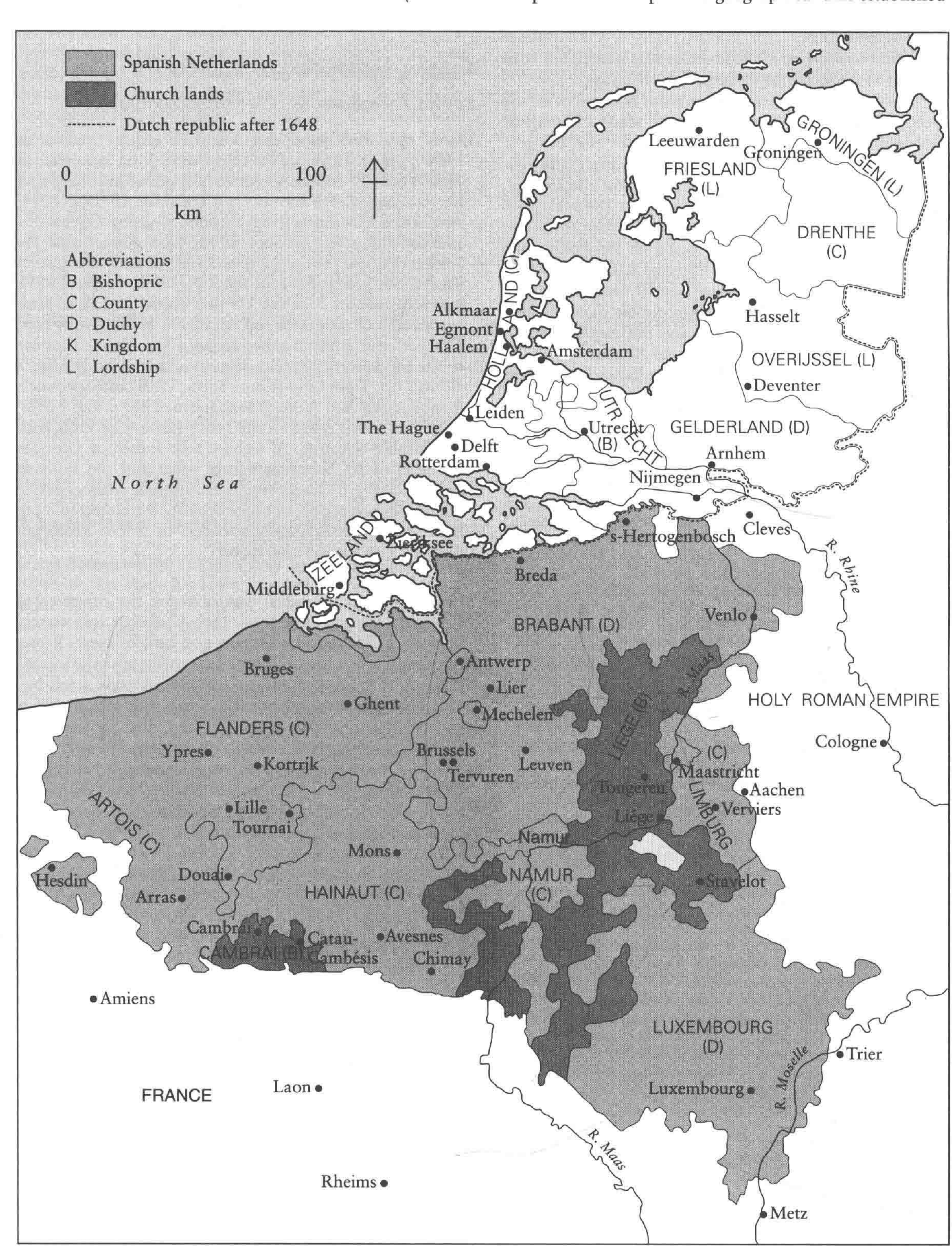
Lovin' Spoonful. American folk-rock group. Formed in New York in 1965, its members were John Sebastian (*b* New York, 17 March 1944; vocals, guitar autoharp and harmonica), Zal Yanovsky (*b* Toronto, 19 Dec 1944; vocals and lead guitar), Steve Boone (*b* Camp Lejeune, nr Jacksonville, NC, 23 Sept 1943; bass guitar) and Joe Butler (*b* New York, 19 Jan 1943; drums. Their first single, *Do you believe in magic?* (Kama Sutra, 1965), reached number 9 in the US pop chart, and their later successes included three top ten hits in 1966 (*Daydream*, *Did you ever have to make up your mind?* and *Summer in the City*) along with the soundtracks to Woody Allen's *What's Up, Tiger Lily?* (Kama Sutra, 1966) and Coppola's *You're a Big Boy Now* (Kama Sutra, 1967). The Lovin' Spoonful's style blended the noisy passion of rock with the affable sincerity of urban folk music, a contrast exemplified by Sebastian's soft voice and the raucous guitar playing of Yanovsky. Most of their work is gentle and good-humoured, at times evoking the sound of a jug band. After the group disbanded in 1968, Sebastian pursued a successful solo career.

KEN TUCKER

Low Countries. An area that includes the present-day Kingdom of the Netherlands (familiarly but imprecisely known as 'Holland'), Belgium and Luxembourg. These countries have a long history of changing boundaries and political organization. The term 'Netherlands' itself has also changed meaning several times. Initially it was a general geographical name covering the Netherlands, Belgium, Luxembourg and some northern parts of France; after about the mid-15th century it became increasingly a politico-dynastic designation which referred to the northern domains of the Duke of Burgundy.

Only after the mid-16th century did the word 'Netherlands' appear in official documents. Stronger links were forged and there was a greater unity between the various provinces under the rule of the dukes of Burgundy. During the reign of Emperor Charles V this tendency towards centralization was continued and, except for the prince-bishopric of Liège, which maintained its independence until 1794, all parts of the present Kingdom of the Netherlands, Belgium, Luxembourg and even areas of northern France (French Flanders with Arras, Hesdin, Douai and Lille and parts of southern Hainaut with the cities of Cambrai and Avesnes), the sizes of which varied according to the prevailing political climate, were united under the jurisdiction of a single prince in 1543. This political unity was disrupted during the religious upheavals and their aftermath towards the end of the 16th century and culminated in the Union of Utrecht (1579); the northern provinces united in 1588 to form the 'Republic of the Seven United Provinces' and for a long time they were governed by a Stadtholder or hereditary Stadtholder from the House of Orange-Nassau. Meanwhile the southern provinces, the so-called 'Spanish' and

from 1714 the 'Austrian' Netherlands remained under Habsburg rule. After the French Revolution and the ensuing occupation of both the Republic of the Seven United Provinces and the Austrian Netherlands (1794–1813), the 'United Kingdom of the Netherlands', was created in 1815: under that arrangement the Netherlands, with the exception of a few parts of northern France, comprised the old politico-geographical unit established



1. Map of the Low Countries, c1648

by Charles V. This political union was also dissolved in 1830 and it was divided into the two present states: the kingdoms of Belgium and the Netherlands.

Because of their cultural and, in part, political unity, it is proper to combine in one article the history of the musical developments until 1600 which occurred in the territories of these two states. During the era of the United Kingdom of the Netherlands (1815–30), which regarded itself in a Romantic nationalist sense as the heir to a general cultural legacy of the late Middle Ages and the Renaissance, the musical golden age of the area from about 1430 to the close of the 16th century was felt to be typically 'Netherlandish'. A scholarly basis for that view was argued in the essays by Kiesewetter and Fétis which were submitted as entries in the open competition of the Koninklijk Nederlandsch Instituut van Wetenschappen, Letterkunde en Schoone Kunsten. Even after the collapse of the United Kingdom of the Netherlands the period continued to be called (by Ambros, among others) the 'Age of the Netherlanders'. Attempts made by modern research to label parts of the period or the period as a whole 'Burgundian', 'Flemish' or 'Franco-Flemish' emphasize too often only a partial aspect or fail to recognize the cultural unity and independence which was centred at that time in the Netherlands as a whole. Moreover, such attempts show the embarrassment of scholarship when faced with the conceptual interpretation of a variable national-geographical name.

It should be added that the name 'Holland' is misleading because it strictly applies to only one province of the Netherlands of that time (still in the Kingdom of the Netherlands). The English word 'Dutch' should be used only with reference to aspects of the present-day Kingdom of the Netherlands. The confusion is increased when it is realized that 15th- and 16th-century documents use 'Fiammingo', 'Belga' or 'Batavus' and similar terms as *pars pro toto* for 'Netherlander'.

I. Art music

1. NETHERLANDS TO 1600. The earliest evidence of the widespread cultivation of music in the Netherlands dates from the end of the Carolingian era. A planctus mourning the death of Charlemagne (*d* 814), supposedly by Colomban, abbot of St Truiden, has been regarded by older schools of research as the earliest evidence. The indigenous tradition of Gregorian chant is more fruitful; as in music theory, musicians from Liège led the way. Important composers of Office melodies include Bishop Stephen of Liège (*c*850–920), educated in the important music centres of Metz and Aachen, who composed three Offices. The antiphon *Magna vox laude sonora* from the Office of St Lambert remained in use as the 'hymn' of the prince-bishopric of Liège until the French Revolution. Office settings by composers at the abbey of St Laurent in Liège and at neighbouring St Truiden are also extant: an Office for St Maria Egyptiaca by Brother Joannes (a composer at St Laurent in Liège) and a night Office by Abbot Rodolfus of St Truiden (*d* 1138) survive. The sequences of the Office for the Festival of the Holy Sacrament (which had been celebrated since 1246 in Liège even before it had been generally recognized by the papacy) composed by Brother Joannes (not the above-mentioned) show a melodic inventiveness indebted to the corpus of sequence melodies currently in vogue.

The Netherlands was extremely important in the early development of liturgical drama. An Easter play originated under north-east French influences in the 12th century or the early 13th in Maastricht: the earliest surviving manuscript (*NL-DHk* 76.F.3) calls it the Dutch Easter Play of Maastricht. A 15th-century manuscript, a hymnary from Egmond (*DHk*), contains the text and music of this same drama originally performed by the monks at Egmond on Easter morning. The play, in seven scenes using 11 soloists, is among the most comprehensive of all Latin Easter plays; in addition it is the only one which incorporates the journey of the apostles to Emmaus (scene vi), which was normally an independent play. In Delft this particular drama, with many ornamentations and some secular additions, outlived the tradition of the Easter play, which died out at the end of the 15th century.

From the 12th century and especially from the 13th, a neumatic notation developed in the area around Maastricht between the Rhine, Maas and Moselle rivers, which was influenced by developments at Aachen, Liège and Cologne. Although it owed much to Germanic and Messine notations, its distinctive character was maintained and through the travels of ecclesiastics it became very widespread and is found even in Finland.

The obvious middle position of the Netherlands between French and Germanic influences can be seen in the secular monophony of the Limburg epic poet Hendrik van Veldeke, who was closely associated with the group of trouvères at the court of Marie, Countess of Champagne. His creative writing comprises the legends of Aeneas and St Servatius and many poems. From a literary point of view he seems to have stood at the beginning of the romance phase of German Minnesang: both the form and melody of his songs show strong French influence. The art of the trouvères in the 13th and 14th centuries spread chiefly through the southern Netherlands, and in this process the neighbouring area of Artois, which was extremely important for the courtly lyric, played a significant role. Jeux-partis, pastourelles and courtly songs, which became popular at the larger and smaller courts in Hainaut, Flanders, Brabant and Cambrésis, reflect this southern influence both in their literary and musical components. The most important representatives of this courtly art-form (though not all of Netherlandish origin) include Conon de Béthune, Gillebert de Berneville, Jacques de Cysoing, Jocelin de Bruges, Mahieu de Gant, Pierre le Borgne, Henri III (Duc de Brabant), Adenez, Erart and Gontier de Soignies.

The Liedgesang, which used Netherlandish texts, is frequently documented both in the northern and southern Netherlands. The corpus of songs surviving from this period can in no way correspond to the original number. The earliest source is the famous and comprehensive Gruuthuse Manuscript from the second half of the 14th century, in which a melody is appended to 147 Middle Netherlandic poems, and eight melodies are given for the allegorical poem at the end of the manuscript; the five-line notation, which is also found in several other contemporary manuscripts, represents an indigenous notation of Flanders.

The leading position of Liège and its surrounding area in music theory is undisputed; the various abbeys of the

bishopric were involved from the 10th century and produced important works from the 11th century until the early 14th (e.g. the progressive treatises of Aribo, of Bavarian extraction, and of Johannes Cotto, Coussemaker's Anonymus 9, Rodolfus of St Truiden, the putative anonymous compiler of the *Quaestiones in musica* and Magister Lambertus). This activity in music theory reached a climax with the writings of Jacobus of Liège (*c*1260–*c*1330), whose massive, encyclopedic *Speculum musice* (which had incorrectly been attributed to Johannes de Muris) summarizes the polarity of speculative and empirical musical thought dominant at that time. Franco de Colonia, an important Netherlandish medieval theorist whose name appears between 1215 and 1224 in the records of St Servatius, Maastricht, is probably the same person as Franco of Cologne, the mensural theorist who taught in Paris.

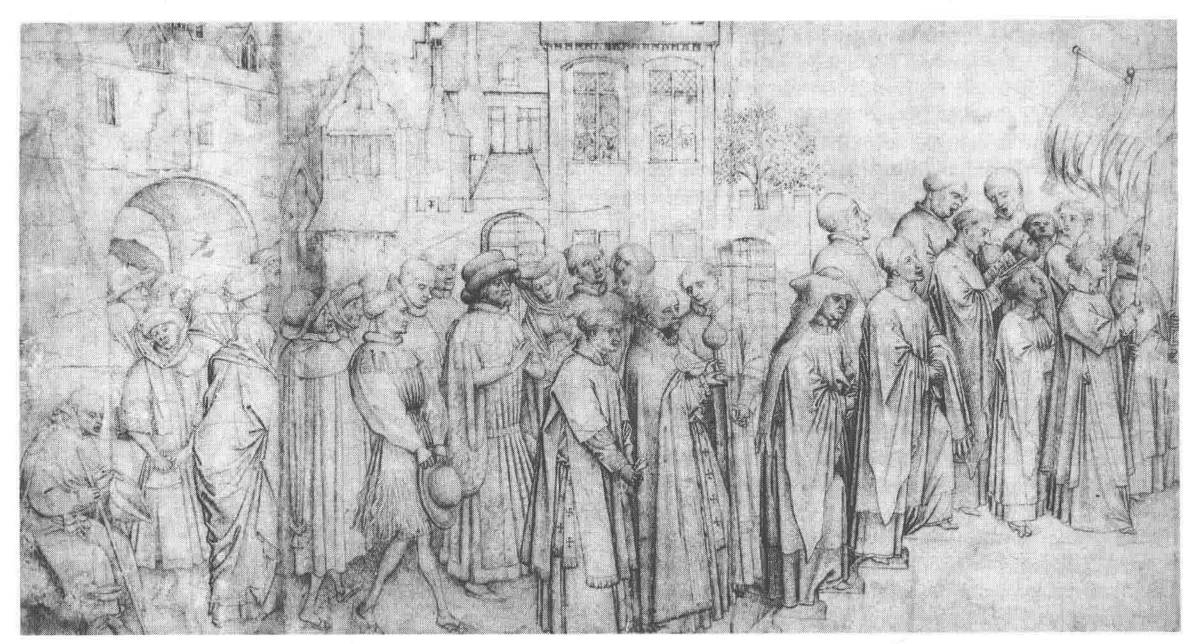
The small amount of polyphony surviving from the Ars Nova period which can be shown to be of Netherlandish origin does not correspond with the extensive cultivation of sacred and secular polyphony of which there is evidence. The number of works by local composers in a manuscript from the end of the Ars Antiqua (now in *I-Tr* vari 42, but possibly originating in the abbey of St Jacques in Liège) is uncertain. It is more certain, however, that an early 14th-century polyphonic setting of the Ordinary, the so-called TOURNAI MASS, is of Netherlandish origin despite the existence of concordances in Spanish, southern French and Italian sources.

The polyphonic works with Netherlandish texts in several manuscripts of Prague University Library (*CZ-Pu* XI.E.9) and in the Strasbourg manuscript *F-Sm* 222.C.22 (now lost) have been proved to be Netherlandish reshapings of originally French works. A three-part ballade in Netherlandish in the Reina Manuscript (*F-Pn* n.a.fr.6771) is found between Italian and French works: written in motet style, it gives a vivid picture of a Netherlandish fish market. It presumably dates from the 14th century and may have originated on the coast of northern Flanders or Zeeland. Another manuscript, in Leiden (*NL-Lu* BPL 2720), is probably from the first decades of the 15th century but may contain works dating from the end of the 14th century from the area of the province of Zeeland and perhaps even from Dordrecht; two composers, Martinus Fabri and Hugo Boy Monachus, are named. Its small repertory includes Latin, French and Netherlandish songs in ballade, rondeau and motet form. These short works, rooted in popular culture, do not seem to be on a par with those of international stature, yet they provide a more complete picture of the everyday cultivation of music in the Netherlands. Two manuscripts from Leiden (*Lu* BPL 2512, LTK 342A) and one detailed manuscript from Utrecht (*Uu* 6 E 37) have become the objects of scholarly attention; the existence of polyphonic Netherlandish songs alongside similar ones in French and Italian leaves no doubt that the Utrecht manuscript is of Netherlandish origin. The extensive repertory of Netherlandish manuscripts has only been described; the music itself awaits evaluation.

The picture of musical life in the Netherlands during the Middle Ages is extensively described in numerous literary documents which reveal an intense preoccupation with the various forms of music-making. The organization of music chapels in churches, cathedrals, monasteries, abbeys and fraternities (e.g. the Marian Brotherhood at 's-Hertogenbosch, which played a decisive part in the history of Netherlandish music from the early 14th century), the recruitment of choirboys (Maastricht and Liège) at a comparatively early date, information about music instruction, the role of processional music, the employment of town musicians, the purchase of instruments and music books, the appearances of jongleurs and other itinerant musicians, all attest the inherent part which music played in daily court, religious and urban social life.

The dissemination throughout Europe of Netherlandish musicians as early as the 14th century is a remarkable phenomenon awaiting systematic study. The great emigration of Netherlandish musicians in the 15th and 16th centuries seems to have had its origins, or perhaps its counterpart, in the 14th century. Thus during the Ars Nova the court of Aragon had already attracted several singers from the Netherlands, and minstrels were sent from Spain to Flanders for their musical education; even the popes, both during their exile in Avignon and after they had returned to Rome, had Netherlandish musicians in their services, as did the dukes of Burgundy in the 14th century. By the end of the 14th century this propagation had become so advanced (the most remarkable axis was Liège to Italy, especially Rome) that it can be identified as a significant phenomenon of cultural history which later became even more intensive. Even if no satisfactory explanation can be found for the golden age of Netherlandish music (which had begun in the 14th century) its prime cause may certainly have been the emphasis and value placed on instruction in music theory.

Johannes Ciconia is by far the most important representative of Netherlandish composers of polyphonic music in the late 14th and early 15th centuries. He was born in Liège and had moved to Italy by 1393, the date of his lament on the death of Francesco de Carrara. He was employed from 1400 in Padua, and in numerous works for state occasions praised the city and its rulers; he exerted a decisive influence on his musical contemporaries both in the Netherlands and in Italy. His works show elements of the French Ars Nova combined with those of the waning Italian trecento; he revived the fading interest in the madrigal, but above all devoted himself to the popular form of the ballata, in which two upper voices tend towards a concept of harmonic sonority despite the vocal intensity of the other parts. Ciconia wrote almost equally often for three and four voices in his polytextual motets. In some of his motets he imitated the caccia type, but this canonic rigidity soon relaxed into free imitation, which set the pattern for the motet form of the ensuing period. The varied character and polytextuality of the upper voices occasionally make way for the new ideal of assimilation; the tenor, divested of its cantus firmus character and transformed into a free contrapuntally and artistically developed harmony line, became especially prominent in his later motets. He occasionally retained isorhythmic technique as a remnant of the French tradition. His settings of parts of the Ordinary are somewhat less important than his motets and are all settings of the Gloria and the Credo, which sometimes appear to be linked by isorhythmic technique, head-motifs or a common tenor; in some sections the motifs of the three melodically equal voices are linked. Thus Ciconia anticipated to some extent the development of the 15th-century Netherlandish cyclic mass and the momentous



2. Religious procession in Flanders: drawing by a follower of Rogier van der Weyden, c1460 (British Museum, London)

and fundamental change to homogeneous choral polyphony. The tradition of his works, in which the synthesis of French Ars Nova with the trecento is realized, shows him as the central composer of the late 14th and early 15th centuries; the term 'Epoch Ciconia' thus honours him as the chief exponent of this new development.

A new and radical development occurred about 1430; it was recognized as such by contemporaries (e.g. Martin le Franc in his poem *Le champion des dames*) as early as 1440. Tinctoris remarked on this fundamental change in the introduction to his *Ars contrapuncti* (1477), calling it the beginning of an 'Ars Nova'. He wrote that, according to connoisseurs, the only music worth listening to was that of the last 40 years. Du Fay stands at the centre of these musical innovations and at the beginning of the period which has become known as the 'Age of the Netherlanders'. He took as his starting-point the legacy of the 14th-century French Ars Nova, of his teacher Richard Loqueville and of his friend Nicolas Grenon; during his creative period, which spanned almost half a century, he synthesized the achievements of the Ciconian epoch and the English composers active on the Continent (especially Dunstaple), developing them further and interpreting them anew. The musical style developed by Du Fay and continued, transformed and expanded by his compatriots became part of a generally accepted musical language, and the steady emigration of musicians from the north ensured its rapid and broad diffusion throughout Europe. While in the service both of popes and of Italian princes Du Fay had the opportunity to come to terms with the distinctive Italian musical idioms. Throughout the period of migration of Netherlandish musicians up to the time of Lassus and Monte this confrontation with the south continually provided stimulus. The result of his versatility in serving both sacred and secular institutions was a correspondingly varied oeuvre ranging from simple sacred songs to tenor masses on a grand scale, from tasteful courtly chansons to splendid state motets.

Du Fay's most important innovation was the reformulation of the legacy of the isorhythmic motet from the Ciconian epoch. The mathematical rigidity of the tenor line of the isorhythmic motet is gradually relaxed in Du Fay's motets and the contratenor sinks once and for all below the tenor which simultaneously assumes the function of an axis. The new sense of harmony, which had come about as an adaptation of FAUXBOURDON that involved a transformation of an English polyphonic style, now permitted this 'contratenor bassus' to become a harmonic supporting voice. The character of the contratenor thus became more like that of the upper pair of voices, which moved as soprano and alto separated by the interval of a 5th. In Du Fay's later work the vocal nature of the tenor, which was formerly in long note values, became much more like that of the other parts, although polytextuality was retained as a traditional feature.

In liturgical music such as the hymn and *Magnificat* the ornamented cantus firmus is doubled in the discant at the interval of a 4th and a free tenor is added which transforms the parallel 4ths into 6-3 chords. To this new full sound were added the forms and flourishes of the type of melody which was fashioned principally by Du Fay, with the animated 3/4 rhythm that pervades all branches of his work. The genre of the song motet, used in private devotions, belongs in a special tradition which continued long after Du Fay's death.

The characteristic features of Du Fay's tenor motets set the pattern for the 15th-century motet and influenced polyphonic settings of the Ordinary, which can be considered the central form of 15th-century Netherlandish music. The striving towards musical unity in individual Ordinary sections, already noticeable in the Ciconian epoch, was largely realized in Du Fay's contribution to the mass. A borrowed tenor, either sacred or secular, was used as a link between the individual sections; in addition, the same introductory motif could be used as a kind of motto. The relative modernity of the tenor mass can be

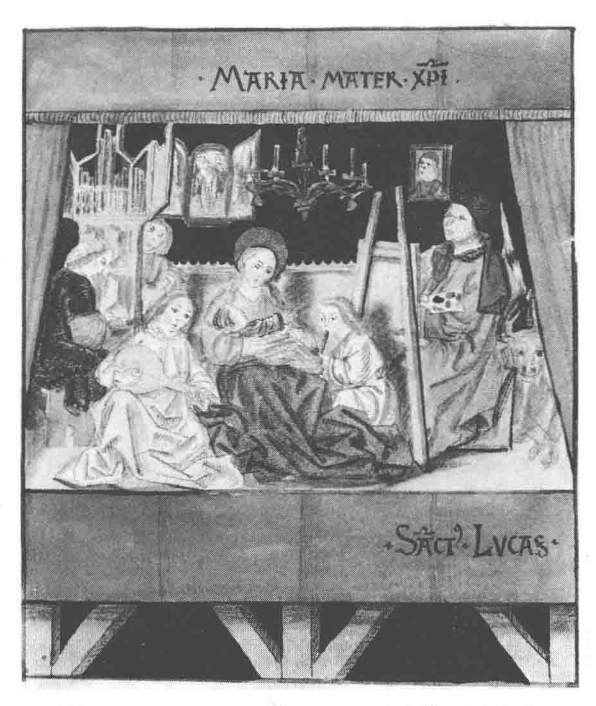
seen in the great variety in construction of the tenor: this includes the adoption of melodies from plainchant, folksong or chanson; treatment of the melody as an ostinato in long note values; and the melodic influence of the tenor on the voices that accompany it.

Apart from the innovations made in the motet (and, related to this, in the mass), the chanson as a form retained a certain independence in Du Fay's work. A three-part texture was still the norm, in accordance with the generally more conservative approach to the chanson; the discantus was the most prominent part, and all Du Fay's earliest chansons were written in perfect time (though later examples in imperfect time also appeared). Serving both for special occasions and for more informal music-making, Du Fay's chansons show in their polyphonic organization an increased interest in imitation and a songlike character. The chansons of Binchois, who was mainly active at the Burgundian court and chiefly concerned with this genre, were of decisive importance for the next generation; they are characterized by broadly flowing melodies, clear and energetic rhythms, a cantabile songlike arrangement of the superius with the contratenor functioning as a harmonizing part, and a predominance of imitation with an unmistakable tendency towards blending individual sections: these all became characteristic features of the chanson in the following period.

Although Du Fay and Binchois were the chief exponents of the musical golden age in the Netherlands, lesser masters such as Johannes de Lymburgia, Johannes Brassart and Hugo and Arnold de Lantins added depth to the pattern of stylistic developments in many individual ways. In addition their careers elucidate in detail the international validity of the early Netherlandish style.

The main achievement of the generation of Netherlandish musicians from about 1460 to 1490 did not lie as much in the creation of a fundamentally different style nor in the development of new forms as in the extension and consolidation of the achievements of the Du Fay era in the three main genres, mass, motet and chanson. This is most impressively exemplified in the work of the chief representative of that generation, the Franco-Flemish composer Jean de Ockeghem, who probably came to maturity under the influence of Binchois. Settings of the Ordinary were his main interest; the chanson and especially the motet were subsidiary genres. He was considered unequalled in France during his lifetime, overshadowing his contemporaries, Johannes Regis, Antoine Busnoys, Hayne van Ghizeghem, Robert Morton, Firminus Caron and Jacobus Barbireau. Just as the achievements of Josquin and Willaert were later codified by Glarean and Zarlino respectively as classical, so too were those of Ockeghem in the work of Tinctoris.

Ockeghem stands in a strange half-light in the musical histories of the 19th and early 20th centuries, where his contrapuntal artifices are considered the most characteristic feature of his art. Modern scholarship has concluded that such intentional complications are of only peripheral importance, yet earlier opinions persist even in recent musicological textbooks. This disproportionate emphasis on his contrapuntal skill may be the result of the difficulty in describing the essential characteristics of his style. In any case, the artifices of this epoch (enigmatic notation for all kinds of canonic forms and the refinement of mensural theory) offer impressive proof of the astonishing



3. Tableau vivant representing the Virgin and Child with St Luke, with musicians playing organ, pipe and lute: miniature from a Flemish manuscript describing the wedding ceremonies of Philip the Fair and Junna of Castile, 1496 (D-Bkk 78.D.5, f.59r)

technical skill in counterpoint of which composers were capable.

The tendency already prefigured in the previous generation towards through-vocalization ('Dutch imitation') of the whole texture was developed further: in the four-part compositional structure of one of Ockeghem's masses, for example, each individual part has been conceived with equal contrapuntal attention; the borrowed tenor frequently loses its rhythmic individuality and is assimilated into the vocal texture of the accompanying parts; and the active implementation of refined mensural theory contributes to the highly differentiated rhythm of each individual part. Long melismatic phrases abound, avoiding all metrical breaks or other stopping-points, and, in the words of Tinctoris, the codifier of Ockeghem's art, 'varietas' is of the utmost importance; symmetry in phrase or sub-section seems therefore to have been avoided, and a sense of continuous movement is achieved.

Alongside Ockeghem's ten masses, his surviving motets, at least as far as numbers are concerned, are quite modest, a phenomenon which, moreover, is symptomatic for the period as a whole; the motet was of considerable importance only in the work of Regis. As a rule the tenor motet was in five parts, and because it belonged within the tradition of the early isorhythmic motet, it became the festival music *par excellence* for high church and state occasions.

In the period from about 1480 to 1520, the musical influence of the Netherlands spread throughout Europe in a most impressive way; the highly talented groups of musicians in churches, at courts and above all in cathedrals caused the reputation of the Netherlands as the 'Conservatory of Europe' to spread to even the most distant courts and cathedrals of the Continent. The recruitment

instructions contained in court and church documents in Spain, England, France, the whole Empire and above all in Italy confirm that the authorities wanted Netherlandish singers, composers and musical directors. Josquin, Obrecht, Isaac, Pierre de La Rue, Alexander Agricola, Weerbeke, Brumel, Compère and Antoine de Févin represent a body of musicians almost unparalleled in the history of music when one considers the greatness of their legacy together with the uniformity of their background.

The migration of Netherlandish musicians to Italy seems to have reached a climax during this period; the greatness of Netherlandish music would have been inconceivable without the stimulus of the southern European music and intellect. This is demonstrated most effectively in the work of Josquin, the leading composer of this generation. Probably brought up on the waning contrapuntal technique of Ockeghem, he was associated with the Milanese court from the early 1480s. It was there that his meteoric career in the service of the Sforza family, the popes and the Este family brought him into contact with the ideals of the Italian high Renaissance and with the indigenous musical forms of that country. His reputation for both wit and moodiness allowed him to take great liberties with his employers, and in his later years, when richly endowed with benefices, he could be certain of the princes' solicitous concern for his welfare. No other Renaissance composer made such a deep impression on the theoretical writings and music of the ensuing period. Modern scholarship, fully aware of his importance, has not only named the period after him, but sometimes even refers to the following years as the 'post-Josquin' period. His reputation, which had already attained legendary proportions before his death, must have brought him a vast number of pupils, but this remains an unsubstantiated theory.

In the same way that Josquin's career and reputation were international, his work, too, may be divided into distinct styles and genres of composition. Alongside the traditional species of Netherlandish music, such as the mass, motet and chanson, he also used indigenous Italian forms such as the frottola. It was probably his masses (about 20) that established his reputation with his contemporaries and with posterity; they demonstrate the whole stylistic diversity of this genre. Besides a fairly large number of cantus firmus masses, whose basic melody is taken from plainchant, folksong, chanson or solmization themes and whose melodic material sometimes permeates the texture of the accompanying parts, he wrote masses in which canonic or proportional part-writing is prescribed for parts or for the whole. The systematic imitation of the parts seems to reach its climax in his late works (e.g. the tenor *Missa 'Pange lingua'*); this was an important development, for pervading imitation became the characteristic formal element in the compositions of the following generation.

The motet returned impressively to the fore in Josquin's work. The motets (about 120, some 30 of which are of doubtful authenticity) exhibit a versatility of technique similar to that of the masses: alongside purely chordal motets, which may have been influenced by Italian musical ideals, there are tenor motets with pervading imitation in the accompanying parts and psalm settings not based on a cantus firmus. Perhaps the most important characteristic feature of Josquin's motet style, however, is that the cantus firmus is no longer a *fundamentum relationis*; instead the text and its syntactic coherence became fundamental. He attempted to elucidate the meaning of the text by varying the style of the setting, using homophonic-declamatory blocks or longer sections interwoven with imitative or canonic techniques, contrasting voice pairs, and varying the number of voices. The ideals of Italian humanism undoubtedly influenced the new relationship between the composer and the text, which in turn led to the application of new stylistic methods to reflect both the content and emotion of the text (e.g. word-painting and chromaticism). From a historical point of view this new concern with the text may have been the most important innovation in the Netherlandish music of the 15th and 16th centuries, for its most extreme result was the Baroque recitative, and thus the development of opera. In Josquin's secular works there is a similar gradual loosening of traditional forms and constructivism in favour of a musical style centring on the text and the emotions it conveys.

Josquin's contemporaries, Pierre de La Rue and Jacob Obrecht, clearly directed their main creative efforts to settings of the Ordinary. In some 30 masses, which became quite widely known, La Rue developed an impressive technique in varying individual motifs strongly reminiscent of Ockeghem's rhythmically varied repetition technique. On the whole the spirit of the Ockeghem era with its contrapuntal virtuosity seems to reappear in La Rue's works, which abound in canons and other devices. Even if the existence of humanistic tendencies, as emphasized above in Josquin's work, cannot be completely denied in that of La Rue, it must nevertheless be said that La Rue did not achieve the same results in adopting this approach.

If considered from the point of view of progress, Obrecht's works would seem to be less fruitful. His work is best regarded as the climax and, simultaneously, as the end of a line of development, where earlier trends are finally exhausted. Like Ockeghem's, Obrecht's masses are the most impressive part of his output; the grand scale of his tenor masses is evidence of his superior ability. But it is significant that with Obrecht the polyphonic song in Netherlandish reappears; that genre became much more popular in the next generation.

The international career of the Flemish composer Isaac is reflected in his extensive corpus of compositions. Emphasis is always justifiably placed on his ability to familiarize himself with the indigenous musical forms of the places in which he lived (e.g. the frottolas he may have composed during his long sojourn at the Florentine court of Lorenzo il Magnifico). Isaac, with his tenor songs on German texts, was the first great Netherlandish composer of the group who made the German polyphonic song almost level with other types of vernacular composition like the chanson, the madrigal and their predecessors. His universally familiar tenor song *Innsbruck, ich muss dich lassen* contributed vastly to his posthumous fame (not least because of the popularity of its Protestant contrafactum); and yet, there is no thorough and comprehensive evaluation of his work. The so-called *Choralis constantinus*, Isaac's work of massive proportions setting the most important melodies of the Mass Proper and completed by his pupil Senfl, is a work of uniform cyclic design and of comparable size to the *Magnus liber* of Leoninus and Perotinus.

The next generation of musicians, among whom the leading figures were Gombert, Clemens non Papa and Thomas Crecquillon, were primarily active in the Netherlands either at the Habsburg courts or in cathedrals and churches. A second group, distinctive in their musical style, were the travellers to Italy headed by Willaert and somewhat later by Cipriano de Rore. The large number of greater and lesser masters belonging to the first 'northern' group include Pierre de Manchicourt, Nicolas Payen, Cornelius Canis, Benedictus Appenzeller, Josquin Baston, Eustachius Barbion, Jean Courtois, Johannes Lupi, Lupus Hellinck and the somewhat older Jean Richafort.

This 'northern' group seems to have adopted one aspect in particular of Josquin's work – imitation. This can be seen most clearly in the work of Gombert, music director at the court of Charles V and possibly a pupil of Josquin. The characteristic features of Josquin's style were abandoned, and pervading imitation, formerly only one of many stylistic features and a development which Riemann attributed to Ockeghem, became the chief principle of construction instead; the melodic lines suggest a purely linear conception. This style permeates to almost the same extent all the main genres of this generation's vocal music (the mass, motet, chanson and polyphonic song in the vernacular), if incidental connections with such styles as the Parisian chanson are not sought. Gombert's output, with approximately 160 motets, testifies to the increased interest after Josquin's generation in the motet, which is certainly the highpoint of Gombert's work and of that of his contemporaries. Polyphonic settings of the Ordinary were almost all composed using the parody technique, which later extended to other forms such as the *Magnificat*. In spite of many individual features there is a fundamental style common to the work of the other members of the northern group. The strict adherence to the principle of pervading imitation in all forms did much to bring about their stylistic uniformity, which makes it difficult to identify confidently the form of a given work.

More than anyone else at that time, Clemens non Papa was able to retain a certain degree of independence in his highly striking and personal style. When compared with the broadly flowing melodic technique of his motets with a slightly emphasized superius, the often witty, folksong-like and even cunning melodies of his chansons and polyphonic Netherlandish songs present a richly shaded picture of domestic and religious musical life. His polyphonic settings of the SOUTERLIEDEKENS which are rhymed psalms with associated melodies, are particularly important.

In the 1540s new patterns appeared in these composers' later works; broad phrases rich in melismas formerly in vogue gradually disappeared and compositions began to be dominated by a type of motif characterized by the



4. Margaret of Austria (Regent of the Netherlands 1507–15 and 1518–30) with Emperor Maximilian I (centre), her nephew Archduke Charles (later Charles V) and his sisters, members of the clergy and nobility and commoners: miniature from the 'Manuscripts of Margaret of Austria', before 1519 (B-MEa HH Mélanges 1, f.1v)

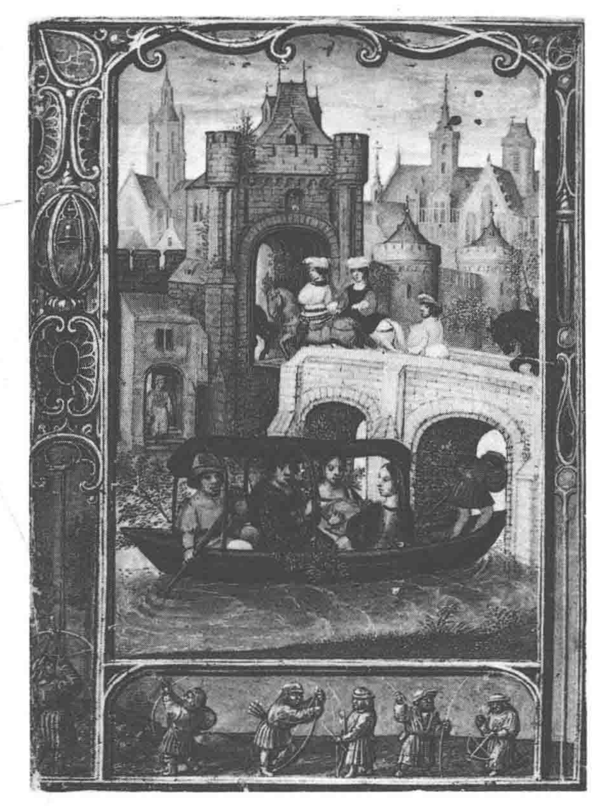
repetition of notes and by a declamation style reflecting the accent of the words. The formerly linear bass became a harmonic foundation to the five-voice texture, whose sound was characterized by a warmth absent in the works composed at the peak of Gombert's classical pervasive imitative style. This re-orientation may be traced back largely to Italian influences, particularly those which were furthered by a lively cultural exchange and the prolific activity of music printers in Italy and the Netherlands.

Willaert and many other Netherlanders had settled in Italy by the 1520s; in 1527, after serving the Este court, he was appointed *maestro di cappella* at S Marco, Venice. Through his works and personality, which attracted a great number of influential pupils, primarily Italians, he exerted a decisive influence on the cross-fertilization of Netherlandish and Italian music unlike almost any other composer before him. With other Netherlanders he contributed to the birth of the madrigal, which was rooted in typically Italian social culture. In place of the indigenous frottola, the Netherlandish contrapuntal style of composition probably set the pattern for the early phase of the madrigal, which was used as a collective heading for the sonnet, canzona and *strambotto*. Enriched by such Netherlandish composers as Arcadelt, Berchem, Jan Nasco and Jhan Gero as well as by Willaert and Rore, the madrigal attained greater importance because it served as an experimental genre for chromatic style and textual interpretation, whose results in turn extended to other genres.

In addition Willaert merits special attention because of his contribution to the development of the polychoral style. Probably based on the tendency towards the richness of sound rooted in Italian music, Willaert's *salmi spezzati* appeared in 1550; instead of the eight-part composition being divided into upper and lower chorus, as was sometimes the case in Josquin's era, the two four-part choruses are contrasted with each other in dialogue. The architectonic conditions in S Marco made this division practical. The principle progressed from bi-choral to polychoral compositions with the addition of instrumental choruses and foreshadowed the typical Baroque concerto form in the compositions of Willaert's Italian pupils and successors, including Andrea Gabrieli. Even if Willaert may not be regarded as the inventor of *cori spezzati*, his contribution to its development and revival was decisive.

The high quality of music and language permeating Willaert's compositions is also evident in those of his pupil Cipriano de Rore, who expressed his aesthetic convictions in a most remarkable way in the emotional musical idiom of his madrigals. Interpretation of text and expression of emotion are here essential characteristics, and were adopted by the next and last great generation of Netherlandish composers.

The hegemony of the Netherlands was shaken soon after the mid-16th century. A steady stream of Netherlanders was still pouring abroad; the chapels of the Austrian and Spanish Habsburgs were led by Netherlanders well into the 17th century, and in the more remote parts of the German Empire court institutions still showed a preference for these well-trained men. Netherlandish music became internationally known through the Netherlandish printing houses of Susato, Waelrant and Phalèse; similarly Italian, French and especially German publishers contributed to the general dissemination of works by Netherlandish composers by publishing those that had been written abroad. The efforts of the Netherlandish composers began to be rivalled by Italian, Spanish, French, English and German composers. Various reasons have been given for the gradual waning of the golden age of Netherlandish music: the religious wars with their political consequences which increasingly affected the Netherlands after the mid-16th century; the resulting decline of economic affluence; and the lowering of standards in musical training in the home country. These may all contribute to an understanding of the phenomenon, but do not provide a conclusive explanation.



5. Singer with musicians playing the lute and recorder, possibly performing a chanson: miniature attributed to Simon Bening from a Flemish Book of Hours (the Golf Book), c1540 (GB-Lbl Add. 24098, f.22v)

The last Netherlandish composers historically recognized as being of truly European stature are Lassus and Monte. Along with Isaac, Lassus was probably the most versatile Netherlandish composer of the 16th century. He composed in virtually every form of every country and in every musical dialect, whether *villanesche*, chromatic madrigals, French chansons, state motets, parody masses or German polyphonic songs. After a period of travel in Italy he returned to the Netherlands in the mid-1550s. His first collection of motets (1556) comprehensively reveals the impression that Italian idioms made on him. The tendencies initiated in the later works of the northern composers of the previous generation are simultaneously crowned and surpassed. During Lassus's time in the Netherlands the term 'musica reservata' was in use (*see* MUSICA RESERVATA (i)). This term has been linked with various aspects of music of the period on the basis of different, partly contradictory, contemporary definitions. Through one such definition *musica reservata* was long



6. Wedding feast of the painter Joris Hoefnagel: painting by Frans Pourbus (i), 1571 (Musées Royaux des Beaux-Arts, Brussels); the wedding couple are shown dancing to the accompaniment of two lutes (one played by the artist) and a spinet

associated with the frequent musical interpretation of individual words and of the text as a whole which occurs in Lassus's works. In fact, this is a chief stylistic feature of the works of the late Netherlanders, particularly Giaches de Wert. In the works of Lassus and of the prolific madrigal composer Monte, the emotional content of the text becomes the *primum mobile* and the emotionalism or symbolism of individual words is frequently interpreted in the music. Lassus's style seems to create a new psychological relationship between the composer and the listener, which is quite new and independent in comparison with Gombert's esoteric principle of pervading imitation. While a standard, uniform sacred style was being codified among Palestrina's circle in Rome under the influence of the Council of Trent, there is in Lassus's work a blending of motet-like contrapuntal elements with the pictorialism and emotionalism of the madrigal. Admittedly this does not exclude the occasional implementation of traditional techniques, such as the use of cantus firmus, ostinato and similar devices; rather, these are united with polychoral and chromatic techniques and with a chordal foundation which became an impressive synthesis of all available stylistic means.

The Netherlandish style of the mid-16th century was long retained at the Catholic Habsburg courts in Austria, and until Monte appeared there along with such composers as Jean Guyot, Christian Hollander, Jacobus Vaet, Johannes de Cleve, Jacob Regnart and Alexander Utendal, the 'northern' tradition had continued to develop with relative independence. Carl Luython and Lambert de Sayve were the last representatives of this late stage of Netherlandish polyphony. The court chapel of Charles V was dissolved on his abdication in 1556–7 and his successor Philip II resided in Spain; thus the most important concentration of musicians up to that time left the Netherlands. The cultivation of music at the courts of the Habsburg Stadtholders in the Netherlands was no longer as important as it had been before 1550. Composers active in the Netherlands, all of minor importance, included Geert van Turnhout, Andreas Pevernage, Séverin Cornet and Cornelis Verdonck. After a short period of activity in the Netherlands, Joannes Tollius emigrated to Italy, where he distinguished himself as a progressive and individualistic although minor composer of madrigals which had some influence on Monteverdi.

After 1550 the Netherlanders were not the only creators of an internationally valid musical style as they had been in the eras of Ockeghem and Josquin. Only one more Netherlandish musician made a significant contribution to the history of music.

2. NORTHERN NETHERLANDS, 1600–1830. The beginning of this period is dominated by Sweelinck. Even his contemporaries knew of his superior ability as a composer and a teacher. He was born into a family of musicians and by the time he was 12 he was appointed organist in the Oude Kerk in Amsterdam; he remained there until his death in 1621. His output is largely the result of his obligations to the church and the city, as well as to the bourgeois collegium musicum. At the centre of his vocal works is the polyphonic setting of the Genevan Psalter, which is strongly orientated towards the achievements of the late Netherlandish contrapuntal style. The *Cantiones sacrae* of 1619 are stylistically more advanced, using extensive chromaticism and keyboard accompaniment. Above all Sweelinck gained an international reputation with his keyboard compositions which had considerable influence outside the northern Netherlands, particularly among north German organists. The fantasias and toccatas, which were connected with developments

abroad (Venice, Spain and England), are particularly important. His skill in variation and improvisation was attested by contemporary audiences and recorded by his pupils, including the Netherlanders Anthoni and Sybrandus van Noordt, Henderick Speuy and Dirck Scholl.

Sweelinck's career demonstrates the basic elements of musical life in the Netherlands from the 17th century until the rise of public concerts in the late 18th century; music was cultivated chiefly under the auspices of the Calvinist church, the city authorities or in the numerous collegia musica. These existed in Amsterdam, Arnhem (1591), Deventer (1623), Utrecht (1631), Nijmegen (1632), Leiden, Leeuwarden, Groningen (1638), Rotterdam, The Hague, Middelburg, Zierikzee and Alkmaar; surviving documents provide insights into both social and specifically musical attitudes. Their importance extends far beyond the dilettantism usually associated with such groups, and they included musicians from the town churches who had been placed at their disposal by the city authorities. As early as the 17th century and increasingly in the 18th, these music institutions, supported by a wealthy bourgeoisie, enabled travelling foreign musicians to make public appearances, thus anticipating organized public concerts, which developed in the late 18th and early 19th centuries. As there was no productive cultivation of church music (for a while even the playing of the organ during divine services was forbidden) and no strong interest in music emanating from the courts, the work of the collegia musica was of great significance. In the 17th century their repertory consisted largely of polyphonic songs and madrigals and simple instrumental music, some of which was of local origin. The lutebook of the Leiden nobleman Thysius (*NL-Lu*) shows the high esteem for lute playing in bourgeois circles. Composers of the 17th century and early 18th, both native and foreign, included Matthias Mercker, Nicolas Vallet, Lotharius Zumbach von Koesveld, Hendrik Anders, Cornelis Padbrué, Marcus Teller, Benedictus a Sancto Josepho, Quirinus van Blankenburg, Servaas de Konink, Dirck Scholl, Carolus Hacquart, Elias Bronnemüller and Joan Albert Ban (this last particularly known for his capricious doctrine of composition). The *Pathodia sacra* of the statesman, author and musician Constantijn Huygens is an important example of Netherlandish monody. An official document provides special insight into the musical views held by the Leiden authorities: it states that organ recitals should be given before and after Sunday services and on weekdays to keep the people away from inns and taverns. The value that the authorities placed on public organ recitals in their town churches resulted in the construction of an almost incalculable number of organs, both in the Netherlands and abroad; these are among the finest of their time.

A form of musical culture peculiar to the Netherlands was the CARILLON, which still attracts the attention of foreign visitors. The immigrant brothers François and Pieter Hemony, by their accurate tuning of bells, brought the indigenous art of bellfounding to an unsurpassed peak. When the ill-humoured Charles Burney visited the country in 1772 outside the concert season, he stated that the only music to be heard was 'the jingling of bells and ducats'.

The musical theatre came into being relatively late, when the first opera house was founded in Amsterdam in 1680. Along with works from the international operatic repertory, local works in the vernacular by Hacquart, Schenk, Konink and Anders were performed during the last decades of the 17th century.

During the 18th century, even more than in the 17th, there was extensive immigration to the Netherlands of foreign musicians. Attracted by the unparalleled wealth which made the republic one of the leading European



7. Family group with lute and virginal: painting by Jan Miense Molenaer, mid-17th century (Rijksmuseum, Amsterdam)



8. Man playing the harpsichord with wife and child: painting by Gonzales Coques, Antwerp, mid-17th century

nations in the 17th century and to a certain extent in the 18th, they either settled there or included it on their concert tours. From then on, in accordance with the Netherlandish taste of 'bourgeois satisfait', foreign musical productions in the French or Italian vein became standard occurrences. Indigenous music, which had until then been widely cultivated, and the further development of the Netherlandish opera were abandoned. French, Italian and German opera troupes with an international repertory appeared with varying degrees of success in the large towns. Indigenous music yielded to a taste for virtuosity which was catered for in great abundance by the numerous travelling musicians. The collegia musica gradually became chiefly concert organizers.

A special branch of musical life, music publishing, developed with unprecedented vigour in the large western towns. Profiting from the commercial and technical experience of printing in general in the 17th century, music printing and publishing houses came to the fore, particularly during the last decade of the century. The list of Amsterdam music publishers who made the city a principal centre of music publishing up to the second half of the 18th century begins with the immigrant Huguenots Pierre Mortier and Estienne Roger. Any musician with a European or especially an Italian reputation had his compositions published in Amsterdam; if the composers themselves did not send their works to the press, in some very extreme cases the publishers went so far as to commission sailors to appropriate newly composed works in Italy (if necessary, illegally) and these then appeared in print as 'pirated' editions without the composers' permission. Foreigners especially seem to have found favourable conditions here for their business interests. In addition to Roger's successors, Le Cène, La Coste and Chareau, important publishers included G.F. Witvogel, the Hummel family, Joseph Schmitt, Arnoldus Olofsen, Covens and Markordt.

The organ yielded its important position in instrumental music. The country still had accomplished organists such as the Havinghas and Radekers, and J.W. Lustig and Jacob Potholt, yet during the first half of the 18th century the public had a taste for concertos and sonatas, especially of Italian origin. Of the Netherlandish composers of violin sonatas the most important are Albertus and J.F. Groneman, J. Nozeman and J.H. Klein. Moreover, Willem de Fesch achieved fame during his lifetime beyond the boundaries of his country and especially in England, his second homeland, as an excellent composer of both violin and flute sonatas, trios, a number of concerti grossi and ambitious violin concertos. The famous *Concerti armonici*, long misattributed to Pergolesi, were composed by the Dutch nobleman and diplomat Count Unico Wilhelm van Wassenaer. Most of his other works are lost, although three sonatas for treble recorder and thorough bass have come to light. The work of Pieter Hellendaal was more conservative and his concerti grossi still occupy a modest place in concert programmes. In the first half of the century the Netherlands produced many talented musicians such as Ernest Heinsius, the municipal organist of Arnhem, who also worked in the collegium musicum

there and composed several violin concertos. All these musicians are overshadowed as international figures by Pietro Locatelli. In his 24 caprices and 12 violin concertos op.3, which appeared in Amsterdam in 1733 under the title *L'arte del violino*, he revealed the latest method of violin playing, as he also probably did through his personal activity. The works of Locatelli, who remained in Amsterdam from 1729 until his death, set the pattern for the development of violin technique. His contemporary Conrad Hurlebusch, from Brunswick, also spent a large part of his life in Amsterdam, where he was most active as an organist and composer. Foreign musicians who lived for a time in the Netherlands until about the mid-18th century include Carlo Tessarini and Egidio Duni. A corollary to the predilection for violin virtuosity was the rising interest in the construction of string instruments, which had its origins in the 17th century.

The second half of the 18th century and the first decades of the 19th were characterized above all by the further development of public concerts. After various early attempts to expand Amsterdam musical life, a climax was reached with the opening by the Felix Meritis Society of a small concert hall (capacity 600) in their new building in Amsterdam in 1788. Because of its excellent acoustics this concert hall remained one of the finest in Europe for many decades. The music director was Joseph Schmitt (1734–91), formerly a German Cistercian monk, who brought great fame to the Felix Meritis concerts during the three years before his death. These concerts were the most important aspect of musical life in the Netherlands until they were replaced a century later by the Concertgebouw. Schmitt, known as the composer of a number of symphonies and chamber works (some of which were also attributed to Haydn), was the first of a line of conductors that included Ruloffs, Fodor, Bree, Verhulst and Kes and culminated in the golden age of music-making in Amsterdam with Willem Mengelberg.

A basic orchestra of 30 professional musicians was at Schmitt's disposal, occasionally supplemented by other musicians, even amateurs. Apart from the Felix Meritis Society, other concert organizations appeared such as the Eruditio Musica in 1796 under Karl Joseph Schmidt; its chief merit lay in the swift dissemination of Viennese Classical works, particularly those of Haydn and Mozart. Schmitt's successor in the Felix Meritis concerts was Bartholomeus Ruloffs, who, apart from composing a large number of instrumental works, attained fame through his operas in the vernacular. After his death in



9. Music-making in an Amsterdam home, with the trio sonata combination of flute, violin and bass viol: 'The Music Lovers' by Julius Quinkhard, 1755 (Rijksmuseum, Amsterdam)

1801 the directorship was taken over by Carolus Antonius Fodor until 1830.

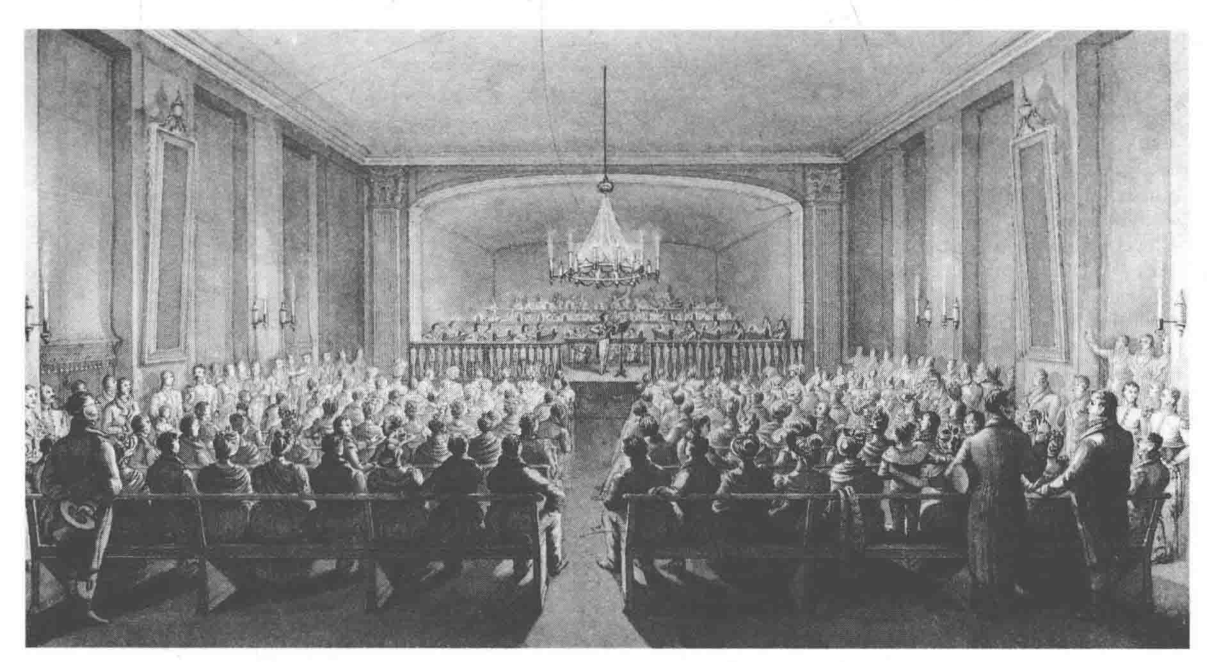
The reputation of the music at the Stadtholder's court was somewhat restored after the marriage of the Stadtholder Willem IV of Orange-Nassau to the English Princess Anne, a pupil of Handel. The German musician Christian Graf had been in the service of the court as early as the 1750s and was specially noted as a composer of symphonic and chamber music and as a music theorist. In 1765–6 Mozart and his sister performed at the Stadtholder's court in The Hague and, after a stay prolonged by illness, they continued their concert tour via Haarlem, Amsterdam and Utrecht. The court orchestra varied in size but never exceeded ten professional musicians. The most important among them were the composer Colizzi and the violinist Malherbe. As was the case with the orchestra of the Felix Meritis Society, the proportion of foreign musicians in the Stadtholder's court orchestra was initially very large. Musicians who travelled extensively also appeared at the court (e.g. Carl Stamitz and the young Beethoven). After 1820 under King Willem I the court orchestra became an official court institution and did much to promote musical life in the Netherlands during the 20 years of its existence. In 1829 under the leadership of J.H. Lübeck the orchestra numbered 45 professional musicians.

3. SOUTHERN NETHERLANDS, 1600–1830. The 17th century, when the southern Netherlands were under Spanish rule, was an epoch disrupted by continuous threat of war, with economic stagnation (the river Scheldt was closed to trade), and the cultural dominance of nobility and clergy. Musical life was centred on the court and the church, although civic musical societies came into being at this time. The earliest collegium musicum was established in 1585 in Hasselt; and later collegia were established at Ghent (1649), Tournai (1652) and Leuven (1670). Their members, singers and instrumentalists, were dilettantes and included members of the aristocracy and the bourgeoisie as well as magistrates and church dignitaries.

The greatest period of Netherlandish music had passed and composers were curbed by both traditionalism and foreign influence, especially from Italy and France. Nevertheless there were certain compensations; for example the exceptional prosperity of the instrument building trade, especially harpsichord manufacturing.

The Brussels court chapel was reorganized in 1647 during the reign of Lodewijk-Willem. Until 1695 it was divided into 'musique de la chapelle' and 'musique de la chambre', each with its own *maître*, singers and instrumentalists. Up to 1660 foreign musicians, especially Spaniards and Italians, were predominant in the latter, but later there was a growing number of Netherlandish musicians. Composition was still based on the Netherlandish polyphonic tradition, but slowly it came under foreign (especially Italian) influence with the introduction of the basso continuo, concertato techniques and the *sonata da chiesa*. Only a small number of sources of sacred music have survived, as in the 18th century the church repertory was comprehensively revised. The choirbook of the Terry Collection (*B-Lc* no.1325) reflects the repertory used in the Liège diocese, with traditional compositions in *a cappella* style by Remouchamps, Hodemont, Hayne and others. In the second half of the century the work of Henry Du Mont, born in Looz but working mostly in Paris, shows a notable change: he mixed polyphonic techniques with basso continuo (*Cantica sacra*, 1652), narrative motets with dialogues in recitative style after the model of Carissimi, and double-choir motets in concertato style. Collections of sacred songs were published in different areas of the southern Netherlands (e.g. *La Philomèle séraphique*, Tournai, 1640, and *Libellus cantionum catholicarum*, Leuven, *c*1690).

As both the nobility and middle classes cultivated music for recreation, there is a great deal of instrumental but little secular vocal music. An evolution from traditional



10. Orchestral concert, perhaps at a Sunday concert series: wash drawing by an unknown artist, 1820 (Gemeentemuseum, The Hague)

polythematic ricercares to motivic concentration in monothematic fugues is particularly evident in the organ works of Abraham van den Kerckhoven, a member of the royal chapel and later at the church of Ste Catherine in Brussels. Towards the end of the century a lighter, more graceful style appeared, with dance movements like allemandes or gigues, as for instance in the *Livre d'orgue* (1695) by Lambert Chaumont, who worked in Liège. Lute music shows obvious French influence, with dances and genre pieces after the style of the Gaultiers, for instance in the work of Jacques de Saint-Luc, born in Hainaut and active at the Brussels court. Chamber music consists mainly of *sonate da chiesa* for strings and continuo, for example the four sets of *Symphoniae unius, duorum et trium violinorum* by Nicolaes a Kempis, published by Phalèse in Antwerp (1644, 1647 and 1649). Even the melodic structure is sometimes conceived in a typically Italian way, for instance in the *Fasciculus dulcedinis* by Philippe van Wichel (Antwerp, 1678). In the *Harmonia parnassia* of Carolus Hacquart there is great variety of sequence of movements, and of melody and rhythm.

Theatre music was not extensively cultivated in the early 17th century; a notable occasion, however, was the wedding of Philip IV in Brussels in 1650, for which Giuseppe Zamponi composed *Ulisse all'isola di Circe*, an allegory on royal power, with ornate vocal writing and elaborate orchestration. In 1694 the Opéra du Quai du Foin was opened in Brussels under the management of P.A. Fiocco; it survived for four years, with Lully's operas as the mainstay of the repertory. Fiocco himself wrote a pastoral *Le retour du printemps* in the French style.

Instrument building in the southern Netherlands took a leading position in the 17th century. Three families of violin makers, the Borbons, Snoecks and Rottenburghs, were active in Brussels, and Tilman and Hofmans, both of Antwerp, were famous for their fine Cremona imitations. Moreover, Antwerp was known for the bell-foundry of Melchur De Haze (1632–97), who supplied a carillon of 31 bells for the Escorial and another of 38 bells for The Hague. The organ builder Hans Goltfuss, whose organ for Rotterdam had three manuals and 44 stops, also worked in Antwerp. That city was, above all, a centre of harpsichord building, where the Ruckers family were established from 1575 to about 1679 (their instruments were sold all over Europe), and where the Couchet family were active from about 1642 to 1681.

The region was under Austrian domination from 1713 to 1794, a comparatively tranquil period (at least until 1789), characterized by material progress and greater middle-class participation in cultural life. Thus an intensive musical life arose outside the court and the church which stimulated the work of Netherlandish composers as did the still strong foreign influence.

Sacred music, especially in the early part of the 18th century, was dominated by the French style; later, Italian influence became more apparent and the dominant style changed from the monumental Baroque to a lighter, more florid style. The archives of Ste Gudule in Brussels contain some important examples of 18th-century sacred music. At the beginning of the century, as in the masses and motets of P.H. Brehy (1673–1737), sacred music is characterized by a powerful Baroque style using concertato technique with fanciful melodies and solid harmonization. A more expressive style characterizes the church music of the second quarter of the century, as seen in the work of J.H. Fiocco. After 1750 Rococo and pre-Classical styles predominate, especially in the works of C.J. van Helmont and in the motets and arias of H.-J. de Croes. J.-N. Hamal adopted a style near to that of Pergolesi. Gossec's Requiem of 1760, with its vivid polyphony and colourful orchestration suitable for the concert hall, marks a culminating point in the secularization of church music, which was accelerated by a resolution made by Joseph II in 1787; this stated that hymns were to be replaced by recitation. In 1797 it was decreed that the *maîtrises* be closed and church organs be sold.

Secular music flourished at many social levels. Under Charles of Lorraine, the court musicians followed their sovereign to his hunting-lodges at Tervuren and Mariemont, where open-air music was often performed. In Brussels official festivities included performances of comedies and *opéras comiques*. In Liège opera was usually given by visiting French and Italian companies. Walloon composers copied French *opéra-ballet* (e.g. *Les plaisirs de la paix*, 1715, by T.-L. Bourgeois, in the style of Campra) and French *opéra comique*. J.-N. Hamal wrote in the Liège dialect, and the genre was most splendidly represented by Grétry. The more serious kind of opera eventually responded to the influence of Gluck's reform, evident in Gossec's *Nitocris* (1782). Opera was primarily a business enterprise, however, run by and for the bourgeoisie. In 1700 Maximilian-Emmanuel of Bavaria founded La Monnaie in Brussels, an institution based on the patent system. During the revolution it was abolished, and later the theatre became a centre of patriotic and republican ferment.

Among the musical academies active in the 18th century, the most prominent was the Académie Ste Cécile at Mechelen. It existed from 1704 to 1773, and counted noblemen, magistrates, lawyers and clergymen among its members; sonatas and symphonies were the principal fare. Chamber music was still based on the Baroque sonata, in a transitional style from Corelli to Vivaldi and Handel. Willem de Fesch, a native of the northern Netherlands, was *kapelmeester* of Antwerp Cathedral from 1725 to 1731. Sonatas are found for various combinations; for example, sonatas for flute and continuo by J.B. Loeillet, trio sonatas by Delange and de Croes, and sonatas for four or five players by Brehy.

In orchestral music there is a clear evolution from Baroque to Classical style, from concerto to symphony, and from the Italian to the German style. To the Italian type belong divertimentos, concertos and a symphony by de Croes, the *overture a due cori* in concertato style by Van Helmont and the six overtures by Hamal. The symphonies of Pierre van Maldere (1729–68), who was employed at the court of Charles of Lorraine and travelled to Dublin, Paris and Vienna, are in the German Classical style. As well as displaying elements of the Mannheim style, these symphonies are in Classical ternary form with thematic contrast, modulating development, binary liedform in the second movement and sometimes a rondo finale. A similar development from *symphonies concertantes* to the Classical symphony can be observed in the works of Gossec, who was in Paris after 1751.

Associated with the flowering of harpsichord building, there was in the first half of the 18th century a golden age of harpsichord music in the southern Netherlands. This kind of music was generally cultivated in families and

dynasties of composers, like the Loeillets, the Fioccos and the Boutmys. J.H. Fiocco's suites contain both French multipartite and Italian quadripartite compositions side by side. Ornamentation and orchestration show the influence of Rameau, especially in the music of Josse Boutmy. Nevertheless, the end of the century saw a turn to the fanciful *empfindsamer Stil* of C.P.E. Bach, as in the divertimentos of François Krafft.

A special curiosity of the southern Netherlands is carillon music, best represented by the remarkable preludes and fugues of Matthias Vanden Gheyn. The turn of the century was a period of transition and revolution, social disorder and political instability. Musical life was even more influenced by the French, and although during the period 1815 to 1830, when north and south were united, there was the beginning of an economic and cultural revival, it was too short to have any lasting musical effect.

Secularization continued; the churches gave up their educational role, which was taken over by the official schools of music in Brussels and Liège. Civil concert-promoting bodies flourished especially in Brussels (the Société des Grands Concerts, 1799–1829; the Société des Amateurs de Musique, 1793–1830; the Société Philharmonique, 1794–1833). Opera was a focus of civic musical life, not only in Brussels at La Monnaie, but also in Liège and in Antwerp, whose Théâtre Royal dates from 1802.

Composition was orientated towards the theatre and was strongly influenced by early Romantic French opera, especially in the works of M.-J. Mengal and the Antwerp-born Albert Grisar. Both sacred and orchestral music developed in the Romantic style (e.g. in the works of C.-L.-J. Hanssens and his son, Charles-Louis). The musicologist, teacher and composer F.-J. Fétis was one of the most influential musical figures of the 19th century.

In the southern Netherlands it was only after 1830 that a new musical prosperity grew up, as a Flemish and Walloon Romantic style took shape.

4. Kingdom of the Netherlands. During most of the 19th century Dutch music came strongly under German influence; certainly the Dutch music composed during the first half of the century, as in the 18th century, owed much to music brought in from the outside. In spite of this, there were isolated attempts at developing a more independent character in Dutch music, although composers of great original ability to some extent comparable with the most important contemporary composers in countries such as Germany and France are rare. During the first half of the 19th century Johannes van Bree occupied an important place in the musical life of the country both as a composer and a conductor; his output comprises numerous works which show originality (for example the Allegro for four string quartets). After van Bree's death, Johannes Verhulst occupied a dominant position in Dutch musical life for over three decades. He was a pupil of Mendelssohn and a friend of Schumann, who in his *Neue Zeitschrift für Musik* often wrote favourably about his compositions. As a conductor in the most influential posts in the Netherlands, Verhulst promoted his German contemporaries and almost as fervently opposed the new German style of Wagner and Liszt. Many of his compositions (mainly those of his younger years) are not only among the best Dutch works of the mid-19th century but are also important by international standards (e.g. the Symphony in E minor op.46, Mass op.20, String Quartet op.21 and many beautiful songs). Other important composers from this period include Richard Hol, Willem Nicolai, L.F. Brandts Buys, Daniël de Lange and J.C. Coenen.

Radical changes in musical life are apparent around 1880 when, as elsewhere in Europe, a general cultural revival began to exert its influence. A national movement arose, stimulating the cultivation of a specifically Dutch art and wider public interest. This movement began in literature, and was soon followed by the visual arts and finally by music. The Amsterdam Concertgebouw, a large concert hall fulfilling all the requirements of the time, was built between 1886 and 1888, and the Concertgebouw Orchestra founded in 1888. It is principally through this orchestra that the Netherlands began to develop a particularly fruitful orchestral tradition. When Willem Mengelberg, then aged 23, succeeded Willem Kes as conductor in 1895, the orchestra soon acquired international fame, and Amsterdam became in turn an important European musical centre. Not only did many important conductors, soloists and composers go to the Netherlands to appear with the Concertgebouw Orchestra or to hear it perform their works, but the orchestra's great success and fame also gave Dutch musicians a certain self-confidence, and thereby stimulated native composers. The first composer to react with enthusiasm and success to that stimulus was Bernard Zweers. He was a pupil of Jadassohn in Leipzig, and his Third Symphony (1890) placed him in the forefront of Dutch composers of his time. It is significant that he gave this work, which differed both through its thematic character and structure and its instrumentation from any symphony previously written in the Netherlands, the title 'Aan mijn Vaderland'. Like Verhulst, Zweers primarily used Dutch texts for his vocal works. As a teacher at the Amsterdam Conservatory (founded in 1884) he trained a large number of outstanding musicians and imbued them with his ideals.

Around the turn of the century Alphons Diepenbrock pointed the way to a new musical development in the Netherlands through his strong personality and great gifts as a composer. As a Roman Catholic he was much influenced by the newly rediscovered Renaissance polyphony and by Gregorian chant; he also had a weak spot for Wagner's sensual chromaticism. Diepenbrock's musical works were essentially based on literary sources (including Sophocles, Aristophanes, Vondel, Goethe, Novalis and Nietzsche) and consist, with a single exception, of vocal works and incidental music; the vocal works are characterized by a freely flowing rhythm which, combined with undulating melodic lines, gives an individual expression to the words, while a rich orchestral sound predominates in his instrumental incidental music and, in particular, in his symphonic songs, contemporary with those of his friend Mahler.

The music of Johan Wagenaar is completely different in character; his most important works are orchestral, especially the symphonic poems and concert overtures, in which a certain relationship with the aims of Berlioz and Richard Strauss is evident. Musical humour and a subtle love of mockery characterize many of his works, in which a very personal fantasy is coupled with a sound compositional technique. His most significant contemporaries include Julius Röntgen (i), Emile and Gerard von Brucken Fock, Carl Smulders and Leander Schlegel. After Wagenaar's generation there is a clearly perceptible duality of

Germanic and French influence, a factor that has in many cases continued to characterize Dutch music, partly because of the strong cosmopolitan state of Dutch cultural life, which is much affected by the country's geographical position.

Typically German late Romantic influences are evident in the work of such composers as Jan van Gilse, Cornelis Dopper, Jan Brandts Buys and Jan Ingenhoven, while French influences are evident in the work of Willem Landré, Bernard van den Sigtenhorst Meyer and Alexander Voormolen. A strong personal stamp characterizes the work of Matthijs Vermeulen, one of the most original Dutch composers of the 20th century. The experiments with new possibilities in sound and structural organization that started about 1920 found representatives in the Netherlands in Daniel Ruyneman, Sem Dresden, Willem Pijper, Jacob van Domselaer and Bernard van Dieren. Technically the most advanced of the group were van Dieren (whose *Zes Schetsen* for piano have affinities with Schoenberg's Three Piano Pieces op.11), Voormolen (mainly influenced by Ravel), Ruyneman and Vermeulen, whose Second Symphony can be compared with Ives in its bold polyphonic textures. Each of these composers sought a renewal of compositional structure and instrumental possibilities. Willem Pijper, who made a strong impression on Dutch music as a composer, teacher and essayist, was exceptionally important in the years 1920 to 1940, and was one of the first 20th-century Dutch composers to become internationally known. Henrik Andriessen also contributed to the reputation of Dutch music through his vocal music, largely associated with the Catholic liturgy, and through his symphonic works.

During World War II, when the Germans occupied the Netherlands, funding for the orchestras and for commissions was restructured, the results of which lasted for several decades after the war. During the war most orchestral musicians remained at their posts, as did celebrated public figures such as Willem Mengelberg at the Concertgebouw Orchestra. The composer Henk Badings even took over the direction of the conservatory in The Hague during the German occupation. The creation of Dutch music was even increased with the help of the occupying government. Still, many musicians tried to survive without any official ties by giving concerts in private homes.

After 1945 it was mainly the pupils of Willem Pijper who came to the fore; many of the composers born in the first decades of the 20th century were taught by him, including Guillaume Landré, Badings (briefly), Kees van Baaren, Rudolf Escher, Bertus van Lier and Hans Henkemans. Their very different methods of writing point to an increasing diversity in Dutch music in the mid-20th century. Besides Badings, who was internationally perhaps the best-known composer of his generation, van Baaren was of major importance, both as a composer and as a teacher. Under his guidance Schoenberg's and Webern's 12-note technique and the new serialism inspired a generation of young composers, for example Peter Schat, Jan van Vlijmen, Misha Mengelberg, Otto Ketting, Reinbert de Leeuw and Louis Andriessen. At the same time Ton de Leeuw, a pupil of Badings, Messiaen and the ethnomusicologist Jaap Kunst, developed new techniques based on serialism, but soon experimented with aleatory techniques before evolving an idiom based on modalism. Among his pupils were Jan Vriend, Jos Kunst, Joep Svaesser, Daniël Manneke, Tristan Keuris, Alex Manassen, Guus Janssen, Paul Termos and Chiel Meyering.

The most important feature of the generation of van Baaren's pupils has been the search for a politically and socially engaged music, as exemplified by the opera *Reconstructie* (1969) described as a 'morality' and written collectively by Schat, Andriessen, de Leeuw, Mengelberg and van Vlijmen. The opera concerns the destructive powers of American imperialism in Latin America as personified by Don Giovanni, and uses a mixture of serial and post-serial styles, pop songs, Mozartian pastiche, electronic music and improvisation. Its success resulted in the foundation of several specialist ensembles for avant-garde music. Many of them still play an important role in Dutch musical life, notably De Volharding, the ASKO Ensemble and the Schönberg Ensemble.

In the 1960s and 70s Dutch musical life became more international and more self-confident. With some 17 symphony orchestras, many specialist ensembles for both contemporary and early music (directed by audiences with such internationally renowned artists as Gustav Leonhardt, Frans Brüggen and Ton Koopman), and a keen taste for adventurous programmes, the Netherlands was in many respects a model of state-funded liberal culture. The versatility of Dutch musical life also resulted in the need to diversify official funding which was now given not only to established symphony orchestras, opera companies and composers but also to specialist ensembles, jazz and other forms of improvised music, experimental music and music theatre. The number of permanent symphony orchestras was correspondingly reduced in the 1980s to 14, including three radio orchestras.

Improvised music and jazz have become important features of Dutch musical life, with musicians such as Theo Loevendie, Misha Mengelberg, Han Bennink, Willem Breuker, Guus Janssen, Ernst Reijseger and Paul Termos. In the field of electronic music de Leeuw, Jan Boerman, Dick Raaymakers and Ton Bruynèl have been important pioneers.

As in other European countries and in the USA, the 1970s and 80s saw a further diversification in the language and techniques of Dutch composers. The post-serial musical climate embraced collage (Louis Andriessen), minimalism (Simeon ten Holt, Andriessen, Diderik Wagenaar, Joep Franssens), neo-romanticism and neo-tonality (Schat, van Vlijmen, Ketting, Keuris, Peter-Jan Wagemans), neo-modality (Ton de Leeuw), and finally an eclectic array of styles and genres. Among the most imporant composers of the youngest generation are Cornelius de Bondt, Theo Verbey, Willem Jeths, Rob Zuidam, Martijn Padding, Robin de Raaff and Peter van Onna.

5. Belgium. Belgium became independent in 1830 and immediately set about establishing its own national musical institutions with the conservatories of Liège and Brussels. Before that year musical instruction in Belgium came principally from the French and the Austrians, but following the French Revolution, the Napoleonic wars and years of political instability before independence, Belgium was left with broken traditions and none of the foreign teachers on whom it had depended. In 1831 the former Ecole Royale de Musique in Liège became the Conservatoire Royal; it was first directed by Daussoigne-Méhul and became famous for its violin instruction. An

école de chant founded in 1813 in Brussels by Jean-Baptiste Roucourt (1780–1849) became the Conservatoire Royal de Musique in 1832 and was directed by François-Joseph Fétis (1833–71) and F. Gevaert (1871–1908). Both these men made pioneering contributions to musicology and music teaching, and they established the Brussels Conservatory as one of the leading institutions of its day, training composers, performers, teachers and scholars to carry on the distinct national traditions they had begun. The Koninklijk Conservatorium Gent (founded 1812) was first directed by Joseph Mengal (1784–1851).

During the 19th century a number of additional music conservatories were founded, the most important of which was a small one founded in 1842 in Antwerp, which became the Flemish Music School in 1867 under the direction of Peter Benoit (1834–1901) and the Royal Flemish Conservatory in 1898. Also as part of the mid-19th-century nationalistic fervour, many small music schools were founded to train choirboys, to rebuild cathedral choral traditions and to channel the more gifted students into the state conservatories. Benoit was an important figure in the development of a Flemish culture and, in addition to his efforts in music education, he was responsible for the founding of the Vlaamsche Opera (1893, founded as Nederlandscg Lyrisch Tooneel in 1890) and encouraging a Flemish style of composition exhibited in his own works.

The first national school of composition developed in the genres of opera and choral music and, like all Belgian music of the early 19th century, it was predominantly influenced by the French. As early as 1820 Fétis had produced *opéras comiques* in the style of Boieldieu and Hérold; these were frequently staged in Paris. Albert Grisar (1808–69) was one of the first important Belgian composers known for *opéras comiques* influenced by Italian *opera buffa* and the French *opéra comique*. Auber, Adam and Meyerbeer overshadowed most opera composition in Belgium during the middle of the century.

About 1870 Belgian opera began to grow away from French models and came under the influence of Wagner (*Lohengrin* was performed in Brussels in 1870). Many composers chose to write their own librettos after Wagner's example, which largely proved detrimental. By World War I Belgian composers had achieved a style of their own by assimilating aspects of French, Italian and German music into their operas.

Belgian composers have been particularly successful in choral music. Fétis was one of the earliest proponents of choral music; his important works include the Requiem (1850), composed for the funeral of Queen Louise-Marie, and *Domine salvum fac regem nostrum* (1865) for four-voice choir, organ and orchestra. César Franck, Peter Benoit, Edgar Tinel and Joseph Ryelandt were among the most important composers of oratorios, cantatas and larger choral works.

The Lemmens Institute opened at Mechelen on 2 January 1879 and played an important role in the revival and dissemination of the refined liturgical church music and the training of future clergy, organists and choirmasters in Belgium. In 1968 the institute was moved to Leuven. The founder was the organist J.-N. Lemmens who directed it until his death in 1881; he was succeeded by Edgar Tinel, a prominent composer of religious music and religious oratorios. The Benedictine monks of the Abbey of Maredsous did much to promote the singing of Gregorian chant.

A notable lieder school developed in Belgium in the late 19th century, drawing on both the French and the German traditions of songwriting. Franck, Huberti and Waelput were among the most important in this idiom.

Symphonic music developed more slowly than had opera and vocal genres. Before the 1860s very little notable orchestral music was composed in Belgium. Fétis, Hanssens and Vieuxtemps had all dabbled in orchestral writing, but without success. Peter Benoit's symphonic poems for piano and orchestra and flute and orchestra, Adolphe Samuel's Sixth Symphony, Theodore Radoux's *Godefroid de Bouillon* and Louis Kéfer's D major Symphony (1889) are some of the earliest significant orchestral works, largely in a style drawing heavily on contemporary French and German models.

During the late 19th and early 20th centuries an important school of violinists was based in Liège. It was founded on the virtuoso repertory of the 19th century and reached its peak with César Thomson (1857–1931), Ovide Musin (1854–1929) and Eugène Ysaÿe. By and large, Belgian music in the early years of the 20th century was dominated by Wagnerism, though Désiré Pâque (1867–1939) has claims as an early exponent of atonality. The principal composers of the time included Paul Gilson (1865–1942), Joseph Jongen (1873–1953) and Flor Alpaerts (1876–1954), all of whom were influenced by Wagner and Strauss, though Jongen inclined more towards Franck. Gilson composed little of importance after 1905, giving his attention instead to teaching and writing on music; he was almost untouched by the influence of Debussy. Jongen and Alpaerts, however, did compose impressionist scores (although not until the early 1920s) and each took something from later developments in an individual manner.

The considerable delay before pre-World War I innovations made their mark in Belgium may be attributed to the lack of performances of contemporary music. Flor Alpaerts included contemporary works of both Belgian and non-Belgian composers in the Antwerpse Dierentuinconcerten (1894) and Lodewijk de Vocht gave primarily contemporary choral programmes with the Chorale Caecilia at the Nieuwe Concerten (1903–34) in Antwerp. Paul Collaer (1891–1989) gave his first concert, with works by Bartók, Satie, Stravinsky, Roussel, Ravel and Skryabin, in Brussels in 1911, but it was not until after the war that he was able to establish a regular concert series; his Pro Arte concerts, lasting from 1921 to 1934, introduced music by Schoenberg, Berg, Webern, Stravinsky, Milhaud and others. One of the first to be influenced by the Pro Arte concerts was André Souris (1899–1970), a pupil of Gilson. He had begun as a composer of Debussian songs but in the early 1920s, following some traits in Satie and Stravinsky, he engaged in a dadaist cultivation of parody and banality. His example was taken up briefly by Willem Pelemans (1901–91), though for the most part Souris was an independent; later he created works based on earlier music and folksong, adopted 12-note serialism for a short while and then, from the late 1940s, devoted himself to film music.

Other pupils of Gilson took a more moderate attitude to modern techniques. In 1925, the same year that saw Gilson's foundation of the *Revue musicale belge*, seven of his students grouped themselves together under the name

of the 'Synthétistes'. Their aim was a synthesis of the achievements of contemporary music, and they drew principally on Ravel, Stravinsky, Hindemith and Honegger in their broadly neo-classical art. The group, which included Marcel Poot (1901–88) and Gaston Brenta (1902–69), dispersed after only a few years, but a tradition of midstream, neo-romantic modernism had been established. Yet another Gilson pupil, Jean Absil (1893–1974), learnt from the music heard at the Pro Arte concerts in developing his polytonal style. In 1934 he founded the review *Syrinx* and the concert series La Sirène, in which Souris and Poot were also active; both ventures were short-lived, but they did help to promote knowledge of contemporary music in Belgium.

Three of Absil's pupils, Pierre Froidebise (1914–62), Marcel Quinet (1915–86) and Vic Legley (1915–94), came to the fore in the 1940s. Quinet's style developed directly from Absil's, as did that of Legley, who, like Poot, Raymond Chevreuille (1901–76) and other Belgian composers, did important work for radio in the years after World War II. Froidebise was a more independent musician: as an organist he was concerned in the revival of early music, and as a composer and teacher he took a lively interest in new trends, including Webernian serialism (from the late 1940s) and aleatory writing. One of his pupils was Henri Pousseur (*b* 1929), who quickly established himself as an international figure in the company of Stockhausen, Boulez and Nono. Karel Goeyvaerts (1923–93) was also an early pioneer of 'total serialism' and synthesized electronic music, but he soon abandoned his avant-garde position.

It was Pousseur who founded the first Belgian electronic music studio, APELAC, in Brussels in 1958. The studio was absorbed into the Centre de Recherches Musicales de Wallonie, established in Liège under Pousseur's direction in 1970. A parallel institution in the Flemish region is the Instituut voor Psychoacoustica en Electronische Muziek in Ghent, which was founded by Louis de Meester (1904–87) in 1962 with the cooperation of Belgian radio and television and Ghent University; others who have worked there include Goeyvaerts and Lucien Goethals (*b* 1931). All three of these Ghent composers are leading members of the 'Spectra' group. Among composers closely associated with Pousseur are Philippe Boesmans (*b* 1936) and Pierre Bartholomée (*b* 1937), a founder member of the Brussels ensemble Musique Nouvelle. Other composers, such as André Laporte (*b* 1931) and Frederik van Rossum (*b* 1939) cultivate a style that synthesizes traditional and avant-garde techniques.

The Théâtre Royal de la Monnaie (Koninklijke Muntschouwburg) is the centre of opera in Brussels, as is the Vlaamse Operastichting (formerly Opera voor Vlaanderen) in Antwerp and Ghent and the Opéra Royal de Wallonie in Liège. The Société Philharmonique (Filharmonische Verening), based in Brussels, is the most important concert society in the country. In Liège the Orchestre Royal de Liège et de la Communauté Française de Belgique (Liège PO) gives frequent concerts, as does the Koninklijk Filharmonisch Orkest van Vlaanderen (Royal Flanders PO) in Antwerp, where the De Singel concert society also makes a significant contribution to musical life. The Festival van Vlaanderen and the Festival de Wallonie organize concerts in provincial towns as well as the large centres, while the Ars Musica festival has promoted contemporary music since 1988.

In Belgium, as elsewhere, radio has played an important part in musical life. However, its role has been reduced by the separation of Belgian radio into two entities (Vlaamse Radio en Televisie and Radio-Télévision Belge de la Communauté Française de Vlaamse), by the priority given to television transmissions and by financial problems. Of all the ensembles that were available to the two companies during the 1960s, only the symphony orchestra of Belgische Radio en Televisie is still in existence. Nevertheless, both broadcasting companies still have programmes exclusively devoted to music.

A protective rights society, the SABAM (Société des Auteurs Belges, or Belgische Auteurs Maatschappij), was founded in 1945. Since the reform of the Belgian state in 1970 the two linguistic communities, French-speaking and Flemish-speaking, have been separately responsible for their cultural and educational institutions. The federal government takes responsibility only for the activities of national organizations such as the Orchestre National de Belgique (Nationaal Orkest van België), founded in 1936 as successor to the Brussels SO of 1931, and since 1963 the Monnaie. The CeBeDeM (Centre Belge de Documentation Musicale) was set up in 1951 to encourage contemporary composers by publishing their music, paying recording costs and subsidizing concerts.

In 1960 the leading Belgian composers formed the Union des Compositeurs Belges to 'promote and defend Belgian music in both national and international cultural life'; from 1968 it awarded the 'Fuga' medal to outstanding performers.

6. LUXEMBOURG. The earliest references to musical life in the area which is now Luxembourg are Ausonius's poem *Mosella* (*c*371 CE) and, two centuries later, Venantius Fortunatus's *De navigio suo*, both describing popular singing and folklore. The foundation of the abbey of Echternach by St Willibrord in 698 marked the beginning of sacred music in the region. The area became a duchy in 1354 and was under Burgundian, Spanish, French and Habsburg rule at various times from 1443 until 1815, when it became a grand duchy under Willem I of the Netherlands; until 1839 it included the Luxembourg province of Belgium. It became an independent state in 1839 by the Treaty of London. On the death of Willem III in 1890, the crown passed to Adolphe I, duke of Nassau-Weilburg who became Grand Duke of Luxembourg, thus founding the present dynasty. Echternach flourished during the Carolingian period and during the 10th and 11th centuries after Berengaudus had created the abbey's *schola*, which became famous through the works of Marquardus and Heribert. Several manuscripts (e.g. a sacramentary and antiphoner, *D-DS* 1946, a troper-gradual, *F-Pn* lat.10510, and a sacramentary, *F-Pn* lat.9433) attest to a remarkable musical culture.

In 963 Count Siegfried built a castle on the banks of the Alzette and called it Lucillin Burhuc ('little borough'); this was, in effect, the founding of Luxembourg. Echternach remained a centre of cultural life until 1794, when French Revolutionary troops attacked the town: the library was destroyed, books and manuscripts were burnt, stolen and dispersed over the neighbouring countries, and only 1500 of nearly 9000 volumes were recovered. Of these, 74 precious manuscripts were confiscated by J.B. Maugérard, Commissaire du Gouvernement pour la Recherche des Objets de Sciences et d'Art, and sent to the

Bibliothèque Nationale in Paris. In 1797 the abbey was sold and converted into a china factory.

There was little musical activity outside Echternach during the Middle Ages; some 13th-century minstrels, such as Jacques Bretex, appeared in the castles and many nobles played the lute. In 1446 a guild of cooks, lute players and pipers of the town was established (none of the groups being numerous enough to form a corporation by itself). In 1603 the Jesuits opened a college by giving a *drama festivum mixtum musica*, a kind of pastoral with an orchestra and a choir; such plays with music were regularly presented at the beginning and end of the academic year, and on special festive occasions. However, few documents survive from the 17th century except the basso continuo part of a cantata, discovered in 1935.

In 1737 a certain François Ferré, either of French or Walloon origin, was authorized to establish himself in Luxembourg as 'maître de musique pour le chant et la Basse de Violle'. The first philharmonic society was established in Wiltz in 1794 by Adam Kiseloppsky, followed by that founded in Esch/Sûre by Peter Krein in 1815. From 1818 Henri-Joseph Cornély was the first professor of music at the Ecole Modèle (later the Ecole Pédagogique) in Luxembourg; he conducted concerts for the Société Littéraire (1818) and was appointed conductor of operas and ballets for the Société d'Art Dramatique (1821). In 1822 he founded the first Ecole de Musique; this became the Ecole de Musique de la Ville de Luxembourg in 1844 and a conservatory in 1849, but later became an Ecole de Musique again. It was dissolved in 1882. Thanks to a generous foundation by Eugénie Dutreux, the new Conservatoire de Musique de la Ville de Luxembourg was opened in 1906; it has since expanded continuously and in 1984 moved to a larger building accommodating over 2000 students.

Cornély was not only an outstanding teacher but also conducted the orchestra of the Société Philharmonique (1824) which was formed from the defunct orchestra of the Société d'Art Dramatique. He was responsible for revitalizing the society in 1829 with J.B. Zinnen as director, and such conductors as Laurent Menager and Edmond Patzké; it organized the first concert given by Liszt in Luxembourg in November 1845. Zinnen opened a second Société Philharmonique together with a music school in Larochette which has produced some of the country's best composers, including Philippe Decker, his cousin Théodore Decker, who composed the famous Palm Sunday hymn *Lauda Jerusalem*, Philippe Manternach and Jean-Antoine Zinnen (J.B. Zinnen's son and composer of the national anthem *Ons Hémecht*, 1864). The Caecilien Verein, the choir of the future Notre Dame Cathedral of Luxembourg, was founded in 1844 by Cornély, who in 1823 had created a choir and orchestra known as the Société d'Amateurs to perform sacred music in the church of St Pierre (which became the Cathedral in 1870). Later conductors of the Caecilien Verein included Henri Oberhoffer, Jean-Pierre Barthel, Pierre Aloyse Barthel, Dominique Heckmes, Jean-Pierre Schmit, René Ponchelet and Jean-Paul Majerus. Organists included André Oberhoffer, Jean-Pierre Beicht, Albert Leblanc and Carlo Hommel.

The Ecole Pédagogique became an Ecole Normale in 1845 and offered musical instruction (Father Jean Majerus was director). A new cultural society, Gym, was established in 1849 and gave such popular composers as Michel Lentz and Dicks (Edmond de la Fontaine) the opportunity to conduct; as a result the first Singspiel in the Luxembourg language, *De Scholtschein* by Dicks, was performed in 1855. The two military bands of Diekirch and Echternach were merged in 1868 to form what eventually became the Musique Militaire Grand-Ducale; a symphony orchestra was formed from this band. Under the auspices of the prince Henry and princess Amalia of the Netherlands, the Théâtre Municipal de Luxembourg opened in 1869 with a comic opera by J.A. Zinnen, *Le chef de bande, ou Le capitaine des voleurs*. On 19 July 1886 Liszt gave his second and last concert at the Casino of Luxembourg.

A federation of Luxembourg's bands and choirs, founded in 1863 by Auguste Fischer and directed by J.A. Zinnen, was disbanded in 1882. But since Grand Duke Adolphe sponsored most of the bands and choirs, a new federation was formed in 1891; called Union Grand-Duc Adolphe, it has retained this name. In Esch-sur-l'Alzette an Ecole de Musique was created in 1917 and through private initiative was very active by 1923. In 1926 the school came under municipal control and in 1969 became a conservatory.

Despite these institutions musical life continued to decline during the first half of the 20th century. The Société Philharmonique was disbanded in 1926 and replaced by Les Amis de la Musique under Fritz Fischer in 1928, which organized concerts with international artists and orchestras. Similarly, the Luxembourg Jeunesses Musicales (founded in 1946 by Norbert Stelmes, Mathias Thinnes and Henri Pensis) and the concert series Soirées de Luxembourg (founded in 1964 by Norbert Weber and Stelmes under the Minister of Culture, Pierre Grégoire) exist primarily to bring international artists to Luxembourg. Radio Luxembourg transmitted its first programme in 1931; its own symphony orchestra, founded in 1933, became famous under its founder Henri Pensis. Most of its musicians, however, were imported from outside Luxembourg; conductors after Pensis included Carl Melles, Louis de Froment, Pierre Cao and Leopold Hager. In 1996 the orchestra was reformed as the Luxembourg PO under chief-conductor, David Shallon.

The Ecole Normale was promoted to a university institute in 1960, now the Institut Supérieur d'Etudes et de Recherches Pédagogiques; Luxembourg's most prominent composer at the time, Edmond Cigrang, a pupil of Müller-Zürich, Philipp Jarnach and André Jolivet, developed the institute's syllabus, providing practical music education on a high level for the country's musicians.

In the second half of the 20th century, musical activity in Luxembourg developed vigorously. Many new orchestras and choirs were formed, among them, Les Musiciens founded (1974) by professor Josy Groben and conducted by Pierre Cao, and a new generation of composers emerged who rejected the neo-romantic and folk-influenced styles of their predecessors in favour of a modernist idiom. In addition to Cigrang, prominent composers in the latter part of the century included Victor Fenigstein, Jeannot Heinen, Alexander Müllenbach, Johny Fritz, Walter Civitareale, Camille Kerger, Georges Lentz, Marcel Wengler, Marco Kraus, Claude Lenners and Alain Nitschké.

Several important festivals were established in Luxembourg in the second half of the 20th century: the Wiltz Festival (1953), initially an open-air drama festival and

later expanded to include operas, orchestral concerts and chamber music; the Echternach Festival (1975); and the annual young composers' festival organized by the Lëtzeburger Gesellschaft fir nei Musék (1983); and the Printemps Musical de Luxembourg (1983).

See also AMSTERDAM; ANTWERP; BRUGES; BRUSSELS; BURGUNDY; HAGUE, THE; HOLLAND FESTIVAL; LEIDEN; LIÈGE; LEUVEN; ROTTERDAM; UTRECHT.

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II. Traditional music

The area considered in this article mainly comprises the Dutch language area, which consists of the Netherlands and Flanders (i.e. northern Belgium and the extreme north-west of France); it also includes the Frisian language area in the Dutch province of Friesland, and French-speaking Wallonia (i.e. southern Belgium). Because of their geographical situation and political history the Low Countries have always been open to foreign cultural influences. Consequently they share most of their musical traditions with neighbouring areas in Germany and France. Since the Middle Ages the Low Countries have also been among the most urbanized areas of Europe, which has meant a continuous cultural interaction between social classes.

1. Vocal music. 2. Musical instruments. 3. Instrumental music. 4. Research and revival.

1. VOCAL MUSIC. Among the most archaic vocal forms are the calls of herdsmen, of which only some Walloon examples have been studied. Their nucleus is a 3rd (usually major), which can be divided into two tones, and extended with an additional whole (or, more recently, a semi-) tone below and/or above. Also archaic are the bi- or tritonic chains of short motifs sung by children. A study by Lucy Gelber (A1972) of the Flemish children's repertory reveals that the most representative tritonic structure is A–C–D, with C as the focal degree. Children also make great use of scales of four, five or six notes, the most frequently-heard scales being G–A–B–C–D(–E–G) and (G–) C–D–E(–G), with G or, more often, C as tonic and final note. Such scales may have been transmitted since pre-medieval times.

Until the 16th century song collections contain mainly hexatonic and modal tunes. More than half the tunes are in the D or A mode, followed in popularity by the C and G modes. Many tunes testify to the strong link between popular and church singing. The 17th-century songbooks show a transition from modal to tonal music and the appearance of accidentals. Modal tunes only disappeared from common usage in the 20th century, however, and the use of accidentals seems to have been uncommon before the end of the 19th century.

To date only folksongs in Dutch have been the subject of musical analysis. Paul Collaer studied songs collected in Flanders between about 1850 and 1910, whereas Hermine Sterringa analysed ballads collected in the Netherlands from the 1950s onwards (in Doornbosch, A1987–91).

Melodies often consist of only two phrases, and tunes of more than four phrases are exceptional. Most melodies range between an octave and an octave and a 4th, and use a major heptatonic scale. The Flemish repertory analysed so far uses the following scales: heptatonic major (35·5%), hexatonic (34%), pentatonic (14%), A mode (5%), chromatic (3·5%), D mode (3%), heptatonic minor (2%), C mode (1·5%), G mode (1%), E and F mode (together 0·5%).

Very few melodies modulate. Two-thirds of the Dutch ballads use a plagal scale and half the major plagal tunes start with the dominant followed by the tonic. They generally end on the tonic, sometimes on the third degree. The melodic outline is undulating and fluent, with a marked preference for small intervals up to a 4th. Song-tunes are essentially syllabic. Melisma occurs only exceptionally and it hardly ever exceeds two notes to the syllable.

The singing style is generally sober and has little dynamic variety. Ornamental notes are hardly ever used, except in the town of Volendam (Noord-Holland province). The use of glissando is more common.

Folksinging is essentially monodic. Spontaneous two-part singing has been recorded sporadically, but this seems to be originally a 19th-century phenomenon. There is a marked preference for binary metre and most songs are entirely isometric. When heterometre occurs, however, it is mostly as a result of the singer adapting the metre to the text or to his or her pausing at the end of a phrase. Most melodies start with an upbeat. Syncopation is extremely rare.

The traditional song repertory can basically be divided into two parts. The first group consists of songs which were mainly transmitted orally. Generally they are of a cheerful nature and meant to be sung by a group, for instance, game- and dance-songs. As a rule they are in binary metre and sung in *tempo giusto*. Each verse contains only one or two elements or lines; the rest of the verse consists of repetitions of those lines and of fixed refrain lines, including series of meaningless syllables, like *van falderadiere*, *van falderada* or *tradérira*, *luron*, *lurette*.

The second category consists of songs whose lyrics were originally written down. They may tell a merry or a sad story, and are usually sung solo. They can also be in ternary metre, and the serious songs in particular are often performed *parlando rubato*. The verses contain four to eight, sometimes more, lines, of which the last one or two are often repeated. The lyrics generally tended to suffer when transmitted orally.

Part of the repertory is linked to important events in the course of life such as conscription, marriage or moving house. There are, however, hardly any songs connected with birth or death rites. Another important group consists of seasonal songs, for instance, the luck-visit songs (sung to bring good luck to the households visited at these times) during Carnival and Holy Week, on May Day, midsummer and Martinmas, and in the period from Christmas to Epiphany. These luck-visit singers are now children and teenagers, but until the beginning of the 20th century many were handicapped or jobless adults.

From the 16th century until the beginning of the 20th, and in Flanders even until about 1950, broadside singers were a familiar sight at markets and outside churches after Mass. Their repertory dealt mainly with sensational news and love stories.

Examples of once popular dance-songs are *'t patertje* (a kissing dance from the Dutch language area), the seven steps/jumps dance, and dances round the maypole and autumn, Lent, midsummer and Easter bonfires. A rich variety of songs also accompanied the *crâmignon*, the open-air *farandole* which was danced until about 1960 in the town of Liège and which still survives in a few villages between Liège and Maastricht (Limburg province), though now mostly accompanied only by a brass band. A related chain-dance is the *vlöggelen* of Ootmarsum (Overijssel province), which is performed on Easter Sunday and Monday.

Already in the 19th century collectors were worried about the marked decline of traditional singing, which was accelerated in the 20th century by a combination of factors, the most important being the gradual loss of its function within the agricultural work-cycle and the human life-cycle. According to Doornbosch, this was caused mainly by the mechanization of agriculture, industrialization, the radio and the introduction of commercial entertainment, improvement in the means of transport, and the advent of electricity, by which twilight – the best time for singing in the family circle – was lost.

2. MUSICAL INSTRUMENTS. Some noise-makers and rhythm instruments are essentially linked with luck-visit singing. They include cog rattles (for Holy Week), the *hanske knap* (a clapper made from a clog and played on Plough Monday in some villages north of Antwerp) and the *rommelpot* (a friction drum played during Shrovetide and the Christmas and Epiphany period in some Dutch-speaking areas). A typical Carnival instrument is the

musical bow (Dutch: *goebe* or *brombas*; Fr.: *ramoncelle* or *basse de Flandres*), which has one or two strings running over a bladder as resonator. The *midwinterhoorn* is a horn about 100–120 cm long made of wood. It is played in the Twente area (the eastern part of the province of Overijssel) during Advent.

Since at least the 12th century, a rich variety of duct flutes has been known in the Low Countries. Archaeological research has yielded dozens of bone duct flutes, most of which were excavated in the *terpengebied* (area of mounds) along the coast of the provinces of Friesland and Groningen. In Belgium a few traces of a pastoral cow-horn flute tradition have been found. The duct could be formed by a wooden block or the lower lip.

Six-hole duct flutes were among the most popular traditional instruments until the first decades of the 20th century. From the middle of the 19th century these were mainly factory-made metal or synthetic instruments, imported from France, Gemany or England. The last traditional players – recorded in Belgium in the 1970s – favoured a *non legato* style, with brisk tonguing and an economy of ornamentation. Though mostly played as a pastime, the tin whistle was also often part of informal dance bands in Belgium about 1900.

The pipe and tabor were first depicted at the end of the 13th century and were a popular accompaniment for dance until about 1650.

The fife and side drum were introduced at the end of the 15th century and, until the advent of brass bands in the 19th century, provided most open-air music. The fife and drum tradition is still very much alive in the area between the rivers Sambre and Meuse (Hainaut and Namur provinces), where the players – in post-Napoleonic uniforms – accompany the military escorts of religious processions. The fifes made in this area are in C or D♭, lathe-turned from a single piece of ebony, boxwood or aluminium, keyless and with a cylindrical bore. The style of playing is characterized by sparse use of slurring and ornamentation. The tradition also survives in a few towns in the province of East Flanders. There the traditional fife has been ousted by the orchestral piccolo, and the playing style is more slurred and ornamented.

Since its introduction at the end of the 15th century, the side drum has been one of the most important open-air instruments. The carnival drummers of Binche and the surrounding villages (Hainaut province) achieve an amazingly high standard of drumming, with characteristic asymmetrical rhythms.

The earliest references to the bagpipe (Dutch: *moezelzak*, *doedelzak*, *pijpzak*; Fr.: *cornemuse*, *pip'sac*, *muchosa*) can be dated from the last quarter of the 13th century. The bagpipes of the Low Countries had a sewn bag, a conical chanter with a double reed and one (until about 1500) or two cylindrical drones with a single reed. Both drones could be mounted in a common stock, and rested against the left shoulder. In the 18th and 19th centuries shepherds in the province of Hainaut favoured a type with a parallel arrangement of chanter and small drone in the same stock, while the bass drone rested against the shoulder. In the provinces of Hainaut and Antwerp the bagpipe tradition lingered until the beginning of the 20th century.

The industrialization of wind instrument making in the first half of the 19th century brought about the formation of village wind bands. Dance bands often consisted of a clarinet, a cornet, a trombone and a tuba. There could also be a second clarinet, a flute, one or two flugelhorns and a bombardon. Until the interwar years this was the most common type of band for large village dance halls.

The accordion became a truly popular instrument about 1880, with the import of cheap German instruments and the start of mass-production in Belgium. It quickly dethroned the fiddle as the main folk instrument for small dance parties. Until the interwar years the Belgian workshops produced an amazing variety of single-action, double-action and hybrid models. Most popular among Flemish country musicians was the double-action model with two melody rows and ten bass keys, of which five keys sound bass notes and the other five their chords. Some accordion players, mainly in the province of Namur, accompanied themselves on the 'foot-bass' invented in 1894 by Joseph Alexandry. It consists of a large bellows on top of which is a soundbox with one row of nine to twelve buttons, depressed with both feet.

In the Ardennes (Liège and Luxembourg provinces) an archaic style of fiddle playing survived until the 1970s. It was characterized by *non legato* playing (with detached strokes), the use of drone strings, absence of vibrato and economy of ornamentation. In bands the fiddle could be used to play a second part or a rhythmic, generally off-beat accompaniment consisting of two notes, usually a 3rd or a 6th, sometimes a 4th apart. The fiddle was by far the most popular instrument for dancing from the 17th to the 19th centuries. Quite often it was accompanied by a bass (cello). In the provinces of Brabant and Antwerp this duo survived until about 1920. Until the beginning of the 20th century dance bands in the West-Friesland area (Noord-Holland province) generally consisted of two fiddles and a bass.

The hurdy-gurdy (Dutch: *(draai)lier*; Fr.: *vielle à roue*, *vièrlète*, *tiesse di tch'vå*) is first mentioned in the 13th century. Both diatonic instruments with a single row of keys, and fully chromatic models with a double row were used. The instrument was usually played by wandering minstrels of humble condition, many of them blind beggars. In Belgium the last players were seen about 1920.

The hammered dulcimer is first depicted between 1420 and 1435. Extant dulcimers from the 17th and 18th centuries were probably made by harpsichord makers, which points to their use as drawing-room instruments. There are, however, a few indications that the hammered dulcimer was also played by wandering street musicians until the middle of the 19th century.

The fretted zither (Dutch: *hommel*; Fr.: *épinette*) was probably introduced before 1600, as a Dutch example is dated 1608. The instrument was made in a variety of forms, ranging from crudely hollowed-out logs to fine pieces of craftsmanship. Some 20th-century Belgian zithers have an additional soundbox. There are usually from two to five melody strings and two to four drones. In the Hageland area (Brabant province) a zither tuned to two or three different major chords was popular in the 1920s. The scales produced from the frets are mostly diatonic but since about 1900, 90% of the Flemish instruments have been tuned to the following scale: C–D–E–F–G–A–B♭–B–C etc. Some instruments are, however, fully chromatic.

In Belgium in the 20th century, the zither has been played exclusively with a piece of cane or hardwood run along the frets and a plectrum for plucking. The zither

has always been an instrument for family music-making. It was the only folk instrument generally played by women. Until the 19th century the zither was mainly found in the provinces of Noord-Holland and Friesland, but about 1900 it was virtually extinct in the Netherlands. In Belgium, on the contrary, it reached the peak of its popularity in the interwar years.

3. INSTRUMENTAL MUSIC. Before the middle of the 18th century folk musicians left no written music. Many traditional tunes, however, found their way into printed collections for middle-class amateurs. For instance, the branles published by Tylman Susato in Antwerp (1551) and Pierre Phalèse in Leuven (1571) and Antwerp (1583) are unmistakably rooted in the Western European popular tradition. A wealth of traditional music is also to be found in the *Oude en nieuwe hollantse boerenlieties en contredansen* ('Old and new Dutch peasant songs and country dances'), published in Amsterdam from 1700 to 1716. This is the largest collection of tunes ever published in the Low Countries, and contains more than 1000 melodies, many of French and English origin.

From these written sources and the instruments used it would appear that until about 1700 there was no noteworthy difference between instrumental and vocal music. Tunes were often both sung and played. The scarcity of bands points to the fact that – in contrast to middle-class music – folk music was essentially monodic, drones being the only common form of accompaniment.

A wealth of 18th-century traditional music is to be found in manuscripts and printed collections by fiddlers, dancing-masters and carillon players.

About the middle of the 18th century popular music had apparently become predominantly tonal. It was still largely diatonic, but gradually it moved away from vocal models. The use of drone accompaniment gave way to harmony, which may explain the decline of the bagpipe. Some sources give an idea of the ensemble playing that was undoubtedly also adopted by country bands. The second part is mostly isorhythmic and a 3rd or a 6th below the first part. The bass is often limited to the fundamental note of the chords, sometimes with passing notes in between. The mid-18th-century tune books contain mainly minuets and marches. The dance-tunes usually consist of an *AABB* structure, both units with an even number of bars, generally eight to 16, eight bars being the usual length. The marches are in 2/2 time, and generally they consist of two units with an odd number of bars as a result of the typical tonic–dominant–tonic final cadence.

In the second half of the 18th century the minuet gave way to the country dance. Both the 'English' longways and the 'French' square dances became immensely popular. The tunes were often extended to three or four units, each consisting of usually eight and sometimes 16 bars. Modulation was no longer exceptional, but was restricted to the dominant or subdominant major keys, or to the minor on the same tonic. During the 18th century the compass of dance music was apparently extended, though seldom beyond the range of an octave and a 6th. Even at the end of the century tunes with a compass of an octave or a 9th were not at all uncommon.

The traditional music of the first half of the 19th century is mainly documented by the tune books of fiddlers from the provinces of Luxembourg and Friesland. These manuscripts contain many tunes of French, German and British origin. Most popular were all kinds of country dances, like the *anglois* in Friesland and the *passe-pied*, *allemande* and *amoureuse* in the province of Luxembourg. The Frisian *madlot* and the Luxembourgian *maclotte* were local adaptations of the *matelotte* ('sailor's dance'), introduced in the second half of the 18th century.

The Frisian manuscripts contain a number of *schotz* or *schots* ('Scottish') tunes, which are only rhythmically related to Scots dance music. In the second half of the 19th century the *skotse trije* ('Scottish three') became the 'national' dance of Friesland. Although originally danced by three dancers, by the end of the century it had become a square dance.

Shortly after 1815 the first waltzes appeared. Until the middle of the 19th century waltzes were mostly written in 3/8 time, and were more akin to the Alpine ländler than to the Viennese waltz. The polka was introduced in 1844, and it conquered the remotest villages in no time. Other pair-dances imported around this time include the mazurka, the *redowa*, the galop and the schottische.

Most pair-dance tunes from the first half of the 19th century consisted of two units of eight bars. Some tunes introduced a new element – modulation to the relative minor. In the middle of the century the quadrille was introduced. This descendant of the country dances usually consisted of four or five figures with different tunes in 2/4 or 6/8 time.

The instrumental tradition reached its greatest complexity in the second half of the 19th century. The handwritten scores of Belgian wind and mixed bands give a first and second part, off-beat chords and a bass. The use of accidentals was generalized. The literate bands mostly played pair-dances with the structure *AABBACCAABBA*, each unit consisting of eight or 16 bars. *B* and *C* (called *trio*) modulated to different related major keys, usually to the dominant and subdominant respectively, though the *B* unit sometimes also modulated to the relative minor. The units were performed with contrasting dynamics. The first part (usually on clarinet, cornet or flugelhorn) was sometimes a true bravura piece with strings of quick triplets.

Country musicians continued, however, to play older and simpler forms of instrumental music until well into the 20th century. As far as one can tell, the local people have always been eager to adopt new, fashionable dances and tunes. Some became traditional and thus survived the international dance fashion a long time. Old rounds, country dances, quadrilles and pair-dances survived best in the Twente area (Overijssel province), the Achterhoek area (Gelderland), on the island of Terschelling, in the West-Friesland area (Noord-Holland), in the province of Antwerp, the central part of Brabant province and in the Ardennes area (Liège and Luxembourg). Some communities have maintained their local traditions to this day.

Since World War I the dance repertory has been extended with dances of North or South American origin, but their diffusion by radio, TV and records has limited further evolution within an oral tradition.

4. RESEARCH AND REVIVAL. Folksong research in Flanders began in the middle of the 19th century. Among the pioneers, the French musicologist C.-E.-H. de Coussemaker was the first to collect songs from the oral tradition. The results of 19th-century research into folksongs in Dutch were compiled by Flor van Duyse in his standard work *Het oude nederlandse lied* (A1903–

08). In the first decade of the 20th century Theophiel Peeters was the first Flemish fieldworker to collect dance-tunes.

In the Netherlands and Wallonia the collection and study of traditional music made headway only at the beginning of the 20th century. The first Dutch fieldworker was Jaap Kunst, who collected songs and dances on the island of Terschelling. In the 1930s Pol Heyns of Flemish radio was the first to make field recordings of songs and dance music.

The most prolific fieldworker is Ate Doornbosch, until 1986 head of the Nederlands Volksliedarchief (Amsterdam), who managed to record some 10,000 epic songs from 1957 onwards. The most important all-embracing study of Flemish and Walloon traditional songs to date is Paul Collaer's *La musique populaire traditionelle en Belgique* (E1974).

Musical instruments were the worst documented aspect of traditional music until Hubert Boone of the Brussels Museum of Musical Instruments began his pioneering research in the late 1960s.

Since about 1900 many traditional songs from the above-mentioned collections have been promoted in a 'cultivated' form through schools, youth movements and choral societies. In the mid-1960s the Antwerp singer Wannes van de Velde was the first of his generation to resume a traditional style of singing.

Folkdancing was revived after World War I by youth movements of all tendencies, mainly with educative intentions, as a means to counter the growing popularity of the 'degenerate' newly imported pair-dances of American origin. Since the early 20th century folkdances have also been cultivated and demonstrated by folklore groups, including the guilds of archers in the provinces of Brabant and Antwerp, some of which draw their repertory from local tradition. Since the late 1970s folkdance parties have stimulated spontaneous folkdancing, mainly in Belgium.

The revival of native traditional instruments was started in 1968 by Boone's band De Vlier. In Walloon and the Netherlands the revival began in 1973, largely under the influence of Flemish bands. At first the revival caught on mainly among university students and visual artists, as a reaction against the international commercial music business.

The folk revival has often had strong links with the regionalist and ecological movements. In contrast with the older folklore groups the revival ensembles have not limited themselves to the most recent traditional forms, as collected from the surviving, mostly aged, musicians. They also go back in time by drawing from older, written sources and by reconstructing and playing (virtually) extinct folk instruments. An important tendency within the revival aims at revitalizing traditional music by performing it using non-traditional arrangements, techniques, instruments and line-ups. Many of the new bands are heavily influences by foreign, particularly Irish, British and central French, revival music. Traditional music now seems to have carved out a lasting, though still marginal, place in the contemporary music scene of the Low Countries.

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Lowe, Edward (*b* Salisbury, *c*1610; *d* Oxford, 11 July 1682). English composer, music copyist, organist and writer on music. He was a chorister at Salisbury Cathedral, where he was a pupil of John Holmes. Some time between Michaelmas 1631 and 1641 he became organist of Christ Church Cathedral, Oxford. During the Commonwealth he remained in Oxford, where he gave private lessons and took part in weekly music meetings at William Ellis's house. He was paid as university organist in 1657–8 and by the end of 1658 had resumed his place at Christ Church. Soon after the Restoration he became one of the three organists of the Chapel Royal (with William Child and Christopher Gibbons) and in 1661 he succeeded John

Wilson as professor of music at Oxford. He retained all of his court and Oxford appointments until his death.

Lowe's music copying, often annotated with informative historical or practical details, was extensive and varied. Most of the manuscripts are in the Bodleian Library, Oxford, and others are at Christ Church, Edinburgh University and the British Library, London. At Christ Church he added 27 anthems to the cathedral partbooks *GB-Och* Mus 1220–4; organ parts in his hand are in *Och* 438 and 1002 and voluntaries in *Och* 1176. Lowe's principal responsibility as professor was to organize weekly meetings for performance at the Music School, and under his direction the school's collection of vocal and instrumental performing material was greatly expanded to contain music in a variety of earlier and contemporary styles. He copied performing parts for several act songs (mostly at *Ob*), among them two works of his own, and compiled substantial collections of vocal music by his contemporaries in *Eu* Dc.I.69 (with its companion *Ob* Mus.d.38) and *Lbl* Add.29396 (facsimiles in Bickford Jorgens, v, viii). Most of Lowe's verse anthems, essentially traditional in style, could well have been written for the newly reconstituted choir of the Chapel Royal in the early 1660s; his *A Short Direction for the Performance of Cathedrall Service* (Oxford, 1661, 2/1664) contains straightforward settings of the liturgy based on pre-Civil War practice. Lowe remained active in old age, copying out the parts of Aldrich's act song *Conveniunt doctae sorores* (performed 7 July 1682; *Och* 1127) in his usual firm and legible hand. His will reveals much about his character and circumstances.

WORKS

VERSE ANTHEMS

† – *text printed in J. Clifford: The Divine Services and Anthems (London, 2/1664)*

†If the Lord himself, *GB-Och*, *WB* (inc.)
†My song shall be alway, music lost
†O clap your hands, *Och*, *WB* (inc.)
†O give thanks unto the Lord and call upon his name, music lost
†O give thanks unto the Lord for he is gracious, *Lbl*, *Och*
†O how amiable, *EL* 1, 28, *Och*, *Y*
Sing unto God, *Och* (inc.)
Turn thy face away, *Och*, *Ojc* 315 (inc.)
†When the Lord turned again, *EL* 1, 28, *Lcm* I.A.1, 2 in *Ob*, *Och*, *Ojc* 315
†Why do the heathen, music lost

OTHER WORKS

A Short Direction for the Performance of Cathedrall Service (Oxford, 1661, enlarged 2/1664 as A Review of a Short Direction)
Sacred songs, *GB-Ob*: Behold in sin I was conceived, S, bc; When Israel left the Egyptian land, S, bc; You who the Lord adore, A, A, B
Act songs, *GB-Ob*: Eja eruditam, S, A, T, T, B, SATTB, 2 vn, bc; Nunc est canendum, S, S, T, B, SSTB, vn, bc
Secular songs: Come hear me my boy, catch, *Y*; God prosper long our noble king, A, A, B, *Eu*, *Och*; Sir Eglamore, S, A, B, 1684[4]; The thirsty earth, S, B/SSB, bc, *Lbl*, *Och*, Tr pts by Lowe added to a B solo song by R. Hill; When death hath snatched us, S, B, bc, *Och*
Piece, kbd, *Och*

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ROBERT THOMPSON

Löwe, Ferdinand (*b* Vienna, 19 Feb 1865; *d* Vienna, 6 Jan 1925). Austrian conductor. A pupil of Josef Hellmesberger (i), he was active chiefly in Vienna and Munich, later also appearing regularly in Budapest and Berlin. He was a staff conductor at the Vienna Hofoper when the newly appointed Mahler chose him to succeed Johann Nepomuk Fuchs, who died in October 1899. Löwe did not, however, live up to promise. He is chiefly remembered in connection with Bruckner, whose pupil he was at the Vienna Conservatory, and whose symphonies he championed together with Franz Schalk and Hugo Wolf. He collaborated with Schalk in a spurious score of the Fourth, with cuts and with orchestral textures recast in Wagnerian style, and this appeared as the first edition in 1890. Although Bruckner sanctioned it, he refused to sign the printer's copy, instead making a fair copy that very year of his own definitive version of 1880. Löwe, on his own initiative, also concocted an even more doubtful version of the Ninth in 1903, seven years after the composer's death. His (and Schalk's) motives in presenting such editions on Bruckner's behalf to a sceptical public and hostile music critics may have been well intentioned, but they were also misguided.

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DERYCK COOKE/CHRISTOPHER FIFIELD

Lowe, Joseph (*b* 1796; *d* 1866). Scottish dancing-master. He was the most prominent member of a family of dance teachers in Scotland in the early 19th century, whose descendants numbered more than 20 teachers over five generations and who were active in Scotland, Canada, Australia and New Zealand for some 200 years. With his brothers John, Robert and James, Lowe was influential in establishing Scottish dance in a modern ballroom form. The brothers taught in different parts of Scotland and together wrote *Lowes' Ball-Conductor and Assembly Guide* (Edinburgh, *c*1830), one of the most extensive 19th-century dance manuals. Joseph Lowe also published many arrangements of Scottish dance-tunes for the piano. From 1851 to 1860 he was dance tutor to the family of Queen Victoria, and his journal of these years gives an

insight into his teaching at Windsor and Balmoral. His workbook, which contains step descriptions of dances and some entries by his son Joseph Eager Lowe, who taught in New Zealand and Australia, is in the National Library of New Zealand.

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ALLAN THOMAS

Lowe, Nick (*b* Woodbridge, Suffolk, 25 March 1949). English songwriter, singer and record producer. During the 1970s he was a key figure in the development of English pub rock and punk rock. His early career was spent as a member of Brinsley Schwarz, a guitar- and organ-based group which set out to translate the American pop of the Band and the Byrds into an English urban context. Lowe sang, played bass guitar, and composed such songs as *Nervous on the Road*, *Don't lose your grip on love* and *What's so funny ('bout peace, love and understanding)*, recorded by the group between 1970 and 1975. Next he collaborated with the club-owner and producer Dave Robinson in setting up Stiff Records (1976), which recorded such figures as Elvis Costello and Ian Dury. Lowe produced the first British punk rock album, by the Damned, before resuming his own musical career. In the late 1970s he had hit records with *I love the sound of breaking glass* and *Cruel to Be Kind*. Although he continued to compose and record as a solo artist, in the 1980s and 90s Lowe collaborated with such figures as Dave Edmunds, John Hiatt and Johnny Cash while producing albums by Costello, Carlene Carter and others.

DAVE LAING

Lowe, Thomas (*d* London, 1 March 1783). English tenor. He joined the Drury Lane company in 1740 as a singing actor, and for many years appeared in ballad operas and other light theatre pieces. He enjoyed most success, however, as a singer between acts and in pleasure gardens; he was very popular at Vauxhall and sang at Ruckholt House, Essex, in 1743 and 1744. He played minor parts in Shakespeare and Restoration comedy, generally as a mouthpiece for songs; most of Arne's Shakespeare settings were composed for him. Lowe moved from Drury Lane to Covent Garden in 1748, and back to Drury Lane in 1760, on each occasion succeeding Beard, with whom he alternated as Macheath in *The Beggar's Opera*. He visited Dublin with the Arnes in summer 1742 and winter 1743–4, when he sang in the first performance of Arne's oratorio *The Death of Abel*. He appeared in many of Arne's more serious pieces in London, including *Comus*, *Rosamond*, *The Judgment of Paris* and *Alfred*, in De Fesch's *Love and Friendship* (1746), and for some years was prominently associated with Handel's oratorios. He was a member of Handel's company at Covent Garden in 1743 and 1748–51. The parts of the Philistine and Israelite Man in *Samson* (1743), the title role in *Joshua* (1748), Jonathan in *Alexander Balus* (1748), the First Elder in *Susanna* (1749), Zadok in *Solomon* (1749), Septimius in *Theodora* (1750) and Apollo in *Alceste* (1750, not performed) were composed for him, as were two patriotic songs during the Jacobite rising (1745–6). He sang in the first performance of the Peace and Foundling Hospital Anthems in 1749. In the parts he composed for Lowe, Handel was careful not to tax either end of his compass (*c* to *a*′), but he must have commanded at least an adequate technique in florid music. More naturally gifted than Beard, he fell far below him in intelligence and application. According to Burney, 'with the finest tenor voice I ever heard in my life, for want of diligence and cultivation, he could never be safely trusted with any thing better than a ballad, which he constantly learned by his ear'.

In 1763, Lowe bought the lease of Marylebone Gardens from John Trusler and gave concerts there with his pupil Ann Catley, but after initial success his voice and fortune declined and he was forced to sell to Samuel Arnold in 1769. After casual engagements at Southwark, Watford and elsewhere he was invited to Sadler's Wells by Thomas King in 1772 and sang there on and off until his death, chiefly in dialogues by Dibdin, Hook and others. He died destitute despite having enjoyed over many years an annual income estimated at nearly £1000. His son, Halifax Lowe, a tenor of similar type, made his début at Sadler's Wells on 15 April 1784 but died in his 29th year in October 1790.

WINTON DEAN

Löwenbach, Jan (*b* Rychnov nad Kněžnou, Bohemia, 29 April 1880; *d* Glen Falls, NY, 13 Aug 1972). Czech musical administrator and writer. An amateur musician, he joined Hudební Matice as an expert on copyright law in 1908. He soon became an enthusiastic contributor to the Umělecká Beseda's periodical *Hudební revue* and later was one of its editors. After the formation of the Czechoslovak Republic in 1918 he helped found the Klub Československých Skladatelů (Czechoslovak composers' guild) and the Ochranné Sdružení Autorské (authors' copyright association). He was also responsible for organizing the 1924 and 1925 ISCM festivals in Prague. Löwenbach negotiated Max Brod's first dealings with Universal Edition as a translator and may have brought Janáček to Brod's attention. He often gave Janáček personal legal advice, for instance over his dealings with foreign publishers, or in his dispute with the National Theatre over its use of Kovařovic's version of *Jenůfa*. He also appears to have introduced Janáček to Bartók, who was his house guest during the 1924 ISCM festival.

Löwenbach spent most of the war years in New York, where he acted as cultural attaché to the Czechoslovak consulate, and where, with his articles and lectures and the organization of many concerts, he did much to promote the cause of Czechoslovak music. In November 1946 he was recalled to Prague as adviser to the Ministry of Education but was dismissed after the change of regime in February 1948 and returned to New York a few months later. His writings include two opera librettos, for Martinů's *Voják a tanečnice* ('The Soldier and the Dancer') and Křička's *Bílý pán* ('The Gentleman in White'), and translations from Czech into German and vice versa.

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Löwenbach papers in U. of California, San Diego

JOHN TYRRELL

Löwengebrull (Ger.). *See* STRING DRUM.

Lowens, Irving (*b* New York, 19 Aug 1916; *d* Baltimore, 14 Nov 1983). American musicologist, critic and librarian. He attended Columbia University (BS 1939) and the University of Maryland (MA 1957). He contributed music criticism to the *Washington Star* from 1953, and was its chief music critic from 1960 to 1978. He was assistant head of the reference section of the music division of the Library of Congress (1962–6). He was president of the Music Library Association (1965–6), executive board member of the AMS (1964–5), and was founder-member of the Music Critics Association, of which he was also president (1971–5). In 1975 he founded the American Sonneck Society, serving as its first president (until 1981) and initiating its official journal *American Music* (in 1983). After working as visiting professor at Brooklyn College, CUNY (1975–6), he taught at the Peabody Conservatory, Baltimore, from 1977 until his retirement as dean emeritus in 1981.

As a critic, Lowens sought to improve both the standards of criticism and the working conditions of critics in the USA; he was also instrumental in establishing the Kennedy Center Friedheim awards for compositions. His main interest was the compilation of American tunebooks, which he began collecting early in his career. His bibliography of these works, on which he worked together with Allen P. Britton and Richard Crawford, represents 30 years of scholarship in this area. Lowen's personal collection of over 2000 American hymnals and tunebooks forms the Irving Lowens Collection at the Moravian Music Foundation in Winston-Salem, North Carolina. The Irving Lowens Awards for the best book and the best article on American music are issued by the Society for American Music in honour of Lowen's contributions to the field.

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PATRICK J. SMITH/R

Lower Rhine Festival (Ger. Niederrheinisches Musikfest). Festival held in turn in Düsseldorf, Aachen, Wuppertal and Cologne, originating in 1817.

Löwe [Löw] **von Eisenach, Johann Jakob** (*b* Vienna, bap. 31 July 1629; *d* Lüneburg, early Sept 1703). German composer. He came from an old Thuringian family whose members called themselves variously Lebe, Lew, Lewe, Löw, Löwe and Leo. He always signed himself 'Löw von Eysenach', but 'Löwe' is the form that has generally been used in writings since Gerber. The 'von Eisenach' is not a title of nobility but derives from his father, Johann Lewe, the Saxon electoral court's Resident in Vienna, who was a native of Eisenach. According to Walther, Löwe was taught by 'distinguished virtuosos at the imperial court in Vienna and at other princes' courts', as well as in Italy. A dedicatory verse names Bertali, Piscator, Giovanni Valentini and Verdina as his models or teachers; there is no more precise information. In January 1652 he was taken on by Schütz at the Saxon court at Dresden 'for further improvement', but in the following month he was engaged at the court at Altenburg for a six-month period. Schütz was almost a second father to him, and it was on his recommendation that in the summer of 1655 he became Kapellmeister of the court of Duke August the younger at Wolfenbüttel. His engagement as Kapellmeister of the court of Duke Moritz of Saxony at Zeitz (1663–5) was also on Schütz's recommendation. His years at these two courts were his most fruitful period as a composer. He had to resign from the post at Zeitz in May 1665 as a result of disagreements with the Konzertmeister, Clemens Thieme. He probably went to Jena, but he seems to have been without regular employment for several years; he applied unsuccessfully for posts at the Brandenburg court and at Frankfurt. His name appears in the register of the Johanniskirche, Hanau, in 1678, and three children were born to him at Hanau between 1678 and 1681, but it is not known what post, if any, he held there. The Hanau Kantor, J.G. Braun, commissioned from him the music examples for a textbook he published in 1681 and wrote the texts of the songs in his *Einstimmige neue Arien* (1682). In April 1683 Löwe took the badly paid post of organist at the church of St Nicolai und St Marien at Lüneburg, but he made no mark on the musical life of the town. He died in poverty, as letters from the last years of his life clearly show.

Löwe's suites for instrumental ensemble (1658) comprise varying series of dance movements. His addition of an introductory first movement in free form, which he called 'Synfonia', was innovatory. Such pieces, like the contents of his *Sonaten, Canzonen und Capriccen* (1664),

are in a canzona-like style, made up of small units and imitating Italian models, which he knew from Vienna. (A letter to Schütz in 1660 shows that he still sent, at his own expense, for copies of 'the best musical things composed in Vienna by masters famed for their art'). His secular song collections show the influence of Italian arias and canzonettas. He remained aloof from the aspirations of the Hamburg school of songwriters to a popular folklike style, and wrote instrumentally conceived melodies in an imitative style, as he also did in his *Neue geistliche Concerten*. Printz's description of him as 'a famous musician in the canonic style' was probably prompted by a collection of canons (1665) that was praised by Schütz but is now lost. He probably wrote the music for several Singspiele and ballets with texts by Duke Anton Ulrich, given on festive occasions at Wolfenbüttel; this music too is lost, and the only time he is expressly named as the composer is in the libretto of the Singspiel *Orpheus aus Thracien*.

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SECULAR VOCAL

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Salanische Musenlust (M. Kempe), 40 songs, 1–4vv, str, bc (Jena, 1665); 1 ed. in Mw, xiv–xv (1957); 7 ed. in NM, xxxii (1929)
[61] Einstimmige neue Arien mit zweystimmigen Ritornellen (J.G. Braun), 1v, 2 insts, bc (Nuremberg, 1682)

SACRED VOCAL

[12] Neue geistliche Concerten, 1–3vv, 2 vn, bc (Wolfenbüttel, 1660), inc.; 1 work also *S-Uu*
2 hymns (C. Hofmannswaldau) in Lüneburgisches Gesangbuch (Lüneburg, 1686)

INSTRUMENTAL

[52] Synfonien, Intraden, Gagliarden, Arien, Balletten, Couranten, Sarabanden, 2 vn, 2 va, bn, bc (Bremen, 1657–8); 2 ed. in NM, lxvii (1930/R1960); 1 sinfonia ed. in Riemann
[17] Sonaten, Canzonen und Capriccen, 2 clarinos/vn, va, bc (Jena, 1664); 2 ed. in J. Rifkin (London, 1968)

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Canones über Martini Kempii Fest- und Tugendlieder, 1–8vv (Jena, 1665), see Walther and Göhler
Kurze Anleitung der edlen Musickunst ... von J.G. Braun ... zu welcher etliche Canones ... beigefüget hat Herr J.J.L.v.E.V.A. (Hanau, 1681)
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HORST WALTER

Lowinsky, Edward E(lias) (*b* Stuttgart, 12 Jan 1908; *d* Chicago, 10 Oct 1985). American musicologist of German birth. He studied the piano, composition and conducting at the Hochschule für Musik in Stuttgart from 1923 to 1928. He received the PhD from the University of Heidelberg in 1933 after working with August Grisebach in art history, Karl Jaspers in philosophy and Heinrich Besseler in musicology. From 1933 to 1939 he lived in the Netherlands and from 1940 in the USA. He became an American citizen in 1947. Lowinsky taught at Black Mountain College, North Carolina, as an assistant professor (1942–7); at Queens College, New York, as an associate professor (1947–56); and at the University of California, Berkeley, as professor (1956–1961). In 1961 he was appointed Ferdinand Schevill Distinguished Service Professor at the University of Chicago. As a Guggenheim Fellow he studied the 16th-century motet in Italy (1947–8) and he was a member of the Institute for Advanced Study in Princeton, New Jersey (1952–5). From 1964 to 1977 he was general editor of the series Monuments of Renaissance Music, published by the University of Chicago Press. In 1971 he organized and presided over the highly successful international festival-conference held in New York to commemorate the 450th anniversary of the death of Josquin des Prez, and in 1974 became an honorary member of the Committee for the Preparation of the New Josquin Edition.

One of the major figures of postwar musicology, Lowinsky had already made a distinguished contribution to scholarship in 1937 with his PhD dissertation on Lassus's Antwerp motet book. His next major work, on a secret chromatic art in the Netherlands motet, caused a controversy that has stimulated continued debate about problems of *musica ficta* in the music of the Renaissance. His work as an editor and his studies of theoretical sources and individual musical manuscripts, especially those from the time of Josquin and his immediate successors, Willaert, Clemens non Papa, Gombert and so on, led him to investigate the nature of Renaissance sources and to formulate demanding criteria for modern editions, especially with regard to *musica ficta* and text underlay. He produced numerous provocative and challenging articles on the relationship between music and the history of ideas. Many of his most important articles were collected into a single volume, *Music in the Culture of the Renaissance* (1989).

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HOWARD MAYER BROWN/R

Low Mass. A form of the Latin Mass which grew out of a medieval custom of saying daily private masses with few or no people in attendance. Today, the Low Mass is characterized by the complete absence of singing. *See also* MASS.

□

Lownes, Humfrey (*fl* 1587–1629). English music printer. He married the widow of Peter Short in 1604, and most of his few musical works were reprintings of Short's copyrights (e.g. Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke*) published between 1604 and 1613. It is not known if he was related to Matthew Lownes, but he seems to have ceased printing music when the latter acquired the privilege of Barley in 1614. He was succeeded by Robert Young, who printed the treatise of Elway Bevin of 1631, *A Briefe and Short Instruction in the Art of Musicke*. (*Humphries-SmithMP*; *KrummelEMP*)

MIRIAM MILLER

Lownes, Matthew (*fl* 1591–1625). English bookseller and printer. Between 1612 and 1624 he collaborated with John Browne and Thomas Snodham in the production of several music volumes, acquiring the rights to titles previously owned by William Barley and Thomas East. There is no evidence that he was himself a music printer. (*Humphries-SmithMP*)

MIRIAM MILLER

Lowrey organ. An electronic organ, many models of which have been manufactured by the Lowrey Organ Co. in Lincolnwood, near Chicago (later in nearby Deerfield, and recently in nearby LaGrange Park), from about 1949. In 1918 the F.C. Lowrey Co. (founded by Frederick C. Lowrey) purchased the designs for the Choralcelo (an electrically-powered SOSTENENTE PIANO) and from the 1920s experimented with many types of sound-generating systems in pursuit of a fully electronic organ. The first electronic instrument marketed by Lowrey was the Organo (1949), a small electronic organ controlled from the keyboard of a piano. Since the early 1950s a wide range of organs has been produced, including church, theatre and home organs, as well as electronic pianos, from the mid-1980s based on sampled timbres. In 1977 Lowrey became a division of Norlin Industries; it was acquired by KAWAI in 1988.

From 1956 Lowrey organs featured a downward semitone 'glide', superseded in the 1980s by portamento and transposition. Many earlier models included a Leslie tremulant loudspeaker; in the 1970s Lowrey replaced this with an electronic equivalent. Advances in electronic technology around 1970 made possible several new devices that are now widespread: rhythm and 'walking bass' units, arpeggiators, a choice of chord systems, memories for pre-set registrations, and (since 1980) a selection of different accompaniments, for which microprocessors are used.

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N.H. Crowhurst: *Electronic Organs*, iii (Indianapolis, IN, 1975), 81–90

HUGH DAVIES

Lowry, Robert (*b* Philadelphia, 12 March 1826; *d* Plainfield, NJ, 25 Nov 1899). American composer and compiler of Sunday school songs. *See* GOSPEL MUSIC, §I.

Löw von Eysenach, Johann Jakob. *See* LÖWE VON EISENACH, JOHANN JACOB.

Löwy, Heinrich. *See* RIETSCH, HEINRICH.

Loxhay, Simon. *See* LOHET, SIMON.

Loyola (Fernández), José (*b* Cienfuegos, 12 Feb 1941). Cuban composer. He began studying music under his father, the flautist Efraín Loyola. He joined various bands and played the flute in his father's popular music group as well as composing dance pieces for it. In 1962 he enrolled at the Escuela Nacional de Arte, where he continued his flute studies and took lessons in composition with Federico Smith. Between 1967 and 1973 he studied at the State Higher School of Music in Warsaw under Bacewicz and Witold Rudzinski. He was awarded the doctorate in theory of music from the Chopin Academy in Warsaw in 1985, also under the tutorship of Rudzinski. In 1973 he began working as a teacher in Havana, giving classes in composition and related disciplines, and after teaching music in various capacities in Cuba he was appointed vice-rector of the Instituto Superior de Arte (1976–8). He undertook a variety of roles within the Unión de Escritores y Artistas de Cuba, in 1988 becoming vice-president and in 1997, president.

Loyola's composition training equipped him with the most advanced methods of the avant garde, and his first works place him firmly among the members of that movement in Cuba working in the 1960s and 70s; characteristically he used aspects of Cuban folk and popular music in combination with avant-garde elements. Among his most notable works is the series *Música viva*, begun in 1979. These pieces are rhythmic in essence, and display the use of original blends of timbre combined with unconventional instrumental techniques aiming to suggest the rhythms and sounds of Cuban folk percussion. In 1992 he was awarded the Premio Anual de Reconocimiento, the highest honour for composition in Cuba.

WORKS
(*selective list*)

Op: Monzón y el rey de Koré (anon. Bambara epic of Mali, trans. R. Martínez Furé), 1973

Orch: Sinfonietta, chbr orch, 1965; Música para flauta y cuerdas, 1968; Música viva no.2, 1976; Tropicalia I, 1987, Tropicalia II, pf, orch, 1988

Vocal: 3 imágenes poéticas (N. Guillén), Bar, pf, 1969; Antipoemas (N. Parra), mixed chorus, 1970; Poética del guerrillero (C. Pellicer), chorus, tpt, str, 1976; Canto negro (Guillén), Bar, pf, perc, 1979; Variaciones folklóricas (Loyola), Bar, mixed chorus, pf, perc, 1982; Canción del soy todo (E. Machado), spkr, ob, Afro-Cuban perc, 1990

Chbr and solo inst: Música viva no.1, perc ens, 1972; Música viva no.3, fl, Afro-Cuban perc, 1978; Música viva no.4, chbr ens, 1979

Principal publisher: Editora Musical de Cuba

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'Aparición de la percusión típica cubana en la música culta', *Unión* (1984)
El bolero en la música bailable cubana (San Juan, PR, 1986)

VICTORIA ELI RODRÍGUEZ

Loyola Guevara, Pedro de. *See* GUEVARA, PEDRO DE LOYOLA.

Loys (*fl* 14th century). French composer. He is known only from a three-voice Gloria in the Avignon repertory (ed. in CMM, xxix, 1962, and PMFC, xxiii, 1989). He could be identifiable with Louis Sanctus de Beeringen, a friend of Petrarch who was called 'magister in musica' in a letter of Pope John XXII dated 1330, and who died in 1361. Another man of this name is Loyset, a favoured musician in 1389–90 of Philip the Bold, Duke of Burgundy. The Gloria, which survives in *F-APT 16bis* and *I-IV*, is in motet style. Since it has the same isorhythmic tenor as the anonymous *Flos ortus inter lilia/Celsa cedrus ysopus/Quam magnus pontifex*, which also survives in *I-IV* as well as in two other sources, Leech-Wilkinson (11–12, n.21) has suggested that the name 'Loys' may refer to the tenor's dedicatee, St Louis of Toulouse.

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E. Dannemann: *Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays*(Strasbourg, 1936/*R*), 3
H. Stäblein-Harder: *Fourteenth-Century Mass Music in France*, MSD, vii (1962), 35ff, 117ff
D. Leech-Wilkinson: 'Related Motets from Fourteenth-Century France', *PRMA*, cix (1982), 1–22

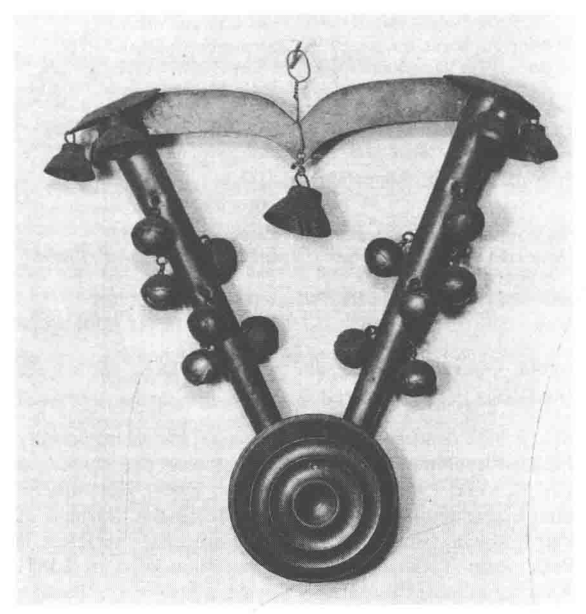
GILBERT REANEY

Loys, Jan [Jhan de]. *See* LOUYS, JEAN.

Loyset (i). *See* COMPÈRE, LOYSET.

Loyset (ii). *See* PIÉTON, LOYSET.

Lozhky (Russ.: 'spoons'). A Russian instrument of the janissary-music class which produced an effect similar to the Turkish crescent. According to Mahillon, it was adopted by the Russians from the Turks when janissary music became the rage in the early 18th century. The Turks called it *kaşıklar* ('spoons'), and when the Russians borrowed the device they merely translated its name. It consisted of a round hollow case of brass to which were fixed, at an angle of 60°, two brass tubes adorned with jingles (see illustration). These tubes were joined at the extremity of the angle by a solid brass arm, by which the instrument was held. The overall shape was that of a lyre. It was used in pairs and played by clashing the two round hollow cases together. The lozhky were much favoured by the Russian cavalry and often used to accompany the soldiers' songs. They became a special feature particularly in the bands of the Uhlans, which usually comprised a clarinet, oboe, tambourine, Turkish crescent, a pair of



One of a pair of lozhky (Musée des Instruments de Musique, Brussels Conservatory)

cymbals and the lozhky. Specimens are in the Musée des Instruments de Musique of the Brussels Conservatory (nos.883–4).

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H.G. FARMER/R

LP [long-player; long playing record]. A 12-inch vinyl phonographic disc with a playing speed of 33⅓ r.p.m. The rise of the LP resulted from a long-running dispute inside the music industry during the 1930s and 40s between two major American phonograph companies, RCA Victor and Columbia. The ten-inch shellac 78 r.p.m. was the standard format in the 1930s, but in 1948 Columbia introduced the LP, which provided superior sound quality, was more durable and could hold more musical information. RCA responded with the seven-inch 45 r.p.m. disc, but in 1952 the rival companies ensured that the LP became the format predominantly for classical music, while the single was used for popular music. From its outset the LP was thus associated with what were considered more serious listening habits, and a burgeoning market developed around its superior sound reproduction. This market was overwhelmingly male, and for some included an appreciation of faithful sound reproduction *per se*.

By the late 1960s and early 70s stereo sound and multi-tracking were becoming the norm, and progressive rock artists such as Pink Floyd, Led Zeppelin and Mike Oldfield used the LP to encode increasingly more intricate sounds. In the early 1990s sales of LPs had decreased dramatically as the format was usurped by the CD (compact disc): in 1992 world sales figures for LPs were 126·1 million and 1152·9 million for CDs. By the late 1990s a small but committed market existed for vinyl among collectors, traders and a minority who believed in the vinyl LP's aesthetic superiority over the CD.

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DAVID BUCKLEY

Lu'ah zarqa. Lists of signs in Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

Lualdi, Adriano (*b* Larino, Campobasso, 22 March 1885; *d* Milan, 8 Jan 1971). Italian composer, conductor and writer on music. He studied music in Rome and then in Venice with Wolf-Ferrari. After gaining his diploma in 1907, he began a career as a conductor. In the 1920s he also became active as a music critic: among his numerous writings, *Viaggio musicale in Italia* is particularly valuable for the light it throws on the Italian musical world of the time. An ardent fascist, Lualdi was 'elected' to parliament in 1929 as representative of the Sindacato Nazionale dei Musicisti. He was an organizer of the first few Venice Festivals (1930–34) and director of the conservatories of Naples (1936–44) and Florence (1947–56).

Lualdi's association with fascism, which conditioned his teaching and organizing activities as well as his polemics, led to his being overrated in the 1930s, but in due course aroused such antagonism that his reputation may have suffered unfairly. Undoubtedly he was an imperfect composer, who rarely achieved stylistic unity and could sink to the abysmal level of *Lumawig e la saetta*. Yet the best pages of *Le nozze di Haura* and *La figlia del re* (e.g. Damara's invocation to the night and the whole of Act 3, scene i in the latter work) show that his evocative powers and sense of colour were considerable. Comparable qualities still appear in some later operas, like *La luna dei Caraibi*, with its recurrent use of an offstage negro spiritual, or the very eclectic *Il testamento di Euridice*, where the search for appropriate picturesque detail led him to use the ancient Greek *Epitaph of Seikilos* as a leitmotif. In comic and satirical works, too, Lualdi was resourceful: the small-scale and unpretentious *Le furie di Arlecchino* remained close enough to Wolf-Ferrari to win easy and widespread success; but the freakish libretto of *Il diavolo nel campanile* (freely based on Poe) is matched by a bizarre score, whose multiple musical parodies create reckless stylistic non-sequiturs, ending in

a deliberate musical chaos (with several superimposed tonalities) to underline the grotesque turmoil on the stage. In the revised version, first staged in 1954, this finale was replaced by an ingenious parody of 12-note technique.

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(selective list)

Op. Le nozze di Haura (1, L. Orsini), 1908, rev. version, 1913, Italian Radio, 19 Oct 1939, stage, Rome, Opera, 18 April 1943; La figlia del re (3, Lualdi), 1914–17, Regio, 19 March 1922; Le furie di Arlecchino (1, Orsini), Milan, Carcano, 7 May 1915, rev. version, Buenos Aires, Colón, 19 June 1925 (or ?1924); Il diavolo nel campanile (grottesco, 1, Lualdi, after E.A. Poe), 1919–23, Milan, Scala, 12 April 1925, rev. version, Florence, Comunale, 21 May 1954; La grançeola (1, A. Lualdi, after A. Bacchelli), Venice, Goloni, 10 Sept 1932; Eurydikes diatheke (Il testamento di Euridice) (4, Lualdi, after Gk. and Lat. poems), ?c1940–62, RAI, 22 Nov 1962; La luna dei Caraibi (1, Lualdi, after E. O'Neill), 1944, Rome, Opera, 1953

Other dramatic: Lumawig e la saetta (fantasia mimeografica, 1, M. Lualdi), Rome, 1936, rev. version, Milan, 1956

Vocal-orch: Attollite portas, orat, 1906; La rosa di Saaron, S, T, orch, 1927; Sire Halewyn, S, chbr orch, 1929; In festivitate Sanctae Trinitatis, orat, 1958

Orch: La leggenda del vecchio marinaio, sym. poem, 1910; Suite adriatica, 1932 [related to op. La grançeola]; Africa, 1936 [related to Lumawig]

Chbr music, choral pieces, many songs, keyboard music, incid music, film music, transcrs. and edns of music by J.S. Bach and others

Principal publishers: RAI, Ricordi, Sonzogno (Milan), Suvini Zerboni

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Serate musicali (Milan, 1928)
Viaggio musicale in Europa (Milan, 1928)
Arte e regime (Milan, 1929)
Il rinnovamento musicale italiano (Milan, 1931)
Viaggio musicale nel Sud-America (Milan, 1934)
L'arte di dirigere l'orchestra (Milan, 1940, 3/1958)
Viaggio musicale nell'URSS (Milan, 1941)
Tutti vivi (Milan, 1955)
La bilancia di Euripide: 10 libretti d'opera (Milan, 1969) [with introduction by G. Cogni, 'antologia critica', ed. M. Morini, and list of works]
Several other books; many articles

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G. Confalonieri: *L'opera di Adriano Lualdi* (Milan, 1932) [incl. list of works]
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Q. Principe: 'Das Schicksal der modernen Musik in der faschistischen kulturpolitik', *Die Wiener Schule und das Hakenkreuz* (Vienna, 1990), 179–87 [discusses Lualdi's political associations]

JOHN C.G. WATERHOUSE

Luard-Selby, Bertram (*b* Ightham, Kent, 12 Feb 1853; *d* Brigg, Lincs., 26 Dec 1918). English organist and composer. After studying in Leipzig with Jadassohn and Reinecke, he became organist of St Barnabas, Marylebone, and Highgate School (1876), Salisbury Cathedral (1881–3), St John's, Torquay (1884), St Barnabas, Pimlico (1886), and Rochester Cathedral (1900). He also gave chamber music concerts in London in 1880. His works include two unpublished operas (*The Ring*, 1886; *Adela*, 1888, Nottingham), cantatas, orchestral music (including *Idyll*, 1897), chamber music, piano and organ pieces, 16 anthems and ten services. However, he was best known for his incidental music to *Helena in Troas*, a drama by John Todhunter and E.W. Godwin (London, Hengler's Circus, 17 May 1886), and a musical duologue, *Weather or No* (London, Savoy, 10 August 1896). The latter was also popular in Germany and Austria as *Das Wetterhäuschen*.

J.A. FULLER MAITLAND/ JOHN WARRACK

Luart [Lawaert], **Emma** (*b* Brussels, 14 Aug 1892; *d* Brussels, 26 Aug 1968). Belgian soprano. She trained at the Brussels Conservatory and after singing in the summer season at Ostend in 1913 made her official début at The Hague the following year. From 1918 to 1922 she sang at the Monnaie in Brussels, appearing mostly in lyric roles such as Louise, Mélisande and Manon which became her most famous part. She then transferred to the Opéra-Comique in Paris where she remained till World War II. Her début role there was Lakmé, and premières in which she took a leading part included Samuel-Rousseau's *Le bon roi Dagobert* and Gabriel Pierné's one-act *Sophie Arnould*. At Monte Carlo in 1923 she sang in the first performances outside Russia of Musorgsky's *The Fair at Sorochintsï* with John McCormack. On her retirement she taught singing in Brussels. A characteristically bright 'French' voice is heard in her recordings along with a touching expressiveness, especially in the excerpts from *Manon*.

J.B. STEANE

Lübeck. Port and city in Germany. The earliest surviving music in Lübeck is a neumatic manuscript (*c*1200) presented to the cathedral by Bishop Dietrich. In 1248 a Kantor was appointed at the cathedral choir school, where the pupils were divided into *pueri chorales* and *clerici chorales*. A choir consisting of six boys and two 'sankmeistere' was formed at the municipal Marienkirche in 1462; its duties included the performance of polyphony (1468). Between 1366 and 1399 an organ was installed there. Records of 33 vellum manuscripts, of which 13 survive, indicate that public worship flourished at all the churches. Evidence of an early secular musical life is provided by an association of minstrels, which had a *comes joculatorum* in its service in 1334, and a *magister fistulorum* in 1416. The position of *Spielgreve* (chief player) appeared for the first time in 1457 and was not abolished until 1811. Another guild, the Marienbrüderschaft der Musicanten und Spielleute zu St Catherinen, is believed to date from the 13th century and was active in both sacred and secular music. After the Reformation it was renamed and became a Chor- und Köstenbrüderschaft ('fellowship for singing and dining').

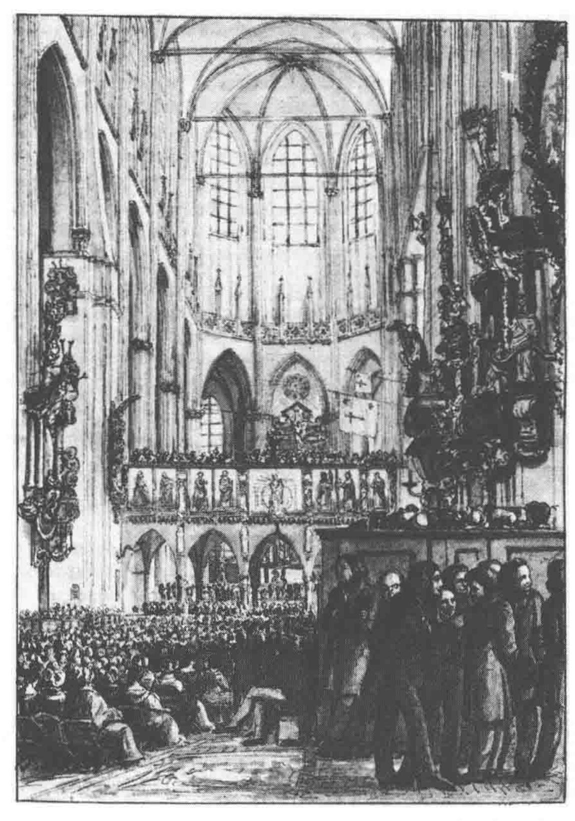
As a free imperial city Lübeck employed two trumpeters; the best-known was Gabriel Voigtländer (1626–33). The title *Ratsmusikant* first occurs in 1474; there were originally 12 of these municipal musicians, but by the 17th century there were only seven. Chief among them were the violinist-composers Thomas Baltzar, Nicolaus Bleyer and Nathanael Schnittelbach. The Reformation resulted in a revival of liturgical music through the foundation of the Katherineum Lateinschule; its pupils made up the Chorus Symphoniacus which sang at the Marienkirche under the direction of the Kantor. Numerous collections in the libraries of the Marienkirche and the Petrikirche testify to the predominance of polyphony. Distinctive features of Lübeck's musical life were the precocious occurrence of Passion music (early 16th century) and the custom of playing individual sections of the Mass and Vespers on the organ.

The new genres of sacred concerto and cantata became established in Lübeck in the early 17th century, particularly after the appointment of Tunder as organist in 1641. His preludes and chorale fantasias for organ, solo motets and sacred concertos show the influence of recent Italian music; they were performed at his 'Abendspielen' and at organ recitals given before audiences of city merchants. Buxtehude, succeeding Tunder in 1668, developed these concerts into the renowned ABENDMUSIK series, which continued until 1810. Lübeck's oratorio tradition was developed by Buxtehude's successors J.C. Schieferdecker (1707–32), J.P. and C.A. Kuntzen (1732–57 and 1757–81) and J.W.C. von Königslöw (1781–1833); five performances of oratorios with a common biblical theme were given annually during Advent. However, compared with the number of public concerts, with their performances of Passion music by C.H. Graun, Telemann, Pergolesi and Haydn, liturgical music continued only on a limited scale in the late 18th century. At Michaelmas 1801 the post of Kantor ceased to exist, and the school choir was no longer called upon for church services. Königslöw did much to promote concerts in the city; in addition to oratorios his programmes included evenings of symphonies and arias.

The appointment in 1832 of Spohr's pupil Gottfried Herrmann as organist of the Marienkirche, director of municipal music and singing teacher at the Katherineum further stimulated the musical life of the city. Under his leadership the Gesangverein was founded in 1833, subscription concerts were given regularly, and the first Norddeutsche Musikfest was held in Lübeck in 1839, with 410 participants. In 1845 the organization of concerts was taken over by the newly founded Musikverein. The Gesangverein became the Singakademie in 1874, and mounted a series of oratorio performances.

An opera house was built in 1753 and, after staging numerous productions by visiting companies, eventually built up a permanent company with a repertory of its own. It was demolished in 1857, and in the following year the Theater der Casino-Gesellschaft was inaugurated with *Der Freischütz*. In the second half of the century the theatre's repertory was dominated by the works of Wagner. In 1905 the theatre was closed to be replaced by a larger one in 1908; this was restored in 1996. The Verein der Musikfreunde was founded in 1896 and assumed responsibility for the concert and theatre orchestra, which subsequently passed to the civic authorities in 1908. The orchestra remains active, giving 12 symphony concerts annually, in addition to participating in numerous productions of operas, operettas and musicals; it forms the backbone of musical activity in the city. Its principal conductors have included Furtwängler, Abendroth, Gerd Albrecht and Bernhard Klee. In 1994 it moved into a new hall, the Musik- und Kongresshalle, which has also attracted touring ensembles to the city. An oratorio chorus was formed in 1923 by the amalgamation of a female-voice choir with the Lübecker Lehrergesangverein; since 1933 it has been known as the Lübeck Singakademie. It gives an oratorio concert every winter with the town orchestra.

Walter Kraft, who became Marienkirche organist in 1929, resumed the Abendmusik tradition, with cantata and oratorio performances and organ recitals. A church orchestra was founded in 1938, performing on old instruments; it continued as a chamber ensemble for church assemblies. A boys' choir was formed in 1936 from the best singers from the schools of Lübeck, and it has developed an international reputation. Distler was organist at the Jakobikirche (1931–7) and Bruno Grusnick Kantor (1930–72). Grusnick led the Sing-und Spielkreis, with whom he gave the first performances of most of Distler's vocal works as well as annual performances of the St Matthew Passion from 1949. Manfred Kluge was organist at the Ägidienkirche and later the Jakobikirche during the period 1928–71, and introduced the works of Messiaen and Stravinsky.



Interior of the Marienkirche during a concert: drawing by Carl Julius Milde, pen and ink, 1839 (St Annen-Museum, Lübeck)

The Musikhochschule in Lübeck was founded in 1946, becoming the Schleswig-Holstein Musikakademie und Norddeutsche Orgelschule in 1950; in 1973 it achieved the status of a Hochschule für Musik and in 1991 became a branch of the Brahms Institute. It holds important sources for Brahms and his circle. A music school for children of pre-school age serves to develop musical gifts at an early stage. The Stadtbibliothek dates from 1622 and has an extensive collection of early music; it also houses the archive of Distler, Grusnick, Kluge and other Lübeck musicians. Since 1996 the Schleswig-Holstein Festival has opened with a concert in Lübeck.

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GEORG KARSTÄDT/ARNDT SCHNOOR

Lübeck, Vincent (i) (*b* Paddingbüttel, Dorum, Land Wursten, *c*Sept 1654; *d* Hamburg, 9 Feb 1740). German composer, organist and teacher. He was the son of another Vincent Lübeck (*b* ?Glückstadt; *d* Flensburg, 1654), who had worked as an organist in Glückstadt and, from 1647, at the Marienkirche, Flensburg, where he was succeeded in 1654 by Caspar Förckelrath. Förckelrath married the widow and was the younger Vincent's first teacher; according to Syré (1999), Vincent may also have studied with Andreas Kneller, with whose keyboard music his own shows parallels. Towards the end of 1674 Lübeck became organist of St Cosmae et Damiani, Stade, near Hamburg, marrying, as was a custom, his predecessor's daughter, Susanne Becker. The fine organ that Arp Schnitger completed there in 1679 was no doubt a factor that persuaded him to remain until 1702. His brilliant reputation then won him the appointment of organist of the Nikolaikirche, Hamburg, which he held until his death. It too had a Schnitger organ, a four-manual instrument of 67 stops, one of the largest in the world, that was considered the best in a prosperous musical city. In his postscript to F.E. Niedt's *Musicalische Handleitung* (Hamburg, 2/1721), Mattheson summed up as follows: 'This extraordinary organ ... also has an extraordinary organist. But how to extol someone who is already greatly renowned? I need only give his name, Vincent Lübeck, to complete the whole panegyric'. Numerous contemporary documents attest to his wide reputation as an organ consultant throughout north Germany. He attached particular importance to reed choruses, even in smaller organs. On several occasions he passed judgment on Schnitger's work, not only in the churches of large cities such as Hamburg (Nikolaikirche, Georgenkirche, Jacobikirche) and Bremen (St Stephani Cathedral), but also in those of Oberndorf (Georgenkirche), Hollern (St Mauritius), Sittensen (St Dionys) and other smaller places. As a teacher he was much sought after and commanded as much as 20 thaler a month from articled pupils, more than he received in salary as organist. His most important pupils included C.H. Postel and M.J.F. Wiedeburg; he also taught two of his sons, Peter Paul (*b* Stade, 24 April 1680; *d* Hamburg, 16 Aug 1732), who followed him at Stade, and VINCENT LÜBECK (ii).

Despite Lübeck's frequent opportunities to display his gifts as a composer and performer, especially in the Saturday Vesper service, only nine organ works by him are known. Yet even these few abundantly demonstrate the commanding position he occupied, together with Buxtehude and Bruhns, in north German organ music about 1700. His praeludia have been described as virtually the last link between the north German organ toccata and those of Bach (see Syré, 1999), though Lübeck attached less importance to the concept of *stylus fantasticus*. In general his style, like that of Bruhns, derives from Buxtehude, particularly in its polyphonic writing, the character of the fugue subjects and a fondness for double fugue. On the other hand Buxtehude rarely approached either of them in virtuosity. Of the seven praeludia and fugues in Beckmann's edition, two (in F and G) are now thought to be by Vincent Lübeck (ii). All fall into clearly defined sections. The structure of the Praeludium in E is similar to the five-section form that Buxtehude codified: brilliant toccata-like prelude, 4/4 fugue, middle section (free or fugal), 3/4 (4/4) fugue, and concluding toccata. The Praeludia in D minor (toccata, fugue and toccata) and C minor (toccata and fugue) are perhaps later works; the latter's short length and final cadence on the dominant suggest that it is incomplete. Like Buxtehude and Bruhns, Lübeck often unified those loose structures with subtle thematic relationships, including transformation of the fugue subject as in the Praeludium in G minor. Brilliant scales, trills in 3rds and 6ths, long pedal solos and, in the G minor work, occasional two-part writing for the pedals attest to his virtuosity and the inspiration he derived from the full choruses of the Stade and Hamburg organs. Of his two chorale settings, the extended fantasia on *Ich ruf zu dir* may have been composed for liturgical use during the Communion. In its exploitation of many techniques it invites comparison with Buxtehude's great chorale fantasia on *Nun freut euch*. The melody appears not only in contrapuntal settings and with several coloratura-like passages but in echo and toccata-like passages as well. The incomplete partite on *Nun lasst uns Gott, dem Herren* also use the echo device but adhere too strictly to the basic harmony of the chorale.

Many of the brilliant qualities of the organ works are present in Lübeck's published suite – even the Allemande is scarcely restrained. Repeated notes also characterize the fugue subject, but in a much more vigorous context than in the organ pieces. The curious chaconne *Lobt Gott ihr Christen allzugleich*, printed as an extra movement, does nothing to enhance Lübeck's reputation. Five sacred cantatas are extant and 14 others are known from titles or partial texts. All date from Lübeck's time in Stade, and the librettos he set include some supplied by the Kantor Eobaldus Laurentii between 1693 and 1702. They give the impression of being intended for a choir and instrumental ensemble of very modest attainments. The Stader Ratsmusikanten (two violins, two bass viols and a violone) provided a string consort; wind and brass players came from the local Swedish military or from musicians. The dullness of the cantata *Gott wie dein Nahme* is due in part to the restrictive writing for the three high obbligato instruments, presumably trumpets in the clarino register, as well as to the stereotyped rhythms. *Willkommen süsser Bräutigam* is a simple, lyrical work, popular in Germany at the Christmas season. *Hilff deinem Volck* is formally a stronger work; it also displays greater sensitivity to word-setting and incorporates a bravura recitative for bass. The other two cantatas, with separate instrumental movements, choruses and ritornello arias, are probably the best. *Es ist ein grosser Gewinn, wer gottselig ist* and *Ich hab hier wenig guter Tag* were commissioned by the Swedish administration in Stade in memory of the Swedish Queen Ulrica Eleanor. Lübeck wrote them on 10–14 November 1693 and they were performed on November 28.

WORKS

Editions: *V. Lübeck: Musikalische Werke*, ed. G. Harms (Klecken, 1921)
V. Lübeck: Orgelwerke, ed. H. Keller (Leipzig, 1941)
V. Lubeck: Sämtliche Orgelwerke, ed. K. Beckmann (Wiesbaden, 1973)

ORGAN
all edited in Beckmann

Praeludia and fugues, C, c, d, E, F (? by V. Lübeck (ii)), G (? by V. Lübeck (ii)), g, *D-Bsb* (some now lost), *Hs*, *S-L*
Ich ruf zu dir, Herr Jesu Christ, *D-Bsb*; Nun lasst uns Gott, dem Herren, *Bsb* (inc.)

OTHER KEYBOARD

Clavier Uebung bestehend im Praeludio Fuga, Allemande, Courante, Sarabande und Gigue als auch einer Zugabe von dem Gesang Lobt Gott ihr Christen allzugleich in einer Chaconne (Hamburg, 1728); ed. H. Trede (Leipzig, 1941)

SACRED VOCAL

Gott wie dein Nahme, 3vv, 3 insts, bc; Hilff deinem Volck, 4vv, 2 vn, 2 b viol, bc; Willkommen süsser Bräutigam, 2vv, 2 vn, bc, ed. G. Graulich and P. Horn (Stuttgart, 1969): *D-Bsb*; all ed. M.M. Stein (Leipzig and Berlin, 1946)
Es ist ein grosser Gewinn, wer gottselig ist, 4vv, 2 vn, 2 b viol, 2 ob, bn, bc, 1693, Stade, Niedersächsiches Staatsarchiv; ed. W. Syré (Wolfenbüttel, 1987)
Ich hab hier wenig guter Tag, 4vv, 2 vn, 2 b viol, 2 ob, bn, bc, 1693, Stade, Niedersächsiches Staatsarchiv
Passion, lost

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H. Keller: *Die Orgelwerke Bachs: ein Beitrag zu ihrer Geschichte, Form, Deutung und Wiedergabe* (Leipzig, 1948/*R*; Eng. trans., 1967)
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K. Beckmann: 'Echtheitsprobleme im Repertoire des hanseatischen Orgelbarocks', *Ars organi*, xxxvii (1989), 161–2
J.P. Fairleigh: 'The Organ Music of Vincent Lübeck', *The Diapason*, lxxxii/4 (1991), 12–14
W. Syré: 'The Art of the North German Organ', *Organists' Review*, lxxxiv (1988), 14–18, 100–04, 196–9, 328–31
W. Syré: *Vincent Lübeck: Leben und Werk* (diss., Technische U. of Chemnitz, 1999) [incl. list of works]

HUGH J. McLEAN

Lübeck, Vincent (ii) (*b* Stade, 2 Sept 1684; *d* Hamburg, bur. 17 Jan 1755). German organist and composer, son of VINCENT LÜBECK (i). He studied the organ with his father and became organist of Job's Hospital, Hamburg, in 1706. With J.S. Bach and six others he was a candidate for the post of organist at the Jakobikirche, Hamburg; like Bach, he withdrew when it appeared that money, rather than merit, would decide the outcome. In 1724 he went to the Georgenkirche, Hamburg, and from 1735 he assisted his elderly father at the Nikolaikirche, where he succeeded him. His works have been confused with those of his father, and scholars have tried to define his output using stylistic criteria. According to Beckmann, the short Praeludium in F and the longer Praeludium in G, which share similar figuration, are both by the younger Lübeck. Keller identified him as the composer of some organ pieces signed 'V.L.' that came to light in Hamburg in 1928, one of which, *In dulci jubilo*, he included in an appendix to his edition of the older composer's organ works (Leipzig, 1941). All these works are simple in conception and reveal nothing of the craft and virtuosity shown in his father's organ compositions.

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For further bibliography *see* LÜBECK, VINCENT (i).

HUGH J. McLEAN

Lyubimov, Aleksey (*b* Moscow, 16 Sept 1944). Russian pianist. He began his studies at the age of eight with Anna Artobolevskaya at Moscow's Central Music School, and between 1963 and 1968 studied with Heinrich Neuhaus and Lev Naumov at the Tchaikovsky Conservatory. He took the first prizes in the All-Russian piano competition (1960) and the Rio de Janeiro international competition (1965). European tours with the Moscow PO and Leningrad PO (1975–7) introduced him to audiences outside Russia. Lyubimov has mastered a repertory that spans the entire range of keyboard music from the early Baroque period to the latest works of the contemporary avant garde. Between 1968 and 1975 he gave the USSR premières of works by Cage, Schoenberg and Webern as well as of new works by Gubaidulina, Schnittke and Valentin Sil′vestrov. He has also performed concert cycles in Russia on period instruments of keyboard music composed between 1600 and 1900. Lyubimov has toured in the USA frequently since his New York début in 1991. Among his many recordings, on both early and modern pianos, is an admired cycle of Mozart's piano sonatas. He has assembled a collection of historical keyboard instruments and edited an anthology of Russian keyboard music of the 18th and 19th centuries.

HOWARD SCHOTT

Lubin, Germaine (Léontine Angélique) (*b* Paris, 1 Feb 1890; *d* Paris, 20–27 Oct 1979). French soprano. She studied at the Paris Conservatoire (1909–12) and with Litvinne and Lilli Lehmann. She made her début as Antonia in *Les contes d'Hoffmann* at the Opéra-Comique, where she also sang Strauss's Ariadne, Fauré's Penelope, Charlotte, Louise and Camille (*Zampa*). At the Opéra (1916–44) she sang a very varied repertory, at first lyric roles such as Marguerite (Gounod and Boito), Juliet, Thaïs, Aida and Reyer's Salammbô; later, heavier roles including Agathe, Fidelio, Cassandra, Elsa, Eva, Elisabeth, Sieglinde, Electra, Octavian and the Marschallin. She created Nicéa in d'Indy's *La légende de Saint Christophe* (1920), Empress Charlotte in Milhaud's *Maximilien* (1932) and Gina, Duchess Sanseverina in Sauguet's *La chartreuse de Parme* (1939). She was admired for her classical dignity and repose in Gluck's *Alceste* and *Iphigénie en Aulide*, as Telaira in Rameau's *Castor et Pollux* (Maggio Musicale, 1935). She was also acclaimed for her singing of Dukas' Ariane in the London première at Covent Garden in 1937.

Lubin's friendship with the Wagners and her sympathy with Germany (though she described herself as 'a quarter Polish, a quarter Arab and half Alsatian') brought her career to an abrupt close in 1944 after the German occupation of Paris. She was imprisoned for three years and thereafter sang only in recitals (1952 and 1954). Her rounded, expressive voice can be heard on a number of



Germaine Lubin as Wagner's Isolde

recordings, of which several Wagner extracts are especially noteworthy.

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L. Rasponi: *The Last Prima Donnas* (New York, 1975), 86–97

MARTIN COOPER/ELIZABETH FORBES/R

Lubin, Steven (*b* Brooklyn, NY, 22 Feb 1942). American pianist and musicologist. He studied philosophy at Harvard, piano at the Juilliard School of Music and took the doctorate in musicology at New York University (1974), with a dissertation entitled *Beethoven's Development Sections in Middle-Period Beethoven.* His piano teachers included Nadia Reisenberg, Seymour Lipkin, Rosina Lhévinne and Beveridge Webster. When builders in the 1960s began to make accurate replicas of Viennese Classical fortepianos, Lubin became an early exponent, constructing an instrument of his own and cultivating an appropriate performance style. As a groundbreaker in the American early music movement, he introduced the fortepiano to New York audiences at his Carnegie Hall début in 1977. He studied the problems of retrieving the sound and manner of the original performances of Mozart piano concertos, and founded a Classical period orchestra, the Mozartean Players, that performed throughout the 1980s at the Lincoln Center and the Metropolitan Museum in New York, with Lubin as soloist and conductor. In these roles he issued a series of recordings of Mozart piano concertos. Meanwhile, he began to tour as a recital and concerto soloist in Europe and North America, playing both the modern piano and the fortepiano.

In 1987 Lubin undertook, with Christopher Hogwood and the *Academy of Ancient Music*, the first recorded cycle of Beethoven's concertos on period instruments. This cycle, which strove to reproduce the instrumental sound of the premières of each of the five works, won widespread praise. Lubin's other recordings include Schubert's piano trios and 'Trout' Quintet.

EDWARD MURRAY

Lubotsky, Mark Davidovich (*b* Leningrad [now St Petersburg], 18 May 1931). Russian violinist. He studied at the Central Music School in Moscow and at the Moscow Conservatory with Abram Yampol'sky and David Oistrakh, and won prizes at international competitions in Salzburg (1956) and Moscow (1958). He gave solo recitals and concerts in Europe, Scandinavia, the USA, and Australia, Japan and Israel, and made his British début with Britten's Violin Concerto, which he played at the 1970 Promenade Concerts and which he recorded with the composer conducting; he gave the Russian première under Kirill Kondrashin. He taught at the Gnesin Institute, Moscow (1967–76), the Sweelinck Conservatorium, Amsterdam (1976–1986), and in 1986 was appointed to the Hochschule für Musik, Hamburg. He is a notable exponent of the works of contemporary composers, and gave the first performance of Schnittke's First Violin Concerto; he also recorded Schnittke's Piano Trio (with Irene Schnittke and Rostropovich). His playing is distinguished by deep emotional feeling as well as elegant technique.

MARGARET CAMPBELL

Luca, D. (*fl* Padua, ? 1401–24). Italian composer. He is named as the composer of a Gloria in the manuscript *I-Bc* Q15 (no.41 ff.44v–5). The 'D' may stand for 'Dominus', indicating priestly status. He may possibly be identified with one or more musicians active in Padua at this time: Luca, singer at the abbey of S Giustina, was a witness when Ciconia took possession of his first Paduan benefice in 1401; the name 'Dominus presbiter Luca' follows Ciconia's on a Padua Cathedral salary list in 1411; 'Luca da Lendinara' succeeded Ciconia as *custos* following the latter's death, a post for which his musical competence was tested.

A further reference is found in Prosdocimus de Beldemandis's *Tractatus musice speculative*, which is dedicated to Luca 'de castro lendenarie policinii rudigiensis oriundus sacerdos' (Luca da Lendinara, priest, from the Polesine di Rovigo), calling him his brother and intimate friend, with whom from their youth he had read through many volumes of music theory and together found errors in the *Lucidarium* of Marchetto da Padova. Clercx stated that Luca died by 1424; more than one man could be involved, though there is musical support for all candidates.

The three-part Gloria is composed sectionally, with changes of time signature, in the Italian style of Ciconia and his successors.

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MARGARET BENT

Luca, Giuseppe de. *See* DE LUCA, GIUSEPPE.

Luca, Sergiu (*b* Bucharest, 4 April 1943). American violinist of Romanian birth. He began his musical studies at the

age of four, and the following year entered the Bucharest Conservatory. In 1950 he moved with his parents to Israel, and two years later made his solo début with the Haifa SO. After a brief period of study in London with Max Rostal, he studied at the Berne Conservatory (1958–61), then emigrated to the USA and enrolled in the Curtis Institute of Music, Philadelphia, where his mentor was Galamian. He was a finalist in the 1965 Leventritt Competition, and the same year he won the Philadelphia Orchestra Youth Auditions and the Sibelius Competition, which led to his American début that year with the Philadelphia Orchestra, playing Sibelius's Concerto. In 1966 he became an American citizen. He was founder and director of the Chamber Music Northwest festival in Portland, Oregon (1971–80) and professor of music at the University of Illinois (1980–83); in 1983 he was appointed professor of violin and violinist-in-residence at Rice University in Houston. From 1983 to 1988 Luca was music director of the Texas Chamber Orchestra, and in 1988 he became director of the newly founded Houston arts organization Da Camera. He plays a wide repertory, ranging from Baroque music (with which he has a special affinity) to contemporary works. His violin is the 1733 'Earl of Falmouth' made by Carlo Bergonzi in Cremona, and his bows are of a similar vintage.

GEORGE GELLES/R

Lucacich [Lucacih], **Ivan.** *See* LUKAČIĆ, IVAN.

Lucario, Giovanni Giacomo (*fl c*1547). Italian composer. He lived in Naples, where he was acquainted with Giovanthomaso Cimello, who was probably his teacher. 15 of Lucario's motets and one piece by Cimello are included in Lucario's four-voice *Concentuum qui vulgo motetta nuncupantur liber primus* (Venice, 1547[7]; ed. in SCMot, xxii, 1987) dedicated to Bernardino Giovanni Carboni, a Neapolitan aristocrat; it is clear from an epigram by Cimello following the dedication that the two composers were closely associated. Another four-voice motet, *Omnia quae fecisti*, is in a Nuremberg collection (*RISM* 1556[9]). Although Fétis maintained that Lucario was a priest and *maestro di cappella* at S Croce, Venice, his statement cannot be supported by known documentary sources.

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PIER PAOLO SCATTOLIN

Lucas, Charles (*b* Salisbury, 28 July 1808; *d* Battersea, London, 23 March 1869). English cellist and composer. He was a chorister at Salisbury Cathedral, 1815–23, then entered the RAM, where he studied the cello with Robert Lindley and composition with William Crotch. In 1830 he left the RAM and joined Queen Adelaide's private band. He performed in several London orchestras, eventually taking Lindley's place as principal cellist. A keen chamber musician, he played in the Quartett Concerts (later Dando's Quartett Concerts) from 1836 to 1859 and participated in the English premières of many works, among them Beethoven's 'late' string quartets. He also ran subscription chamber music concerts at his home from 1845 until about 1854.

In 1832 Lucas succeeded Cipriani Potter as conductor at the RAM, directing two performances of Beethoven's Symphony no.9 in 1835–6, and later conducted at the Philharmonic Society, the Concerts of Ancient Music and the Choral Harmonists' Society. In 1839 he became organist at the Hanover Chapel, Regent Street. He was vice-president of the Musical Institute, 1851–3, and a director of the Philharmonic Society, 1856–69. From 1856 to 1865 he was a partner in the publishing firm of Addison, Hollier & Lucas (from 1863 Addison & Lucas). He was appointed principal of the RAM in 1859, but poor health forced him to resign in 1866.

Lucas's published compositions include anthems, a canonic setting for four voices of the Magnificat which won the Gresham Prize in 1836, and an opera *The Regicide* (vocal score, 1840). He also wrote string quartets, overtures and three symphonies, and edited *Esther* for the Handel Society (1845). His son Stanley Lucas (*b* London, 1834; *d* London, 24 July 1903) served as secretary of the Royal Society of Musicians (1862–1903) and the Philharmonic Society (1866–80), and was a partner in the publishing firm of Stanley Lucas, Weber & Co. from 1873 to 1899.

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CHRISTINA BASHFORD

Lucas, Clarence (*b* Grand River Reservation, ON, 19 Oct 1866; *d* Sèvres, 1 July 1947). Canadian composer and conductor. He began serious study of the piano, the trombone and harmony in Montreal in about 1878. In 1885 he went to Paris where he studied with G.-E. Marty and, at the Conservatoire, with Theodore Dubois. In 1889 he returned to Canada, where he taught at the Toronto College of Music and the Hamilton Wesleyan Ladies' College. He also appeared as conductor of the Hamilton Philharmonic Society. He left Canada again in the next year to teach theory and composition at the Utica Conservatory. In 1893 he went back to Europe, working in London as a freelance journalist and, for nine years, as an editor for Chappell. He directed the Westminster Orchestral Society for one season and was a conductor for Edwardes's touring musical comedies, giving the first performance of his own *The Money Spider* in London in 1897. Over the next few years he conducted *c*500 performances of musical shows in England and America, including a 1906 Richard Mansfield production of *Peer Gynt* using Grieg's score. Lucas's opera *Peggy Machree* toured the USA in 1908. In the same year he joined the editorial staff of the New York *Musical Courier*. He moved once more to London in 1919 and worked at a variety of musical jobs in Paris and London until his death. A prolific and sometimes imaginative exponent of an uncomplicated, conservative style, Lucas worked best in small formal units. His larger orchestral overtures tend to be episodic. Highly successful in its day, his music was performed by Wood, Mann, Hambourg and other leading musicians. He contributed regularly to journals in England and the USA and published *The Story of Musical Form* (London, 1908; repr. Boston, 1977).

WORKS
(*selective list*)

Stage: The Money Spider (comic op), London, 1897; additional numbers for P. Bidwell: Peggy Machree (op), Grimsby, 1904; *c*5 other works

Choral: The Birth of Christ, op.41, T, chorus, orch (1901); Requiem Mass, chorus, org, 1936, rev. chorus, orch, 1942; many partsongs
Orch: Othello, ov. (1898); As you like it, op.35, ov. (1899); Macbeth, op.39, ov. (1901); Ballade, op.40, vn, orch (1901)
Pf: Prelude and Fugue, f, op.38 (1900); *c*40 short genre pieces
*c*90 songs, 20 org pieces; many transcr. and arrs.

MSS and papers in *CDN-On*

Principal publishers: Augener, Boosey & Hawkes, Breitkopf & Härtel, Chappell, Ditson, Presser, G. Schirmer, Schott, Simrock, Suckling

CARL MOREY

Lucas, Leighton (*b* London, 5 Jan 1903; *d* London, 1 Nov 1982). English composer and conductor. He came to music through dance and drama, as a member of Diaghilev's Ballets Russes (1918–21) and the Birmingham Repertory Theatre (1921–3). Conducting became his principal occupation after he directed a performance of Boughton's *The Immortal Hour* (1923). He was musical director to the Markova-Dolin Ballet (1935–7) and conductor for the Arts Theatre Ballet (1940–41). He joined the Royal Air Force in 1941 and on demobilization in 1946 formed his own orchestra, giving concerts of unfamiliar modern music including much by French composers. He gave educational concerts for Middlesex County Council, broadcast concerts for the BBC, and lectured on ballet, music and theatre. His pre-war compositions include a *Missa pro defunctis* (1934, in memory of Elgar, Delius and Holst) and various theatre works, notably the ballet *Death in Adagio*, after Domenico Scarlatti (1936). He wrote much music for films, including a score for *Ice Cold in Alex* (1958), and his theatre orchestration included that of Vivian Ellis's show *Follow a Star* (1930) and, in collaboration with Phil Cardew, A.P. Herbert's musical *Tough at the Top* (1949). He also wrote for radio (e.g. for Richmal Crompton's 'Just William' series, from 1946, and for Patric Dickinson's *Theseus and the Minotaur*, 1948). From 1956 he concentrated on orchestral and concerted music.

WORKS
(*selective list*)

Ballets: Death in Adagio [after D. Scarlatti], 1936; The Horses, 1945–6; Tam O'Shanter (2 scenes), 1972–3, unperf.
Other stage works: The Wolf's Bride (masque for singing, speech and dancing), 1934; The Ghost of Abel (drama, after Blake), 1934; Kanawa (Japanese masque), 1935
Choral: Every Wind that Blows, vv, 1932; Masque of the Sea, vv, orch, 1932; Missa pro defunctis, solo vv, vv, orch, 1934
Orch: La Goya, 2 dance impressions, 1932; Sinfonia brevis, hn, 11 insts, 1935; 5 Sonnets, pf, orch, 1937; L'Europe galante [after Campra], 1939; Quetzalcoatl Dances, 1939; Sonatina conertante, sax, orch, 1939; Suite française, 1940; A Litany, 1942; Vc Concertino, 1956; Prelude, Aria and Finale, va d'amore, orch, 1956; Cl Conc., 1957; Concert champêtre, vn, orch, 1959; Ballet de la reine, suite, 1960; Birthday Variations, 1970
Chbr: Str Qt, 1935; Disquisition, 2 vc, pf 4 hands, 1966
Film scores, incl. Target for Tonight (1941); The Dam Busters (1945) [collab. Coates]; Yangtse Incident (1957); Ice Cold in Alex (1958)

Principal publishers: Chester, Eulenburg

RONALD CRICHTON/R

Lucatello [Lucatelli], **Giovanni Battista.** *See* LOCATELLO, GIOVANNI BATTISTA.

Lucca. City in Italy, capital of the province of Lucca in Tuscany. There was a school in the cathedral of S Martino by the middle of the 8th century, and music undoubtedly formed part of the curriculum. Subsequent documents preserve the names of teachers at a singing school, Tempertus in 809 and Gausperto in 823. After that date any liturgical musical manuscripts were compiled in Lucca in a type of central Italian notation. One (*I-Lc* 603), from the 12th century, also preserves two interesting examples of two-part polyphony; evidence of an interest in polyphony, as well as the importance assigned to musical education, is provided by the treatise *Summa artis musicae* (*I-Lc* 614), attributed to Guglielmo Roffredi, Bishop of Lucca from 1174 to 1190. By the 13th century there were three schools: at the cathedral, at S Alessandro Maggiore and at S Maria Forisportam.

From the 14th century, when the city became an independent duchy and then a republic, the cathedral and the city government were the principal promoters of musical life. In 1306 two organs were acquired, and in 1357 an organist, Matteo da Siena, was employed. By 1308 the Comune had instrumentalists in its service and in 1372 the newly established republic founded the small Cappela della Signoria, which survived until 1517. Music played in the 14th century survives in *laude* and motet fragments held in the Archivio di Stato, which also houses the Lucca Codex, or Mancini Codex (*I-LA* 29), an important source of Ars Nova music compiled at the beginning of the 15th century.

In 1467 the English Carmelite John Hothby, a theoretican, teacher and composer, settled in Lucca; he had been summoned by the chapter of S Martino and was kept on by the republic. His 20 years in Lucca created the basis for the subsequent flourishing of polyphony. New organs were built in the 15th century in S Maria dei Servi, S Maria Forisportam and S Piercigoli. Those making the purchase objected to a first organ constructed for the cathedral, and in 1480 a second was commissioned from Domenico di Lorenzo. The instrument, built between 1481 and 1484 and one of the most important Renaissance organs, was enlarged by Luigi and Benedetto Tronci in 1792. Together with an organ built in 1615 by Andrea and Cosimo Ravani, it was replaced in 1962 by an electric organ. Among the organists at S Martino was Gioseffo Guami, the most famous member of a Lucca family of musicians. The organ tradition established an important school of organ building.

In 1543 the republican government established the Cappella di Palazzo, made up of five instrumentalists who were required to sing as necessary. Between 1557 and 1593 they were directed by Nicolao Dorati, the first Lucca composer whose name is known and founder of the city's oldest musical family. The *cappella* must quickly have achieved renown as in 1585 it was engaged for the wedding of Carlo Emanuele I of Savoy and Maria Caterina of Spain at Zaragoza. Giacomo Puccini, great-great-grandfather of his more famous namesake and founder of the family that dominated musical life in Lucca during the 18th and 19th centuries, directed the *cappella* from 1739 to 1781 (the family house holds a museum and a research institute dedicated to the better-known Giacomo, born there in 1858). Among other eminent Lucca composers who played in the *cappella* was Luigi Boccherini (1764–7). Expanded and reorganized according to the requirements of the day, it flourished until 1805 when it was suppressed by the Baciocchi princes.

At the end of the 16th century three seminaries (S Martino, S Michele and S Giovanni) were founded, and they became centres of musical culture. 1584 saw the establishment of the Accademia degli Oscuri, which often involved musicians from the *cappella* in its activities. In 1805 it took the name of the Accademia Napoleone and

it is now called the Accademia Lucchese di Scienze, Lettere ed Arti.

The Congregazione degli Angeli Custodi organized sacred vigils from 1627. The first oratorios for the Congregazione di S Maria Corteorlandini date from 1636; at particular times of the liturgical year they organized cycles of oratorios. The elections (known as *tasche*) of the republican governors took place over three days and involved musical compositions from 1633. Certain rules were followed: librettist and composer were from Lucca, and there was generally a single subject divided into three parts or days, with one composer for each day. The compositions were cantatas or *serenate politiche* for soloists, chorus and orchestra, on subjects from the classical republican tradition, extolling civic virtues and the 'libertas' which the Lucchesi prized so highly. The practice continued until the fall of the republic in 1799.

From early times up to the 20th century the feast of the Exaltation of the Cross has been the most important civic and religious celebration, with music at First Vespers on 13 September and Mass and Second Vespers on 14 September. Added to this is a *mottettone*, a grand composition for two choirs, accompanied by two orchestras or an orchestra and a brass band (Michele Puccini wrote a famous example in 1845). 1711 saw a return to the ancient practice of including in the celebrations distinguished musicians from outside Lucca; outstanding soloists, particularly singers and violinists, among them Farinelli and Paganini, appeared.

From the 16th century onwards there is documentation of theatrical presentations in the Palazzo dei Borghi and the Palazzo del Podestà, and of *intermedi* inserted in the productions organized by the Accademia degli Oscuri. Notable performances were *Esione*, a 'favola per musica intermidii' of 1628, and *Psiche* (1645) by Tomaso Breni. The librettist Francesco Sbarra produced a huge output. The Febiarmonici company visited the city in 1645 and 1650. In 1672 the republic decided to build a Teatro Pubblico, which was inaugurated in 1675; it was destroyed by fire in 1688 and reopened in 1693. It remained active until the beginning of the 19th century (from 1799 as the Teatro Nazionale), when restoration became necessary. Newly inaugurated in 1819, it has since then been known as the Teatro del Giglio, from the lily on the Bourbon coat of arms. Since 1978 the summer Festival Internationale di Marlia has included opera performances.

The increasingly active musical life of the 18th century required the involvement of musicians on an almost daily basis, particularly for opera seasons and the feast of the Exaltation of the Cross. As well as the Teatro Pubblico, two other theatres were active. The Teatro Castiglioncelli, built in 1752 by the Accademia 'Magis Vigent' and completely remodelled in 1772, remained in use until the end of the 19th century under the names Teatro Nota and, later, Teatro Goldoni. The Teatro Pantera, built by the Accademia dei Collegati in 1770, was the city's second theatre for most of the 19th century; in the 20th it was used as a cinema.

In the 19th century, following the Baciocchi princes' suppression of many institutions, musical life again flourished under the Bourbon dukes. The Teatro del Giglio saw a particularly brilliant period, thanks to their patronage and the far-sighted policies of the impresario Alessandro Lanari. On the initiative of the opera composer Giovanni Pacini an Istituto Musicale was established (the constitution dates from 1842); in 1867 it took the name of its founder; in 1924 it was recognized as a conservatory, and it was renamed after Boccherini in 1943. The 19th century also saw the formation of a larger *cappella*, used particularly for major liturgical services and closely linked to the Istituto Musicale. The city is active in the commemoration of its native composers, who include – as well as the Puccinis, Geminiani and Boccherini – Cristofano Malvezzi, Francesco Barsanti and Alfredo Catalani.

Important music archives in Lucca are at the Biblioteca Capitolare, the Seminario Vescovile, the Istituto Musicale, the Biblioteca Governativa and the Oratorio di SS Crocefisso.

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GABRIELLA BIAGI RAVENNI

Lucca, Francesco (*b* Cremona, 21 Dec 1802; *d* Milan, 20 Feb 1872). Italian music publisher. He worked as an apprentice music engraver with Giovanni Ricordi (1816–

22) and was concurrently second clarinettist in the La Scala orchestra. Having learnt the trade he travelled abroad (1822–5) to perfect his craftsmanship. In 1825 he opened an engraving workshop with copying facilities in Contrada S Margherita, Milan, and the first samples were immediately admired for their clear printing and accurate copying. He later published, with Reycend of Turin, one of these, the *Metodo per violino* (*c*1835) by Baillot, Rode and Kreutzer. In Turin, where he stayed in August and December 1835, he also had an arrangement with the publisher Magrini. The firm's first catalogue, which appeared in 1838, listed 1250 pieces: operas, and instrumental chamber works with a prevalence of piano and flute music.

Lucca announced in the press that from January 1841 he had acquired the rights of reproduction and transfer for Donizetti's *Adelia* (1839) and *La favorite* (1841) and was preparing vocal scores and arrangements of them; he subsequently took over a share with Ricordi of the agency for *Nabucco*. Lucca's relations with Verdi became closer when, through the friendship of his wife Giovannina Strazza (1814–94) with Giuseppina Strepponi, later Verdi's wife, he persuaded the composer to give him an album of vocal music. He brought out Verdi's *Attila* in 1846, *Il corsaro* in 1849 and *I masnadieri* in 1847, but Verdi severed the connection when Lucca, having refused to give him extra time to deliver the manuscript of *Il corsaro*, deprived him of the possibility of a lucrative contract with the London impresario Lumley, and Verdi moved to Ricordi. Rivalry and competition increased between the two firms. Lucca published a music journal, *L'Italia musicale*, from 1847 to 1859; in 1848 it was renamed *L'Italia libera*.

During this period the Lucca home was a meeting-place for Italian patriots. Lucca had major successes with operas by Mercadante, Pacini, Federico Ricci, Petrella (*Jone*), Gomes (*Il Guarany*), Marchetti (*Ruy Blas*) and Catalani (*Edmea*) and also works by Coronaro. These operas and a large amount of chamber music, including numerous arrangements for various instruments of opera excerpts, were printed using only treble and bass clefs, for the first time.

Towards the middle of the century Lucca's wife joined the business and made an extremely valuable contribution. She bought rights for Italy of Gounod's *Faust* (La Scala, 1862), Halévy's *La Juive*, Flotow's *Martha* and Meyerbeer's *L'Africaine*; her greatest achievement was the acquisition (1868) of exclusive rights in Italy of all Wagner's works, for which she paid 10,000 Swiss francs. She was the sole owner of the firm after her husband's death and added to it through contracts with Berletti of Florence and Udine (1871), Canti of Milan (1878) and Vismara of Milan (1886). This expansion threatened Ricordi, and from 1886 Verdi advised Tito Ricordi to acquire Lucca; the negotiations (partly conducted by Depanis, a Turin lawyer and fervent supporter of Wagner) were protracted by Signora Lucca's determination to keep the exclusive Wagner rights. By a contract of 30 May 1888 Ricordi finally absorbed the Lucca concern at the price of a million lire plus compensation to Lucca employees, who with a few exceptions were made redundant. Ricordi acquired about 40,000 titles.

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STEFANO AJANI

Lucca, Pauline (*b* Vienna, 25 April 1841; *d* Vienna, 28 Feb 1908). Austrian soprano. She studied with Uffmann and Richard Levy, becoming a chorus member at the Vienna Hofoper, where she sang the Second Boy in *Die Zauberflöte*. Engaged at Olomouc she made her début there on 4 September 1859 as Elvira in *Ernani*, and the following year sang in Prague, as Valentine in *Les Huguenots* and as Norma. On the recommendation of Meyerbeer she was engaged at the Königliches Opernhaus, Berlin, from 1861. She made her London début at Covent Garden as Valentine in 1863 and returned in 1864 to sing Marguerite in Gounod's *Faust*. She took the part of Selika at the first London and Berlin performances of Meyerbeer's *L'africaine* in 1865, and during the 1866 Covent Garden season sang Léonor in Donizetti's *La favorite*, Zerlina in Auber's *Fra Diavolo* and Cherubino in *Le nozze di Figaro*. She sang Elisabeth de Valois in the first London performance of *Don Carlos* at Covent Garden in June 1867. In 1868 and 1869 she went to Russia, but returned to London in 1870; her roles in the early 1870s included Zerlina in *Don Giovanni* and Pamina in *Die Zauberflöte*. In 1872 she broke her contract in Berlin and went to sing at the Academy of Music in New York. On her return to Europe in 1874 she was engaged at the Vienna Hofoper, where she remained until her retirement in 1889. In 1882 she returned to Covent Garden, where she sang Carmen and Leonora in *Il trovatore*. Her voice ranged two and a half octaves from *g* to *c'''* and she was especially admired in such dramatic roles as Selika, Marguerite and Carmen.

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ELIZABETH FORBES

Luccacich, Ivan. *See* LUKAČIĆ, IVAN.

Lucchesi [Luchesi], **Andrea** (*b* Motta di Livenza, nr Treviso, 23 May 1741; *d* Bonn, 21 March 1801). Italian composer. By 1757 he was in Venice where, according to Neefe, he was trained 'in the theatrical style' by Gioacchino Cocchi, and 'in the church style' by Padre Giuseppe Paolucci and Giuseppe Saratelli, the *maestro di cappella* of S Marco. From 1765, with the support of his patron, the music theorist Count Giordano Riccati, Lucchesi made a name for himself in Venice as an opera composer and wrote sacred and secular occasional works on commission. He also travelled to neighbouring cities as a virtuoso performer on the harpsichord and particularly organ. In 1768, for instance, he played for the dedication of the organ in Padua Cathedral.

In 1771, like many of his colleagues, he went to Germany as the director of a travelling opera company. A decree of 26 May 1774 from the Elector Archbishop of Cologne appointed him court Kapellmeister in Bonn, succeeding Beethoven's grandfather. In 1775 he married into the distinguished d'Anthoin family. As the opera company had dispersed and the court theatre had been closed, Lucchesi was now principally active as a composer of church music. Nonetheless, he still wrote a few small-scale stage works, and in 1785 composed a serenata for the elector on the occasion of his consecration as bishop. However, the musical direction of the Nationaltheater in Bonn, built in 1778, was in the hands of the court organist C.G. Neefe, while instrumental music at the court was the responsibility first of the violinist Gaetano Mattioli and later Josef Reicha.

Apart from a visit in 1783–4 to Venice, where Lucchesi produced his *opera seria Ademira*, and where he probably received the title of director of the Accademia Musical de' Tedeschi, Lucchesi remained in Bonn until the court was dissolved after the French occupation of the Rhineland in 1794. In 1787 he was appointed *Titularrat*. From 1782 to 1792 the young Beethoven was a member of the court Kapelle, first as assistant organist, then as harpsichordist and viola player. In addition to Neefe's teaching and his experience in Reicha's orchestra, Beethoven's musical development must have been considerably influenced by Lucchesi, who, as Kapellmeister, determined the repertory of sacred music performed at the court. After the elector's flight in 1794 and in the event of the court returning, plans for church music on a smaller scale were entrusted to Lucchesi. However, they came to nothing, and his final years were spent in poverty and obscurity.

In line with his career, Lucchesi's works can be divided into the operas and instrumental works of his time in Venice and early years in Bonn, and his sacred music for the electoral Kapelle. His secular works were performed in many different European cities, ranging from Lisbon, where one of his operas was performed, to Stockholm and Prague, where several of his symphonies found their way into the archives. While he had been most famous for his organ works in Italy, according to La Borde his symphonies were held in particularly high esteem in Germany, a notable achievement for an Italian at this time. Leopold Mozart, writing in his 1771 diary of his Venetian travels, described Lucchesi as a *maestro di cemballo* and liked to use one of his harpsichord concertos when teaching. Although only a few of Lucchesi's works appeared in print, his *Sei sonate* op.1 for harpsichord and violin (1772), was the first music to be printed in Bonn. Lucchesi's sacred music, apart from the early works (mostly lost), is now at the Biblioteca Estense in Modena, together with a large part of the manuscript and printed music from the elector's collection. Apart from many compositions for liturgical use, his sacred works include a Passion to a Metastasio libretto for concertante performance during Holy Week.

Various contemporary assessments of Lucchesi's style have come down to us. Burney called him 'a very pleasing composer', while La Borde speaks of 'a particularly graceful style, concise and energetic arrangement of the parts, and new ideas'. Neefe described him as 'a light, agreeable and lively composer, whose counterpoint is cleaner than that of many of his countrymen', adding, however, that in his sacred works he 'does not always confine himself to the strict style'. Lucchesi's approach to sacred music reconciled the *stile antico* and the *stile moderno*, combining an early form of the imitation of Palestrina with the secularized, fashionable operatic style of the 18th century. It was entirely in the spirit of the contemporary theory of church music that he had learnt from his teacher Paolucci (a pupil of Padre Martini) and from Vallotti in Padua.

WORKS

STAGE

L'isola della fortuna (op giocosa, G. Bertati), Venice, S Samuele, aut. 1765, *P-La*

Il marito geloso (cant., G. Dolfin), Venice, 1766

Le donne sempre donne (op giocosa, P. Chiari), Venice, S Moisè, 27 Feb 1767, *I-MOe*, *P-La*

Cantata a 4 (G. Gozzi), Venice, S Benedetto, 11 Feb 1767, for Duke Carl Eugene of Württemberg

Il giocatore amoroso (int a 2, A. Salvi), Venice, private perf., 13 Feb 1769; Bonn, Hof, 1772

Il matrimonio per astuzia (op giocosa), Venice, S Benedetto, Oct 1771, *I-MOe* (orch pts), *P-La*

Il natal di Giove (cant., P. Metastasio), Bonn, Hof, 13 May 1772

L'inganno scoperto, ovvero Il conte Caramella (op giocosa, 3, C. Goldoni), Bonn, Hof, aut. 1773, *I-MOe* (ov.)

L'improvista, ossia La galanteria disturbata (azione comica teatrale, Dolfin and Lucchesi), Bonn, Hof, wint. 1773–4, lib *D-KNu*

Arlequin déserteur devenu magicien, ou Le docteur mari idéal (ballet, after Ravaschiello), Bonn, Hof, 1774, *I-MOe*

Die Liebe für das Vaterland (prol), Frankfurt, 22 April 1783

Ademira (os, ? F. Moretti), Venice, S Benedetto, 2 May 1784, *P-La*, *I-Mc* (ov. and aria)

Cantata, Bonn, 8 May 1785 for bishopric ceremonies of Elector Max Franz of Cologne, *MOe*

L'amore e la misericordia guadagnano il giuoco (op giocosa, D. Friggeri), Passau, spr. 1794

SACRED

Vespers, double choir, Venice, Incurabili, *c*1765–7, lost

Sacer trialogus (orat), Venice, Incurabili, *c*1767, lib *I-Vmc*

La Passione di Gesù Cristo (Metastasio), *MOe*

I-MOe: 4 masses; Sanctus, 3vv, bn; Requiem, for Duke of Monte Allegro, Venice, 1771; Dies irae, 4vv, orch; 8 vesper pss with orch; 9 Alma Redemptoris mater with orch; Stabat mater, 4vv, orch; TeD, 4vv, orch; Mag, B♭, 4vv, orch; Miserere, 4vv, orch; 4 motets, SATB, orch; Leves aure, SA, orch; 16 hymns, 4vv, org, some with insts; 7 Advent ants, Christmas invitatory, hymn, responsories, Off for BVM, all 4vv, orch; Palm Sunday ants, grad, San, TTB, bn

Other sacred: Mass for S Lorenzo, Venice, before 1772; Mass and vesper service for Feast of Immaculate Conception, Verona, 1770; Mass for S Rocco, Venice, before 1772; Ky, 4vv, orch, *D-Dl*; Salve regina, E♭; TeD, S, A, orch, *c*1768

INSTRUMENTAL

Kbd Conc., F (Bonn, 1773), lost, frags. in Ellwangen (Jagst), Archiv der Rosenkranzbruderschaft; kbd conc., F, *US-LOu*

Syms.: B♭, G, D, op.2 (Bonn, 1773), lost, MSS in *D-Rtt*, *CZ-Pnm*; C, E, *D-Rtt*, *CZ-Pnm*; E♭, *D-Dl*, *Rtt*, *CZ-Pnm*; D, *I-MAav* (=ov. to Il matrimonio per astuzia); D, *S-Skma* (=ov. to L'isola della fortuna); D, *I-BGc*; E♭, B♭, A, *Gl* (frags.)

Chbr (for hpd, vn): 6 Sonatas, op.1 (Bonn, 1772); Sonata, C (Leipzig, *c*1784), doubtful; Sonata, F, lost

Other works: 34 movts, hpd/org, *F-Pn*, *I-Nc*, *Vc*, *Vnm*, *US-Wc*; trio, kbd qts, lost

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CLAUDIA VALDER-KNECHTGES

Lucchesina, La. *See* MARCHESINI, MARIA ANTONIA.

Lucchi, Francesca. *See* SALVINI-DONATELLI, FANNY.

Luccio, Francesco. *See* LUCIO, FRANCESCO.

Luccioni, José (*b* Bastia, 14 Oct 1903; *d* Marseilles, 5 Oct 1978). Corsican tenor. He abandoned his formal education to work for Citroën motors, but while doing his military service he was encouraged to seek proper voice teachers. He studied in Paris with Léon David and Léon Escalaïs, and won second prize in a singing competition, whereupon he was engaged to sing at the Paris Opéra, making his début in 1931 in Bruneau's *Virginie*. Success came to him the following year in Rouen, as Cavaradossi. He was re-engaged at the Opéra, where for the next 15 years he became the leading heroic tenor. His international career began in Monte Carlo, where he sang Dmitry opposite Chaliapin as Boris. He also appeared in Chicago, Barcelona, Rome (where he created Alfano's *Cyrano de Bergerac*) and at Covent Garden, where he sang Don José to Supervia's Carmen and Calaf opposite Turner as Turandot. Among his other roles were Matho in Reyer's *Salammbô*, Otello, which he sang 120 times at the Opéra, and Samson, which he recorded complete in 1947. Luccioni's true tenor voice was matched by a compelling dramatic skill. He also made two films, *Colomba* (1933) and *Le bout de la route*.

PATRICK O'CONNOR

Lucernarium (Lat., from *lucerna*: 'lamp'). A chant song at the beginning of 'cathedral' VESPERS in the early Church; also the opening chant of Vespers in the Ambrosian rite, and resembling in function the Mozarabic *vespertinus*. *See* AMBROSIAN CHANT, §6(v), and MOZARABIC CHANT, §3(ix).

Lucerne (Ger. Luzern). City in Switzerland. The Schweizerische Musikgesellschaft was founded there in 1808, and Wagner lived at nearby Tribschen from 1866 to 1872, in the villa that now houses the Richard Wagner Museum. The city's musical importance dates from 1938, when the Lucerne International Music Festival was founded. Lucerne had grown as a fashionable resort in the late 19th century and the early 20th, when concerts were given at the Casino-Kursaal by an orchestra composed of musicians from La Scala, Milan. The suggestion for a festival came from Ernest Ansermet, who wanted summer employment for the Orchestre de la Suisse Romande. Concerts in the opening season were conducted by Ansermet, Busch, Walter, Mengelberg and Toscanini (who directed a performance of Wagner's *Siegfried Idyll* at Tribschen, where it had been composed in 1870). Toscanini returned in 1939, but there was no festival in 1940. The Scala orchestra, conducted by Victor de Sabata, was engaged for the following two years. The Swiss Festival Orchestra was formed for the 1943 festival and played every year (except 1954) until 1993. In 1957 the Vienna PO made its first appearance, followed in 1958 by the Berlin PO, which has continued to play every year except 1960 and 1984. Furtwängler conducted at the festival from 1944 until his death in 1954. Karajan conducted every year from 1948 to 1988, apart from 1960. Others closely associated with the festival were Rafael Kubelík, who first conducted there in 1948; Paul Sacher, who conducted Serenade concerts at the Lion Monument every year from 1944 to 1992; and Rudolf Baumgartner, who played in the orchestra in the late 1940s, founded the Lucerne Festival Strings in 1956 and served as artistic director of the festival from 1969 to 1980. Ulrich Meyer-Schoellkopf was director from 1981 to 1991, and Matthias Bamert from 1992 to 1998. He was succeeded by Michael Haefliger.

In 1970 the festival (previously a branch of the Lucerne tourist board) became legally and financially independent. It promotes around 50 concerts and recitals between mid-August and early September and is regarded as one of the premier European festivals. It first made a feature of contemporary music in 1958 and since 1970 there has been an annual focus on the work of a living composer, including Kagel (1970), Lutosławski (1975), Peter Maxwell Davies (1982) and Schnittke (1992). Since 1992 there has also been an annual Easter festival, and since 1998 a piano festival held in November. Most festival events took place in the Kunsthaus until a new concert and congress hall, designed by Jean Nouvel and Russell Johnson, opened for the festival's 60th anniversary in 1998 (see illustration overleaf).

The festival prompted the foundation of the Lucerne Conservatory in 1942. Since 1943 it has hosted annual masterclasses featuring festival participants. During the winter season, the orchestra of the Allgemeine Musikgesellschaft Luzern gives concerts in the Kunsthaus, and accompanies opera and ballet performances in the Stadttheater, which was built in 1839 and has been several times modernized. In 1982 Othmar Schoeck's comic opera *Don Ranudo de Colibrados* was revived there, using a score reconstructed from war-damaged fragments.

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KURT VON FISCHER/ANDREW CLARK

Luchanok, Ihar Mikhaylavich (*b* Mar′ina gorka, Minsk province, 6 Aug 1938). Belarusian composer. After a period of evacuation (1941–6) he returned with his parents to Belarus and studied music with his father (who had been a member of a touring theatrical troupe), learning to play popular songs and dances on the cimbalom, bayan or accordion. In 1950 he entered a special music school where he started studying the piano (with G.I. Shershevsky) and composition (with Tsikotsky and Viktor Bely). He graduated from the composition class of Bahatïrow at the Belarus Conservatory in 1961 and then took various teaching posts in addition to continuing his studies in Belarus with Khrennikov and in



Concert Hall of the Lucerne Culture and Congress Centre, designed by Jean Nouvel and Russell Johnson, opened 1998

Leningrad with Salmanov. He was later appointed senior lecturer (1968) and rector (1982–5) of the conservatory; he was board chairman of the Belarusian Composers' Union from 1979. His chief creative activity is the writing of songs whose stylistic roots lie in urban folklore and the Belarusian romance (he has done more than most other composers to develop the Belarusian tradition established by V. Olovnikov and Yu. Semenyako). They are characterized by natural rhythmic movement combined with melodic grace; predominantly dreamily elegiac in mood, their narrative is often courageous and filled with pathos. Although monologues and ballads are closest to his heart, he has also written several marches and anthemic mass songs in the Soviet style.

WORKS

Choral-orch: Kurgan [The Burial Mound] (cant., Ya. Kupala), 1962; Neizvestnïy soldat [The Unknown Soldier] (cant., P. Khor'kov), 1970; Zori nad sosnami [Dawn above the Pines] (cant., Ye. Ognetsvet), 1981

Chorus, pf: Belarus' (M. Tretyakov); Kurgan slavï [The Burial Mound of Glory] (S. Petrenko); Nash Gaydar [Our Gaydar] (S. Marshak); On rodilsya vesnoy [He was Born in Spring] (A. Chepurov); Radzima Belarus' [Native Belarus] (L. Dran'ko-Maysyuk)

Ballads (1v, pf), incl: Geroyam Stalingrada [To the Heroes of Stalingrad] (V. Gusev); Kreml' [The Kremlin] (Yu. Pankratov); Pesnya o Minske [A Song about Minsk] (P. Panchenko); Pis'mo iz 45-ogo [A Letter from '45] (M. Yasen'); Rodnamu krayu [To Our Native Land] (Ya. Kolos); Starïy Sozh [Old Sozh] (Yu. Yudin); Zorka kakhannya [Star of Love] (V. Neklyayev)

Romances (1v, pf), incl: Cheloveku nuzhna tishina [Silence is needed by People] (M. Traat), triptych; Dva orla [Two Eagles] (M. Tank); Gde tï, zvezda moya [Where are You, My Star] (A. Rusak); Ryabinovïy les [Rowan Tree Wood] (Panchenko); Siniy tsvet [The Colour of Blue] (N. Baratashvili, G. Emin, S. Kaputikian, S. Rabadanov), song cycle; Veranika (M. Bogdanovich); Vospominaniye [Recollection] (B. Oleynik); Zvuchaniye angel'skogo golosa [The Sound of an Angel's Voice] (Z. Poznyak)

Over 300 songs (1v, pf), incl.: Alesya (A. Kuleshov); Moy rodnïy krut [My Native Farmstead] (Kolos); Pamyat' serdtsa [Memory of the Heart] (Yasen'); Spadchïna [Heritage] (Ya. Kupala); Tï adna [You Alone] (N. Altukhov); Zhuravli na Poles'ye letyat [The Cranes are Flying to the Poles'ye] (A. Staver)

Chbr and solo inst: Fantaziya na belorusskiye temï [Fantasia on Belarusian Themes], pf, 1960, 1963; 8 preludiy, pf, 1963; Sonata, ob, pf, 1964; 5 preludiy, pf, 1965; Str Qt, 1965; Pf Sonata, 1968; 2 preludii, pf, 1970; Scherzo, cimb, pf, 1970

Works for jazz band, incid music, film scores, music for radio

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S. Nisnevich: 'I.M. Luchenok', *Belorusskaya muzïkal'naya kul'tura* (Minsk, 1981), 207–14

V. Zdanovich: 'Spadchina' [Heritage], *Maladosts'* (1988), no.8, 68–70

TAISIYA SHCHERBAKOVA

Luchesi, Andrea. *See* LUCCHESI, ANDREA.

Luchini, Paolo (*b* Pesaro, *c*1535; *d* ?Pesaro, 1598). Italian theorist and singer. He was an Augustinian friar, at one time secretary of the order and provincial of the March of Ancona; he spent three years as court preacher in the service of Duke Francesco Maria II della Rovere at Urbino. At some time between 1568 and 1592 he was tutor to Lodovico Zacconi, probably at the monastery of Valmanente, where Zacconi spent the first years of his monastic life. The three books of *Della musica theorica e pratica* were compiled about 1591–2. Shortly before his death he retired to Valmanente, where he wrote the *Eptamerone* (published 1599).

The first book of the *Della musica* deals with general questions including proportions, mutations and consonances, the second principally with notation, and the third with the rules of composition and counterpoint. The work is essentially a compendium, and draws heavily upon other theorists of the 15th and 16th centuries. Nevertheless, it shows several new insights into traditional problems. Luchini's main purpose was to simplify the complex musical theory of his time. His exposition is always orderly, concise and rich in musical examples which reveal him as a skilled contrapuntist. Although the treatise is not concerned with speculative questions, such as the controversial debate about ancient and modern music, it nevertheless shows, particularly in the discussion of the relationship between words and music, that Luchini was sensitive to new ideas.

WRITINGS

Due brevi ragionamenti, una del modo del parlar senza errore, et l'altro del consigliarsi bene (Urbino, 1588)

Della musica theorica e pratica (MS, *I-PESo*, *c*1591–2)

Eptamerone, o vero Eptalogi della nobiltà mondana (Pesaro, 1599)

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GIUSEPPE DONATO/ALLAN ATLAS

Lu Chunling (*b* Shanghai, 14 Sept 1921). Chinese *dizi* player. Lu Chunling worked initially as a trishaw driver in pre-liberation Shanghai. However, he was a keen amateur musician, becoming familiar with the Jiangnan *sizhu* folk ensemble repertory as a young man. In 1952, as part of the wave of nationalization following the establishment of the People's Republic of China (1949), Lu accepted a post as *dizi* soloist with the Shanghai National Instruments Orchestra (Shanghai minzu yuetuan).

From 1971 to 1976, Lu held a similar post at the Shanghai Opera Company (Shanghai gejuyuan). He joined the staff of the Shanghai Conservatory of Music in 1957, receiving promotion to Associate Professor in 1978. Lu has made numerous recordings (he is recipient of Communist China's first gold disc) and has taken part in many governmental cultural missions, performing in countries worldwide as well as throughout China. His personal performance style, disseminated through recordings, broadcasts and recitals and by his numerous pupils, has become representative of the Jiangnan *dizi* tradition in general.

Although he actively encouraged the study of traditional repertory, such as Jiangnan *sizhu* and folk pieces like *Zhegu fei* ('Partridges Flying') Lu Chunling has also contributed to the creation of a new repertory for his instrument. From 1957, Lu composed a succession of works celebrating the new social order and experimenting with new performance techniques. The first of the compositions, *Jinxi* ('Today and Yesterday'), is a typical example: a ternary structure with bright outer sections containing a tragic central segment characterized by slides and acciaccaturas.

WRITINGS

Jinxi: dizi duzouqu xuan [Today and yesterday: a selection of *dizi* solos] (Shanghai, 1960)

Lu Chunling dizi qu ji [Collected *dizi* pieces of Lu Chunling] (Beijing, 1982)

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JONATHAN P.J. STOCK

Lucia, Fernando de. *See* DE LUCIA, FERNANDO.

Lucía, Paco de [Sánchez Gómez, Francisco] (*b* Algeciras, 21 Dec 1947). Spanish guitarist. His precocious gifts on the guitar enabled him to augment his family's meagre income. The dancer José Greco contracted him at the age of 13 to tour with his company from 1960 to 1961. In 1962 he won a prize at a Jerez competition; then, in 1964, he was financed by a German firm to tour with a band throughout Europe. By 1970 he had made three records and become Paco 'de Lucía'. In the same year he appeared

at a Beethoven bicentenary festival in Barcelona, where his virtuosity, of a kind previously unknown in flamenco, astonished audiences. During the 1970s he toured throughout the world and made many important recordings, including 'Almoraima' and a collection of flamenco reworkings of Manuel de Falla. He was also instrumental in launching the career of the great flamenco singer, El Camarón de la Isla (1950–92), with whom he made many recordings.

In the 1980s de Lucía collaborated with jazz and other non-flamenco musicians, both in the studio and on stage. His concerts in the second half of the decade (few of them in Spain) were invariably divided into two sections: one solo, one featuring his sextet, including brothers Pepe (voice) and Ramón (guitar) and other musicians de Lucía was keen to promote. Two solo recordings from the late 1980s, 'Siroco' and 'Zyryab', are among his finest. In 1991 he recorded a version of Rodrigo's *Concierto de Aranjuez* – the first time a flamenco musician had committed a major classical work to disk. Although de Lucía owes much to the examples of Niño Ricardo and Sabicas, the sheer brilliance of his technique and the originality of his rhythms and melodies are unequalled in the history of the flamenco guitar.

JAMES WOODALL

Lucier, Alvin (Augustus) (*b* Nashua, NH, 14 May 1931). American composer. He was educated at Yale (BA 1954) and Brandeis (MFA 1960) universities, where his teachers included Boatwright, Arthur Berger, Irving Fine, and Shapero; he also studied under Copland and Foss at the Berkshire Music Center (1958, 1959). After two years in Rome on a Fulbright fellowship, Lucier joined the Brandeis faculty in 1963 as director of the choral union; later he was head of the electronic music studio. In 1970 he moved to Wesleyan University, where he was later appointed John Spencer Camp Professor of Music. He was a co-founder of the Sonic Arts Union, music director of the Viola Farber Dance Company (1972–7) and a fellow of the DAAD Kunstlerprogramm in Berlin (1990). He has received grants from the Rockefeller Foundation, the New York State Council on the Arts, the Connecticut Commission on the Arts and the NEA. Many of his works were commissioned by American and European leading organizations.

In the mid-1960s Lucier began to explore sonic environments, particularly sounds that 'would never – in ordinary circumstances – reach our ears'. Using performers, electronics, instruments, architecture and found objects, he devises open-ended processes specifically adapted to the phenomena he chooses to investigate or reveal. Some works exploit unusual sound sources such as brain waves (*Music for Solo Performer*) or radio frequency emissions in the ionosphere (*Sferics*), while others focus on the physical characteristics of sound waves. In *Vespers* (1968), performers take the acoustical measure of a room by means of echo-location devices, thus simulating bats and dolphins, while *I am Sitting in a Room* uses a tape loop (successively recording its own playback) to transform spoken text in accordance with the room's resonant frequencies. In *Chambers* (1968), the timbres of self-sounding objects are altered after being placed in boxes or pots and are in turn influenced by the rooms and hallways through which they are carried during performance. Lucier has also explored diffraction of sound waves around moving or stationary objects (*Outlines of Persons and Things*); the visualization of sound disseminating from a stringed instrument with the aid of lights and a sweep oscillator (*Directions of Sounds from the Bridge*); freely vibrating surfaces and solids as visual equivalents of sound (*The Queen of the South*); the processing of wave forms – seen and heard – using common surfaces (*Music for Pure Waves*, *Acoustic Pendulums* and *Sound on Paper*); and the employment of solar power to integrate flows of light and sound (*Solar Sound*, *Spira Mirabilis*). In *Music on a Long Thin Wire* (1977), temperature, air current, footsteps and other factors influence a wire's vibration to produce subtle changes of pitch, timbre and rhythm. In 1982 Lucier began composing for traditional instruments (some with oscillators and resonating objects) focussing on the audible beating between closely tuned pitches.

WORKS

ACOUSTIC

(*selective list*)

Orch: Partita, fl, hpd, str, 1954; Sweepers, 1997; Cassiopeia, 1998; Diamonds, for 1, 2, or 3 Orchestras, 1999

Chbr and solo inst: Fragments for Str, 1961; Chambers, pfmrs, resonant environments, 1968; (Hartford) Memory Space, any no. of insts, 1970; Risonanza, resonating object, 3 insts, 1982; Fideliotrio, va, vc, pf, 1987; Navigations, str qt, 1992; Panorama, trbn, pf, 1993; Spider Paths, lute/gui, 1994; 2 Stones, pfmr, 2 pieces of basalt, 1994; Music for Vn and Alto Sax, 1995; Q, vn, cl, trbn, db, 1996; Op with Objects, pfmr(s), resonant objects, 1997; Rare Books, pfmrs, 1997; Small Waves, trbn, pf, str qt, 1997

Vocal: The Sacred Fox, 1v, sonorous vessels, 1994; Theme (J. Ashbery), vv, sonorous vessels, 1994; Unamuno, 4 equal vv, 1994; I Remember (J. Brainard), vv, resonant objects, 1997; Wave Painting Songs, 1v, 1998; Man Ray, female v, vc, 1999

Kbd: Action Music, pf, 1962; Music for Pf with One or More Snare Drums, 1992; Hands, org, pfmrs, 1994

ELECTRO-ACOUSTIC

Dramatic: Skin, Meat, Bone, actors, resonant objects, tape recorders, moving wall, pure wave oscillators, 1994, collab. K. McDermott and R. Wilson; incid music and TV film scores

With inst(s): Music for Solo Pfmr, perc, amp brain waves, elec, perc, 1965; Crossings, small orch, oscillator, 1982–4; In memoriam Jon Higgins, cl, oscillator, 1984; 1985; Septet, 3 wws, 4 str, pure wave oscillator, 1985; Homage to James Tenney, db, oscillators, 1986; Kettles, 5 timp, oscillators, 1987; Silver Streetcar for the Orch, amp triangle, 1988; Carbon Copies, sax, pf, perc, environmental recordings, 1989; Music for Snare Drum, Pure Wave Oscillator, 1 or more reflective surfaces, 1990; Nothing is Real, pf, amp teapot, tape recorder, 1990; Music for Pf with Amp Sonorous Vessels, 1991; Music for Cello with One or More Amp Vases, 1992; Music for Pf with Slow Sweep Pure Wave Oscillators, 1992; Music for Accdn with Slow Sweep Pure Wave Oscillators, 1993; Distant Drums, amp perc, 1994; Music for Gamelan Insts, mics, amp, loudspkr, 1994; Spira Mirabilis, b inst, elec light, 1994; Music for Pf with Magnetic Strings, 1995; Wind Shadows, trbn, oscillators, 1994; Still Lives, pf, slow sweep pure wave oscillator 1995; 40 Rooms, vn, cl, trbn, vc, db, Lexicon Acoustic reverberance system, 1996, arr. orch, reverberance systems, 1997; CW25, pf, slow sweep pure wave oscillator, 1997; Sizzles, org, amp b drums with fine strewn materials, 1997; Islands, 5 insts, amp snare drums, 1998; other el-ac works with insts

With voice: The only Talking Machine of its Kind in the World, spkr, tape delay, 1969; I am Sitting in a Room, v, elec tape, 1970; The Duke of York, v(v), synth, 1971; Still and Moving Lines of Silence in Families of Hyperbolas, vv, insts, dancers, perc, 1973–4, rev. as 11 Solos and a Duet, S, insts, oscillators, 1982–4; Tyndall Orchestrations, female v, sensitive flame pfmrs, bunsen burners, glass tubes, recorded birdcalls, 1976; Words on Windy Corners, vv, mics, moving loudspkrs, 1980; Intervals, vv, sound-sensitive lights, 1983; 6 Geometries, SATB, oscillators, 1992; Music for Baritone with Slow Sweep Pure Wave Oscillators, 1993; Music for Soprano with Slow Sweep Pure Wave Oscillators, 1993

Live elec works: Shelter, vibration pickups, amp, enclosed space, 1967; Vespers, pfmrs, echolocation devices, 1968; Quasimodo the Great Lover, relays of amp systems, 1970; Gentle Fire, multiple

synths, 1971; The Queen of the South, pfmrs, resonant environment, live video, 1972; The Fires in the Minds of the Dancers, 4-track playback environment, 1974; Bird and Person Dyning, pfmr, binaural mics, amps, loudspkrs, elec birdcall, 1975; Outlines of Persons and Things, pfmrs, mics, loudspkrs, oscillators, 1975; Clocker, pfmr, galvanic skin response sensor, elecs, 1978; Ghosts, pfmr, light, oscillator, loudspkrs, 1978; Reflections of Sounds from the Wall, moving wall, elecs, 1981; Sferics, antennas, tape recorders, 1981; Amplifier and Reflector One, umbrella, roasting pan, amp clock, 1991; other elec works

Sound installation: Music on a Long Thin Wire, audio oscillator, elec monochord, 1977; Directions of Sounds from the Bridge, 1 str, oscillator, sound-sensitive lights, 1978; Solar Sound I, solar elec music system, 1979; Music for Pure Waves, Bass Drums and Acoustic Pendulums, 1980; Seesaw, 1983; Spinner, 1984; Sound on Paper, paper, loudpkrs, oscillators, 1985; Chambers (installation version), self-sounding objects in resonant vessels, 1988, Locales, 1995; Empty Vessels, resonant objects, 1997; Sound on Glass, 1997; other installations

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LINDA SANDERS/KEITH MOORE

Lucino, Francesco (*b* Caravaggio, nr Milan, second half of the 16th century; *d* ?Milan, shortly before 11 Dec 1617). Italian composer and singer. He was a priest. He was engaged as a bass in Milan Cathedral choir about 1580 and remained there until his death, which is reported in a document in the cathedral archives dated 11 December 1617. He was an assistant to the *maestro di cappella*, G.C. Gabussi, and in 1610 became vice-*maestro*. When Gabussi died in September 1611 Lucino acted as *maestro* until Vincenzo Pellegrini was appointed on 26 February 1612. He then reverted to the position of vice-*maestro*, which he held until his death. He was highly regarded as a singer. Magistri acclaimed him as 'a very deep bass', and Guarini celebrated him in a madrigal verse. It is also known from two letters that he wrote in 1598 to Cardinal Federico Borromeo (in *I-Ma*) that he had received offers of other appointments but did not wish to leave Milan Cathedral because of his admiration for the cardinal. He is named, together with all the other cathedral musicians, in the dedication to the *Liber primus motectorum* (1592) by his colleague Damiano Scarabelli.

It may have been Gabussi who persuaded Lucino to publish *Le gemme*, a collection of madrigals by composers active in Bologna. Subsequent collections contained works by composers working in Milan and Lombardy. The 1608 collection includes concertos by 11 Milanese composers and was the first in a series of anthologies to present sacred works in the new concertante style. The success of this print was such that the printer Filippo Lomazzo was encouraged to publish a new edition, with additoinal solo motets, in 1612; he brought out a second expanded edition in 1617 which included further motets, a Mass, two Magnificats, a litany and 12 *Canzoni per sonare*. Lucino's importance as a composer is overshadowed by his contribution as a collector and editor of the music of Bolognese madrigalists and of composers working in Milan and other parts of Lombardy who cultivated a modern concertante style based on the alternation of solos and chorus.

WORKS

Pater noster, 5vv, 1619[3], *I-Mcap*(d)

Vulnerasti cor meum, 2vv, bc, 1627[2]

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Le gemme, madrigali de diversi eccellentissimi musici della città di Bologna, 5vv (Milan, 1590[13])

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J. Ladewig: Introduction to *Canzonas and Capriccio from the Second Aggiunta alli concerti* (New York, 1995)

MARIANGELA DONÀ

Lucio [Luccio, Luzzo], **Francesco** (*b* ?Conegliano, *c*1628; *d* Venice, 1 Sept 1658). Italian composer and organist. He spent his life in Venice; his earliest known musical activities there date from March 1645, when he became an organist at the church of S Martino. He served there intermittently until 1652, after which records do not survive. In 1645 he also began work as a freelance organist, performing for special festivities at the Venetian convents. In his second book of motets (1650) he is described as a pupil of G.A. Rigatti and singing master at the Ospedale degli Incurabili; he was probably appointed to replace his teacher, who died on 25 October 1649. In March 1658 he headed a group of musicians performing at the convent of S Martino, Burano. His death later that year came as a result of a sword wound; he was buried at S Martino in Venice. Apparently he had also been employed at the Ospedale della Pietà, to which he left all his music. He was notable primarily as a composer of opera. The attribution to Lucio of *L'Orontea* (traditionally acknowledged as the work of Cesti, whose later version survives) is found in a letter by P.A. Ziani dated

30 January 1666. The widest survey of Lucio's operatic work is contained in the *Arie* of 1655; the arias are close to Cavalli in form and in style of vocal writing, but they are perhaps more striking in their sometimes angular melodic style and more inclined to chromatic harmony. Some of the arias of *Il Medoro* are notable for their unusual formal design.

WORKS

OPERAS

all performed in Venice; exact dates are of dedication

L'Orontea (drama musicale, prol., 3, G.A. Cicognini), SS Apostoli, 20 Jan 1649 [music traditionally attrib. Cesti, but see Bianconi and Walker; music lost, unless the score of the 1654 Naples performance (*I-Nc*, at least partly by Cirillo) contains some of the orig. music]

Gl'amori di Alessandro Magno e di Rossane (dramma musicale, prol., 3, Cicognini, completed by an unknown librettist), SS Apostoli, 24 Jan 1651, arias in Arie (1655/*R*1984 in DMV, iv)

Pericle effeminato (drama per musica, 3, G. Castoreo), S Apollinare, 7 Jan 1653, arias in Arie (1655/*R*1984 in DMV, iv), 1 in *GB-Lbl*

L'Euridamante (drama regio, prol., 3, G. dall'Angelo), S Moisè, 20 Jan 1654, arias in Arie (1655/*R*1984 in DMV, iv)

Il Medoro (drama per musica, prol., 3, A. Aureli, after L. Ariosto), SS Giovanni e Paolo, 11 Jan 1658, *I-Vnm* (facs. in DMV, iv, 1984); 1 aria ed. in Worsthorne, 3 ed. in Rosand

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Ecce nunc, 1v, vn, in G.A. Rigatti: Salmi diversi di compieta in diversi generi di canto (Venice, 1646); ed. in SCISM, xi (New York, 1995)

Motetti concertati, 2, 3vv, bc, op.1 (Venice, 1649)

Motetti concertati, 2, 3vv, bc, op.2 (Venice, 1650)

Arie, 1v, bc (Venice, 1655)

4 arias, 1656[4]

4 motets, *S-Uu* (tablature), according to Eitner

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L. Bianconi and T. Walker: 'Dalla *Finta pazza* alla *Veremonda*: storie di Febiarmonici', *RIM*, x (1975), 379–454

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B. Glixon: 'Music for the Gods?: a Dispute Concerning F. Lucio's *Gl'Amori di Alessandro Magno, e di Rossane* (1651)', *EMc* (forthcoming)

THOMAS WALKER, BETH L. GLIXON

Łuciuk, Juliusz (*b* Brzeźnica, nr Radomsko, 1 Jan 1927). Polish composer. After graduating in musicology at the university in Kraków he transferred to the State Higher School (later Academy) of Music, where his teachers included Wiechowicz. He continued his training in Paris with Max Deutsch and Boulanger, and in 1959 attended the Darmstadt summer course. He has received several awards including the second prize in the 1960 Vercelli Competition for *Sen kwietny* ('Floral Dream') and first prize in the 1974 Prince Rainier Competition for *Portraits lyriques*. Łuciuk began to break with his neo-classical training in 1957, adopting serial procedures, though these are personalized by his music's innate lyricism. Thenceforth he explored a sonoristic style of writing, producing a number of delicately impressionistic works (some for the stage) where the piano strings are played with percussion brushes or sticks (*Maraton* and *Lirica di timbri* are characteristic examples). After a series of poetic song cycles (1966–74), of which the opera *Demiurgos* is an extension, Łuciuk concentrated almost exclusively on setting liturgical texts and writing large-scale oratorios. His musical idiom features triadic harmony and modal clusters, ancient chants and popular hymnody, and uses dissonance as a means of effecting colour.

WORKS

(selective list)

Stage: Niobe (ballet-pantomime, 1, A. Tatara-Skocka), chorus, orch, 1962; Maraton [Marathon] (pantomime, H. Tomaszewski), prep pf, 1963; Suknia [The Frock] (mime drama, Tomaszewski), prep pf, ens, 1965; Brand – Peer Gynt (mime drama, Tomaszewski, after H. Ibsen), 2 prep pf, ens, 1967; Legenda czasu [The Legend of Time] (choreodrama, Tomaszewski, after F.G. Lorca), prep pf, ens, 1972; Śmierć Eurydyki [The Death of Eurydice] (ballet, 1, A. Świerszczyńska), Mez, orch, 1972; Miłość Orfeusza [The Love of Orpheus] (op-ballet, 2 pts, Świerszczyńska), S, Mez, T, Bar, chorus, orch, 1973; Medea (ballet, 1, A. Lis), S, chorus, chbr orch, 1975; Demiurgos (op, 1, Lis and Łuciuk, after B. Schulz), 1976

Orch: 4 szkic symfoniczny [4 Sym. Sketches], 1957; Sym. Allegro, 1958; Kompozycja, 4 orch groups, 1960; Speranza sinfonica, 1969; Lamentazioni Grażyna Bacewicz in memoriam, 1970; Concertino, pf, orch, 1973; Legenda warszawska, 1974; Wiklina [Willow], str, 1979; Db Conc., 1986; Hommage a quelqu'un, gui, str, 1993

Vocal: 3 pieśni [3 Songs] (L. Staff), S, pf, 1954; Dzikie wino [Virginia Creeper] (K.I. Gałczyński), S, chorus, 1958; Sen kwietny [Floral Dream] (J. Przyboś), 1v, pf/12 insts, 1960; Pour un ensemble (Przyboś), spkr, str, 1961; Pacem in terris, 1v, prep pf, 1964; Narzędzie ze światła [Tool of the Light] (Przyboś), Bar, pf, 1966, orchd; Poème de Loire (A. Kosko), S, orch, 1968; Wiatrowiersze [Wind-Verses] (W. Broniewski), Bar, chbr orch, 1971; Skrzydła i ręce [Wings and Hands] (T. Różewicz), Bar, orch, 1972; Missa gratiarum actione, chorus, 1974; Portraits lyriques (A. Świrszczyńska and others), S, 2 vn, vc, pf, 1974; 3 pieśni zbójnickie [3 Highland Robber Songs] (folk texts), T, chorus, 1975; Hymnus de caritate (St Paul), chorus, 1976; Św. Franciszek z Asyżu [St Francis of Assisi] (orat, M. Skwarnicki), S, T, Bar, chorus, orch, 1976; Pieśń nadziei [Song of Hope] (J. Słowacki), chorus, 1978; 4 Antiphonae, male chorus, 1980–4; Litania polska [Polish Litany] (J. Twardowski), S, Mez, A, T, B, chorus, str, 1984; Apocalypsis, S, A, T, Bar, chorus, 1985; O ziemio polskę [Oh Polish Land] (Pope Jean-Paul II), chorus, 1987; Vesperae in Assumptione Beata Mariae Virginis, male chorus, 1987–9; Magnificat, chorus, 1990; 4 Antiphonae, chorus, 1992; Oremus, chorus, 1992; Msza polska [Polish Mass], Mez, chorus, wind orch, 1993; Sonet słowiański IX [Slavonic Sonnet] (K. Wojtyła), chorus, 1995; Gesang am Brunnen (Loccum breviary), S, T, Bar, chorus, chbr orch, 1996; Sanctus Adalbertus flos purpureus [St Wojciech, a Scarlet Flower] (orat, St Adalbert), Mez, T, Bar, chorus, orch, 1997

Chbr and solo inst: Capriccio, vn, pf, 1956; Sonata, cl, pf, 1956; Sonata, bn, pf, 1956; 3 impresje rytmiczne, pf, 1958; Lirica di timbri, prep pf, 1963; Maraton [Marathon], prep pf, 1963 [version of pantomime]; Passacaglia, prep pf, 1968; Image, org, 1977; Preludia Maryjne [Marian Preludes], org, 1982; Tripticum paschale, org, 1993; pf pieces for children

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J. Jaroszewicz: 'Muzyka intymności' [Music of Intimacy], *RM*, xviii/2 (1974), 8 only

M. Chrenkoff: 'Oratorium Św. Franciszek z Asyżu Juliusza Łuciuka', *Krakowska szkoła kompozytorska 1888–1988*, ed. T. Malecka (Kraków, 1992), 149–64

B. Pacholarz-Kunz: 'Juliusz Łuciuk: czterdzieści lat muzyki' [Łuciuk: 40 years of music], *RM*, xxxix/8 (1995), 11–13

ADRIAN THOMAS

Lucký, Štěpán (*b* Žilina, Slovakia, 20 Jan 1919). Czech composer and writer. From 1936 to 1939 he studied composition at the Prague Conservatory with Hába, Šín and Řídký. He took an active part in the struggle against the German invaders, and was imprisoned in the Auschwitz and Buchenwald concentration camps. After his

release in 1945 he continued his composition studies with Řídký until 1947, concurrently studying musicology at Prague University (1945–8). Between 1946 and 1948 he was a committee member of the Přítomnost association for contemporary music. Then he worked as a music critic for Prague daily newspapers, and also published articles in *Rytmus* and *Hudební rozhledy*. He was appointed head of music at the inception of Czech television in 1954, staying there for four years. He taught television opera production at the Prague Academy of Musical Arts from 1956 to 1961.

Until the end of the 1940s, Lucký was an inventive composer, using a lively sense of colour. He wrote Three Etudes (1946) for quarter-tone piano and experimented in other directions in his Cello Concerto (1946), Piano Concerto (1947) and Divertimento (1946) for three trombones and strings. During the 1950s and 1960s he devoted all of his energies to composing film music. With Václav Trojan and Jiří Srnka he established himself as one of the leading Czech composers of film scores. He wrote music for more than 40 feature films and over 100 short films, as well as much theatre music. He employed a Romantic style which brought Czech folksong into contact with South American folk music or with jazz and dance music. Only in the late 1960s did he return to composing concert music. His writings include *Filmová hudba Václava Trojana* ('The film music of Václav Trojan') (Prague, 1958; with V. Bor).

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(selective list)

Op: Půlnoční překvapení [The Midnight Surprise] (1), 1959, Prague, 1959

Orch: Symfonický prolog, 1939; More imperator, 1940–41; Vc Conc., 1946; Pf Conc., 1947; Orlická suita [Orlice Suite], str, 1951; Dvojkoncert [Double Conc.], vn, pf, orch, 1971; Nénie, vn, vc, orch, 1974–5; Conc. for Orch, 1976; Koncertantní fantasie, b cl, pf, str, 1983

Chbr and solo inst: Pf Sonata, 1940; Pf Sonatina, 1945; Divertimento, 3 trbn, str, 1946; 3 Etudes, ¼-tone pf, 1946; Wind Qnt no.1, 1946; Sonata brevis, vn, pf, 1947; 3 pezzi per i Due Boemi, b cl, pf, 1970; Str Octet, 1970; Malá suita [Little Suite], vn, pf, 1971; Sonata doppia, 2 vn, 1971; Duo concertante, vn, gui, 1972; Sonata, fl, pf, 1973; Divertimento, wind qnt, 1974; Balada, vc, 1976; Preludio e scherzino, cl (1976); Invence pro sonátory [Impressions for sound makers], fl, b cl, prep pf, 1977; Musica collegialis, 2 ob, 2 cl, 2 bn, 2 hn, tpt, db, 1980; Rhapsodie, org, 1981; Wind Qnt no.2, 1982; Str Qt, 1984; Wind Qt, 1985; Sonatina, 2 gui, 1986

Vocal: Stesk [Nostalgia], song cycle, 1939–40; Loučení [Parting], song cycle, 1940; Nedopěné písně [Songs Half-Sung], song cycle, 1945; Milý na stráži [The Beloved One on Guard], song, chorus, orch, 1952; Osudová [Fateful] (V. Šefl), chorus, 1985

Film scores: Není stále zamračeno [It's not Cloudy all the Time], 1950; Černý prapor [Black Flag], 1958; Komu tančí Havana [For whom Havana Dances]; Pochodně [Torches]; Znamení kouře [The Smoke Signal]; Rychlík do Ostravy [Express to Ostrava]

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OLDŘICH PUKL/R

Ludecus [Lüdtke, Lüdeke], **Matthäus** (*b* Wilsnack [Bad Wilsnack], Prignitz, 21 Sept ?1527; *d* Havelberg, Prignitz, 12 Nov 1606). German civic official, ecclesiastic and composer. Fornaçon said he was born in 1517, but this date does not accord with those of his schooling. Owing to the early death of his impecunious parents he grew up in the Wendenhof at Wilsnack, at that time the seat of the Bishop of Havelberg, Busso II von Alvensleben. In 1539 he attended the school at Perleberg, and from 1540 to 1542 that at Pritzwalk, after which, owing to ill-health, he at intervals lived again at Wilsnack. Later Busso II appointed him tutor to two of his nephews at Wittstock and subsequently clerk in his own chancellory. When, after the bishop's death in 1548, the diocese of Havelberg adopted the reformed faith, Ludecus went to Frankfurt an der Oder for a short period of study. At Easter 1550 he was summoned by Konrad von Rohr, chief administrator of the district of Prignitz, to work as clerk in his service; he carried out his laborious duties for four years. He then successfully applied for the post of town clerk of Lüneburg, making it a condition that he first be allowed to complete his studies at Frankfurt an der Oder. In 1556 he became town clerk of Prenzlau, Uckermark, and in 1560 collector of land taxes for Prignitz, a position that he held until 1597. In 1562 he also became a canon of Havelberg Cathedral. The cathedral chapter elected him dean in 1573. In this office, which he retained until his death, he devoted himself assiduously to the internal and external business of the chapter. His special interest in liturgical matters is reflected in four liturgical publications, all of which appeared in 1589. Together with similar works by Lucas Lossius (1553), Johannes Keuchenthal (1573) and Franz Eler (1588), they form a very important part of the Lutheran liturgical repertory of the 16th century. They are at once the last and most conservative of their kind, with Latin hymns forming a large part of their contents. The *Missale* includes four Latin Passions (one according to each of the four gospels), all based on traditional Passion tones and all monophonic. The performance of them, as readings during a service, would have been divided between the vicar, deacon and subdeacon; they must therefore have been designed for cathedral use, since such a practice was not allowed in other churches at that time.

WORKS

Missale, hoc est Cantica, preces et lectiones sacrae quae ad Missae Officium . . . cantari usitate solent: prior pars de tempore (n.p., 1589)

Missale, hoc est Cantica, preces et lectiones sacrae quae ad Missae Officium . . . cantari usitate solent: posterior pars de sanctis (Wittenberg, 1589)

Vesperale et matutinale, hoc est Cantica, hymni et collectae sive precationes ecclesiasticae, quae in primis et secundis vesperis, itemque matutinis precibus ... cantari usitate solent (n.p., 1589)

Psalterium Davidis ... una cum antiphonis et psalmorum tropis: ad septem partes, ad numerum dierum unius hebdomadae digestum et ad matutinas et vespertinas preces accomodatum (Wittenberg, 1589); some ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i/1 (Göttingen, 1941)

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WALTER BLANKENBURG

Luders, Gustav (Carl) (*b* Bremen, Germany, 13 Dec 1865; *d* New York, 24 Jan 1913). American composer of German birth. He studied in Germany and in 1888 went to Milwaukee, where he conducted popular orchestras and led a light opera company. From 1889 he was an

arranger for a branch of Witmark and directed theatre orchestras in Chicago. He wrote at least 13 operettas, musical comedies and musical plays, many of which were performed in Chicago before they appeared on Broadway. His chief lyricist was Frank Pixley. Their most successful work was *The Prince of Pilsen* (1903), which was performed in Boston, New York, St Louis and London and revived until at least 1957; it includes the songs 'The Tale of the Seashell', 'The Message of the Violet' and 'The Heidelberg Stein Song', which retains prominence in the college glee-club repertory. Other successful works by Luders include *The Burgomaster* (1900), *Woodland* (1904) and *The Sho-Gun* (1904).

Luders's style reveals a familiarity with both Viennese operetta and the music of Arthur Sullivan. His works have an abundance of graceful waltzes and humorous or sentimental love songs, with sophisticated melodies, simple but varied rhythms and phrases, and a wider harmonic vocabulary than most stage musicals of the time. After 1904 he continued writing shows for the New York stage but did not achieve his previous popularity. He has been ignored by most writers on 20th-century musical theatre or popular song.

WORKS

all are operettas or musical plays, and unless otherwise stated dates are those of first New York performance

Little Robinson Crusoe (H.B. Smith), Chicago, 1899; The Burgomaster (F. Pixley), 31 Dec 1900 [incl. The Tale of the Kangaroo]; King Dodo (Pixley), 12 May 1902 [incl. The Tale of the Bumble Bee]; The Prince of Pilsen (Pixley), 17 March 1903 [incl. The Heidelberg Stein Song, The Message of the Violet, The Tale of the Seashell]; Mam'selle Napoleon (J.W. Herbert), 8 Dec 1903; The Sho-Gun (G. Ade), 10 Oct 1904; Woodland (Pixley), 21 Nov 1904 [incl. The Tale of the Turtle Dove, The Message of Spring]; The Grand Mogul (Pixley), 25 March 1907; Marcelle (Pixley), 1 Oct 1908; The Fair Co-Ed (Ade), 1 Feb 1909; The Old Town (Ade), 10 Jan 1910; The Gypsy (Pixley), 14 Nov 1912; Somewhere Else (A. Hopwood), 20 Jan 1913

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S. Spaeth: *A History of Popular Music in America* (New York, 1948)

D. Ewen: *Popular American Composers* (New York, 1962; suppl. 1972)

DEANE L. ROOT

Ludewig, Wolfgang (*b* Marburg am Lahn, 7 Dec 1926). German composer. He studied the piano and theory at the Mannheim Musikhochschule (1939–43), composition with Fortner (1946–52) and musicology at Heidelberg University with Thrasybulos Georgiades and Walter Gerstenberg (1953–8). In addition, he was deeply influenced by his contact with Leibowitz, Krenek and Varèse at Darmstadt summer courses. After early activity as a music critic he was made manager of the press department for Schott of Mainz, and from 1968 to 1992 he was editor in the music department of South German Radio. He became President of the Freie Akademie der Künste at Mannheim in 1994. At first he used serial techniques to give form to an expressionist statement, but after 1960 he developed beyond the influence of the Second Viennese School to combine new sound materials with conventional formal elements.

WORKS

(selective list)

Str Trio no.1, 1949; Str Trio no.2, 1950; Sinfonietta, str, 1951; Str Qt no.1, 1952; Leonce und Lena (op, 3), 1956/7; Str Qt no.2, 1960; Die Probe (op, 1), 1963; Im Wachen und im Traum, S, 8 insts, 1963; Gesang der Nacht, A, str, 1964; Tibi Christe, Splendor Patris, S, A, brass, pf, perc, 1965; Exercises, pf, 1968; Essay, ob, musette, str orch, 1969; Apokalyptische Vision, cl, vn, vc, pf, 1971; Mosaik, wind qnt, 1973–4; Invokationen, fl, pf, 1974; Soni, ob + eng hn, 1974; Reflexionen, fl, vc, pf, 1974–5; Gedanken eines Siebzehnjährigen (M. Ludewig), spkr, fl, perc, 1975; Fantasie [on a theme of Mozart], ens, 1976; Str Qt no.3, 1980; Movimento variato, fl, va, gui, 1981; Die Zeit ist reif, cantata against war, spkr, chorus, ens, 1986; Epigramme, cl qt, 1988; Jeu pour orchestre, 1989; My Love is a Fever (W. Shakespeare), Bar, pf, 1990; Sextuor, wind qt, perc, 1990; Konfigurationen, str trio, perc, 1993; Klatropos, tpt, trbn, pf, 1994; Mouvement, mar, 1994; Drei Fantasiestücke, va, perc, 1994; Fantasie, vn, perc, 1995; Immagini, fl, perc, 1995; Wind Ot, 1998; Variationen t rec, perc, 1991

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'Die Oper – eine Schau der Welt', *Zur Dramaturgie der Barockoper: Karlsruhe 1992 und 1993* (Laaber, 1994), 133–40

CLYTUS GOTTWALD

Ludford [Ludforde, Ludforth], **Nicholas** (*b c*1490; bur. Westminster, 9 Aug 1557). English composer. He is considered to be one of the most important and innovative composers in early Tudor England. Nothing is known of his early musical training and career. He may have been born in London, where in 1495 the composer John Ludforde (possibly Nicholas's father) joined the Fraternity of St Nicholas, the London Guild of Parish clerks; Nicholas Ludford himself joined in 1521. It is clear that he was very much a local composer who was employed for the majority of his adult working life at the royal chapel of St Stephen in the Palace of Westminster (a sister foundation of St George's, Windsor). Since its foundation by Edward III in 1348, St Stephen's comprised a dean, 12 secular canons, 13 vicars choral, four clerks or 'singing men', six choristers (a seventh being added sometime in the late 15th century), a verger and a sacristan. The Instructor of the Choristers was to be appointed from among the vicars choral and clerks; Ludford is not known to have held this post.

The earliest reference to Ludford in Westminster is in January 1517 when he rented lodgings from Westminster Abbey, during which time he may have had some association with the Chapel Royal. He was certainly attached to St Stephen's in the early 1520s (perhaps as a clerk or vicar choral), and acquired a full probationary post by 1525. On 30 September 1527 he was formally appointed verger of the chapel with an annual income of £9 2s. 6d., and an additional 13s. 4d. each year at Christmas towards his ecclesiastical dress; as organist he received an additional stipend of 40 shillings. The origin of the post of 'verger *cum* organist' is not clear but it seems to have been more administrative than musical, even though other composers are known to have held it (for example, Johannes Bedyngham at St Stephen's in 1457 and John Plummer at St George's, Windsor, from about 1460 to 1484). Ludford was probably responsible for overseeing chapel maintenance and leading the processions. Besides his organ-playing, these duties may have extended to the supervision of music in the chapel (somewhat like the duties of a precentor).

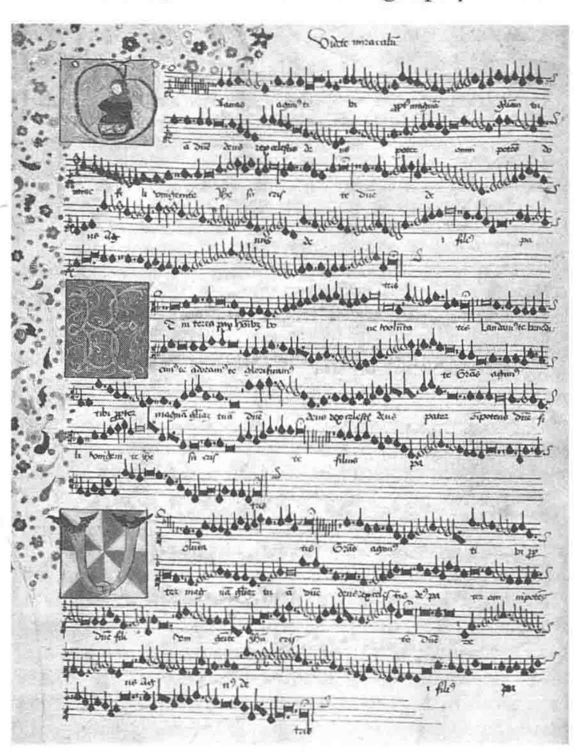
Throughout his adult life Ludford was also heavily active in the administration of St Margaret's, Westminster. He regularly maintained his pew there from 1525 and bore witness to the churchwarden's accounts between

1537 and 1556. He probably did not participate much in the music-making there, though in 1553 the churchwardens paid him 20 shillings for 'a pryke songe boke'. Between 1552 and 1554 Ludford was himself elected churchwarden of St Margaret's, during which time his first wife, Anne, died; on 21 May 1554 he married a Helen Thomas. There is no evidence that he composed for the reformed church, and it is likely that he remained a staunch Catholic throughout his life. He died in 1557, possibly from the influenza epidemic that raged in England at this time, and was buried in the vaults of St Margaret's church on 9 August next to his first wife. His will was proved on 22 November.

The majority of Ludford's festal settings of the Mass and his Magnificat are copied in the so-called Caius and Lambeth Choirbooks (*GB-Cgc* 667 and *GB-Llp* 1). Both books are enormous productions, copied by the same hand, and were probably commissioned by Edward Higgins, a prominent royal lawyer who held a canonry at St Stephen's from 1517, and who was Master of Arundel College, Sussex, from 1520. A manuscript roll containing the bass part of Ludford's antiphon *Gaude flore virginali* in Arundel Castle (*GB-AR* A340) is also in the same hand as the choirbooks, leading to the hypothesis that both books were assembled in Arundel under Higgins's mastership: Lambeth as an everyday choirbook of Arundel College, with the more elaborately decorated Caius as a presentation manuscript from Higgins to St Stephen's (possibly to mark Ludford's formal appointment as verger there in 1527).

The two six-part masses (*Missa 'Videte miraculum'* and *Missa 'Benedicta et venerabilis'*) best exemplify Ludford's command of full, rich and sonorous writing. The latter is of particular interest because of its associated *Magnificat*, which is the only English setting to incorporate an independent plainchant melody rather than a psalm tone. Both the Mass and the *Magnificat* are constructed with two equal bass parts throughout, while *Videte miraculum* (arguably Ludford's greatest work) exploits the opposite end of the vocal spectrum with two equal treble parts (see illustration). The five-part masses and votive antiphons are moulded in the post-Eton Choirbook style as developed in the works of Robert Fayrfax, where the slow-moving harmonies take precedence over individual elaborate vocal lines.

The seven three-part alternatim masses comprise the only complete weekly cycle of English Lady Masses known to have survived. They are copied in a set of four partbooks that can be dated between about 1515 and 1525, and were probably a gift to Henry VIII and Catherine of Aragon (they are recorded in an inventory made in 1542 of Henry VIII's books in Westminster). The polyphony is florid and stylistically similar to the verse sections in Ludford's festal masses. The alleluia and sequence movements of the solo passages are in plainchant, but in the Kyrie, Gloria and Credo movements they are in measured polyphony taken from a repertory of uncertain origin (possibly borrowed from polyphony) that has come to be known as 'squares'. Ludford also set a four-part mass (now fragmentary), which uses as its cantus firmus the same square as the first of the Lady Masses (*Dominica*). The theme, associated with the name 'Le roy', was also used by John Taverner and an anonymous English composer as a cantus firmus for settings of the Kyrie.



Opening of Nicholas Ludford's 'Missa "Videte miraculum"', from the Caius Choirbook, 1520s (GB-Cgc 667, f.32)

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Missa 'Christe virgo dilectissima', 5vv, *Cgc* 667, *Cu* Peterhouse 471–4 (lacks T); B ii
Missa 'Inclina cor meum Deus', 5vv, *Cu* Peterhouse 471–4 (lacks T); S
Missa 'Lapidaverunt Stephanum', 5vv, *Cgc* 667, *Llp* 1; B ii
Missa 'Le roy', 4vv, *Lbl* Add.30520 (inc., part of San and Ag only)
Missa 'Regnum mundi', 5vv, *Cu* Peterhouse 471–4 (lacks T and part of triplex); S
Missa 'Videte miraculum', 6vv, *Cgc* 667; B ii
7 alternatim ferial Lady masses, 3vv, *Lbl* Roy.App.45–8; B i
Magnificat 'Benedicta et venerabilis', 6vv, *Cgc* 667 (on Mass); ed. in EECM, iv (1964), B ii
Ave cuius conceptio, 5vv, *Cu* Peterhouse 471–4 (lacks T); S
Ave Maria ancilla Trinitatis, 5vv, *Cu* Peterhouse 471–4 (lacks T); S
Gaude flore virginali, *AR* A340 (inc. bassus only); S
Domine Jesu Christe, 5vv, *Cu* Peterhouse 471–4 (lacks T); S
Salve regina mater misericordie, 5vv, *Cu* Peterhouse 471–4 (lacks T), *Lbl* Harl.1709 (inc., medius only); S
Salve regina pudica mater, *Lbl* Harl.1709 (inc., medius only); S
Missa 'Tecum principium'; Missa 'Requiem eternam' (?'Regnum mundi'); Missa 'Sermone blando': lost (listed in index to lost partbooks, now flyleaf in Merton College, Oxford, 62.f.8)

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DAVID SKINNER

Ludovico, Luigi. *See* GIANELLA, LOUIS.

Ludovico Milanese [Ludovico de Mediolano; Zoppino] (*b* ?Milan, *c*1480; *d* after 1537). Italian composer, organist and singer. He was a priest. His name indicates that he was born in or around Milan. He was *maestro di cappella* and organist at S Michele, Lucca from 1512 to 1514, with a salary of 50 ducats a year. In August 1512, just after being installed in S Michele, he auditioned in Siena for the position of organist at the Cathedral and was offered the large salary of 100 florins a year. For some reason, he either did not accept or the offer fell through, for he returned to Lucca in September. In 1514 he was made a canon at S Martino Cathedral, Lucca. In 1519 he was given a three-year stipend of 24 ducats a year for 'teaching music to the many youths who so greatly desire it'. He appears to have left Lucca in July 1537, when his name disappears from the records of S Martino.

Ludovico's one lauda, *A te drizo ogni mio passo*, is a *barzelletta*; his eight frottolas consist of four *strambotti*, three *ode* (one of which is endacasyllabic) and one *barzelletta*. He seems to have preferred melancholy texts for his frottolas, for none are of the lighter, humorous variety found in the works of other composers. *Serà chi per pietà* uses dissonance as an expressive device. *Ameni colli*, a *strambotto*, features an almost recitative-like melody and is one of the few frottolas for five voices. The publication of four of his works in 1517 and 1519 suggests that he was still active as a frottolist while he was in Lucca and, by extension, that the frottola was being cultivated on Tuscan soil in addition to its native territory of northern Italy. Two *barzellette* (*Chiara luce mi può dare* and *S'io non venni*) ascribed to 'Ludovico S' in Sambonetto's *Canzone, sonetti, strambotti et frottole, libro primo* (Siena, 1515), may also be by Ludovico Milanese (D'Accone, 1995).

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for 4vv unless otherwise stated

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WILLIAM F. PRIZER

Ludovicus Sanctus [Ludwig van Kempen] (*b* ?Beringen, ?1304; *d* Avignon, ?May 1361). Franco-Flemish music theorist. During the years 1329–30 he served as *magister in musica* to Cardinal Giovanni Colonna in Avignon. There he met Petrarch, with whom, under the pseudonym 'Socrates', he became close friends. Unlike Colonna, Ludovicus survived the plague years of 1342–8 and stayed in Avignon until his death. He is probably the author of two music treatises, which in some secondary sources are attributed to St Louis of Toulouse (Louis of Anjou, 1274–97): *De musicae commendacione* (lost) and *Sentencia in musica sonora subiecti Ludovici sancti* (a short text on f.170*r* of *I-Fl* Ashburnham 1051). In the latter the author used the form of a scholastic argument to investigate the essence of *musica sonora*, which, he concluded, pertained first and foremost to the relation of number and sound; secondly to the relation of one sound to another (from which the subject of polyphony has occasionally been misconstrued); and finally – based on the first two categories – to the determination of proprieties, passions and modulations. Thus *musica sonora* largely describes Boethius's concept of *musica instrumentalis*, and in this sense the term also appears in several other 13th- and 14th-century treatises (e.g. by Robertus Kilwardby and Jehan des Murs).

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ANDREAS GIGER

Lüdtke [Lüdeke], **Matthäus.** *See* LUDECUS, MATTHÄUS.

Ludus (Lat.: 'game', 'play'). *See* MEDIEVAL DRAMA.

Ludus Coventriae (Lat.). One of the Corpus Christi plays. *See* MEDIEVAL DRAMA, §III, 3(i).

Ludus Danielis (Lat.). Play of Daniel. *See* MEDIEVAL DRAMA.

Ludvicus de Arimino (*b* Rimini; *fl* 1435). Italian composer. He may be identifiable with the rector of S Andrea in the village of Masone Vicentino in 1446, a position controlled by the Paduan monastery of S Giustina, or with the *presbyter* 'Ludvico quondam Acolini Ariminensis preposito Santa Trinitatis de Padua', who acted as a leading member of the *fratelea cappellanorum* in Padua between 1455 and 1475.

Ludvicus's three extant works are in the fourteenth gathering of *I-TRmp* 87), written by a single scribe on a paper found also in Vicenza between 1433 and 1436. *Salve cara deo tellus* (edn in DTÖ, lxxvi, Jg.xl (1933), 14–15; also ed. Disertori, 75–8, Stevens, suppl., and Nosow, 379–87), on a text by Petrarch, is a finely controlled motet in the florid style initiated by Du Fay, with a highly elaborate superius line. The ballata *Gentile alma benigna* (ed. in DTÖ, xxii, Jg.ix (1903), 115–16), attributed to 'lb' ('Ludbicus') at the top of the page and in the tenor, directly follows *Salve cara deo tellus* in the

manuscript. The untexted duo headed 'Unum pulcrum' (*TRmp* 87, f.157) has an extended second ending in the manner of ballatas like *Or s'avanta omay* by Prepositus Brixiensis.

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ROBERT NOSOW

Ludvig-Pečar, Nada (*b* Sarajevo, 12 May 1929). Croatian composer. She studied composition with Miroslav Špiler in Sarajevo and Škerjanc in Ljubljana, and from 1969 taught theory at the Sarajevo Music Academy. Her musical language is rooted in European music of the first decades of the 20th century. She has contributed to almost all musical genres but most successfully to the solo song repertory. Her most notable works are *Sappho* for voice and piano (1974), a violin suite (1965), the String Quartet in D (1966) and the piano pieces *Deset studija* (Ten Studies, 1965) and *Suita hexatonica* (1973).

MELITA MILIN

Ludvová, Jitka (*b* Holešov, 1 Oct 1943). Czech musicologist. She studied piano with František Rauch and music theory with Janeček at the Prague Academy of Musical Arts (graduating in 1969), and took the doctorate in musicology in Olomouc in 1975 with a dissertation on the Czech Society for Modern Music in Prague. She worked at the Musicology Institute of the Czech Academy of Sciences (1969–98), interrupted by a brief period as a freelancer (1990–93). She joined the Theatre Institute in Prague in 1998 to work on an encyclopedia of Czech theatre, with responsibility for the 19th century. A specialist in 19th- and early 20th-century Czech music, she wrote several joint studies with Vladimír Lébl, culminating in the penultimate chapter of the standard Czech music history, *Hudba v českých dějinách*. Ludvová's interests have been in Czech music theory (which has resulted in a two-volume survey from 1750 to 1900) and in the German contribution to music in Bohemia, notably the history of the Prague German theatre and of Mahler's connections with Prague. Her many specialist translations from the German include a Czech edition of Hanslick's memoirs and reviews.

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JOHN TYRRELL

Ludwig. American firm of instrument makers. William F. Ludwig (i) (*b* Nenderoth, 15 July 1879; *d* Chicago, 14 June 1973) left Germany for Chicago as a boy, and in 1909 founded Ludwig & Ludwig with his brother Theobald (1888–1917). Their first product was a foot-pedal for trap drums. Having played hand-tuned kettledrums in the Pittsburgh Orchestra, Ludwig decided to build his own pedal timpani. With his brother-in-law, the engineer Robert C. Danly, he designed a model, patented in 1913, with a hydraulic pump and an expandable rubber tube filled with water which pressed a hoop against the membrane from inside the kettle for rapid tuning. An improved model with flexible tuning cables operated by a foot-pedal with self-locking device was patented in 1920. The 'Natural Way Balanced Action' timpani (patented 1923) made use of a compression spring for tension balance to hold the pedal in place. The firm expanded and made quantities of drum kits and sound-effect instruments for the flourishing silent movie theatres. However, the arrival of talking pictures and the Depression resulted in declining sales, and in 1930 the company merged with C.G. Conn. Its production was combined with that of the Leedy drum division (*see* LEEDY MANUFACTURING CO.) and moved to Elkhart, Indiana, with Ludwig as manager. During this period he introduced the first lightweight, chromatic bell-lyra for marching bands (for illustration *see* BELL-LYRA). In 1936 Ludwig resigned to set up the W.F.L. Drum Co. together with his son in Chicago and over the next 20 years produced several new models of timpani and a variety of percussion instruments. (For illustration of Ludwig machine timpani, see TIMPANI, fig.4.) In 1955 he bought back the Ludwig portion of Conn's percussion business, which became the Ludwig Drum Co. The Musser Marimba Co. (a manufacturer of vibraphones, marimbas, xylophones, bells and chimes) and its two subsidiaries was acquired in 1966; a parent company, Ludwig Industries, was subsequently organized over all the divisions. William F. Ludwig (ii) became president in 1972 and in 1981 the firm was acquired by Selmer. At the end of the 20th century it continued to operate, both the Musser Marimba Co. and the Ludwig Drum Co., as separate divisions. The Ludwig Drum Co.,

produces five models of timpani: the 'Ringer' Dresden-style, with hand-hammered, pure copper, camber-shaped kettles; the similar grand symphonic drums; the professional and standard series, with parabolic bowls and 'balanced action' pedals; and the universal model tuned by means of a hand crank.

EDMUND A. BOWLES

Ludwig, Christa (*b* Berlin, 16 March 1928). German mezzo-soprano. The daughter of the singers Anton Ludwig and Eugenia Besalle, she studied with her mother and Felice Hüni-Mihaczek, making her début in 1946 as Orlofsky at Frankfurt, where she sang until 1952. After engagements at Darmstadt and Hanover, she joined the Vienna Staatsoper in 1955 and remained there for more than 30 years, creating Miranda in Martin's *Der Sturm* (1956) and Claire Zachanassian in Einem's *Der Besuch der alten Dame* (1971). Having first sung at Salzburg in 1954 as Cherubino, she took part in Liebermann's *Die Schule der Frauen* (1957) and returned there until 1981, when she sang Mistress Quickly. Ludwig made her American début in Chicago in 1959 as Dorabella. At the Metropolitan (1959–90) her roles included Cherubino, the Dyer's Wife, Dido in the first American production of *Les Troyens* (1973), Fricka, Waltraute, Ortrud, Kundry, the Marschallin, Charlotte and Clytemnestra. At Bayreuth she sang Brangäne (1966) and Kundry (1967). She made her Covent Garden début in 1968 as Amneris, returning as Carmen (1976). Her repertory included Leonore (*Fidelio*) and Lady Macbeth, as well as Monteverdi's Octavia, Eboli and Marie (*Wozzeck*). She was also a renowned interpreter of lieder, especially those of Brahms and Mahler. Her voice was rich, even-toned and expressive, and she was a compelling actress. Ludwig's many operatic recordings include Dorabella under Böhm, Leonore with Klemperer, Venus and Kundry for Solti and Ortrud for Kempe. She also recorded much of her large concert and lieder repertory, notably Bach's *St Matthew Passion*, Brahms's Alto Rhapsody, and *Das Lied von der Erde* (all with Klemperer). From 1957 to 1971 she was married to the bass-baritone Walter Berry. At the time of her retirement in 1994 she gave an outspoken television interview with Thomas Voigt (now available on video), in which she discussed her career and her working relationships with Klemperer, Karajan and others.

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ALAN BLYTH

Ludwig, Friedrich (*b* Potsdam, 8 May 1872; *d* Göttingen, 3 Oct 1930). German musicologist. He studied in the history faculty of Strasbourg University under Bresslau, but after he gained the doctorate in 1896 with a dissertation on military journeys in the Middle Ages, medieval music claimed most of his attention. Among musicians in Strasbourg in these years were Pfitzner, Schweitzer and Gustav Jacobsthal, the latter (from 1897) the only musicologist to be full professor at a German university. Jacobsthal's research into 13th-century polyphony was continued by Ludwig, who succeeded his mentor in the chair of musicology (1905), later becoming professor (1910). After the war he became professor at Göttingen University (1920), and later rector of Göttingen (1929–30). His papers are preserved in the Niedersächsische Staats- und Universitätsbibliothek, Göttingen.

Ludwig's remarkable work, his eminence in university circles and the distinction of his pupils make him an outstanding figure in the world of learning. While Coussemaker, W. Meyer and Jacobsthal had all made valuable contributions to the study of the early motet, Ludwig's systematic appreciation and analysis of all the important 13th-century sources of polyphony remains perhaps the most important achievement made by one man in the study of medieval music. His *Repertorium* – unfinished at his death, yet an indispensable textbook, research tool and guide to analytical technique – has dwarfed all subsequent work on the music. The *Catalogue raisonné* of sources in square notation appeared in 1910; sources in mensural notation were to have been described in a subsequent volume. Proofs (of pp.345–456; pagination was continuous through the first two volumes), describing the La Clayette Manuscript and part of the Montpellier Motet Manuscript, had been checked by Ludwig by 1911, but were not published until Gennrich's edition of 1961–2. The complete volume was then edited by Max and Sylvie Lütolf, and Dittmer from Ludwig's manuscript, and published in 1978. 'Die Quellen der Motetten ältesten Stils' (1923), a magisterial survey of these sources, is based on material originally intended for the second volume. At the time of this essay, the material from newly discovered peripheral sources, and the necessity of signalling the wealth of new writing on medieval music and literature, had brought an account of the repertory as thorough as Ludwig had accomplished to the limit of human capacity. Part II of *Repertorium*, containing music and text incipits arranged by cantus firmus after the course of the liturgical year, was also partly in proof by 1911. This, and Ludwig's manuscript of the rest of the volume, were also edited by Gennrich after his death.

From his essay on 14th-century music (in *SIMG*, iv, 1902–3) it is clear that Ludwig would have been a lone giant in work on this period too, but for the simultaneous interest of Johannes Wolf. As it was, Ludwig offered a remarkable critique of Wolf's *Geschichte der Mensural notation von 1250–1460* (1904/*R*), and wrote a masterly summary of his own life's work in Adler's *Handbuch der Musikgeschichte* (1924): this covered not only all polyphonic music to about 1430, but also music of the troubadours and trouvères (from Gennrich's explanation it is clear that Ludwig was the earliest advocate of using the system of rhythmic modes in the transcription of troubadour and trouvère melodies), and liturgical drama and other para-liturgical monophony. Ludwig's edition of Machaut's works was nevertheless his only publication of this type.

To later generations of musicians, for whom microfilm has replaced the copying of manuscripts by hand, and for whom the main outlines of medieval music history have been drawn, Ludwig's work of synthesis is as difficult to appreciate adequately as it is almost hypnotic in its authority. Gennrich continued his work of cataloguing, Besseler his work on later medieval music; Anglès, Husmann, Bomm and Müller-Blattau were other outstanding pupils.

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DAVID HILEY

Ludwig, Johann Adam Jakob (*b* Sparneck, Upper Franconia, 1 Oct 1730; *d* Hof, 8 Jan 1782). German critic and writer on organ building. He was a postal clerk in Hof and, after 1764, accountant at the Vierling bookshop. He was a member of several scientific and economic societies and his contact with distinguished organ builders (such as J.A. Silbermann) enabled him to acquire a thorough knowledge of organ building. Ludwig was a friend and business partner of G.A. Sorge (whom he supported in his polemical arguments, interspersed with personal insults, with F.W. Marpurg), and probably wrote the pamphlet *Eine helle Brille für die blöden Augen eines Albern Haberechts zu Niemandsburg*, which was published anonymously during these polemics. His writings contain valuable information about J.J. Graichen (1701–60) and J.N. Ritter (1702–82), pupils of Gottfried Silbermann working in Franconia.

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HANS KLOTZ

Ludwig, Joseph [Josef] (*b* Bonn, 6 April 1844; *d* London, 29 Jan 1924). British violinist, teacher and composer of German birth. When he was 15 he was sent to the Cologne Conservatory where he studied the violin with Grünwald and composition with Ferdinand Hiller for four and a half years. He then went to Hanover, where he was a student of Joachim for two years. After a break in his musical career for military examinations, he gave concerts in Germany before moving in 1870 to London, where he succeeded Leopold Jansa at the RAM. He became a British citizen and earned a reputation as a performer of chamber music and as a teacher, one of his pupils being Beatrice Langley.

In his chamber music concerts in London and the provinces Ludwig performed most often with G.W. Collins, Alfred Gibson (or Alfred Hobday) and W.E. Whitehouse in quartets and also in solo sonatas and

concertos with piano accompaniment. Reviews of his playing suggest that as a soloist he excelled at slow movements rather than fast virtuoso pieces. Shaw recalled his performance of the Brahms G major Sonata with Ernest Fowles on 14 June 1893 when he 'handled the violin part with discretion and sympathy, if not with a very ardent appetite for its luxuries'. His compositions (e.g. the Piano Quartet in E♭ and the Symphony no.1 in F, performed in London, 1894) are competent and interesting but by no means novel. He also wrote a second symphony and pieces for violin or cello with piano. His son Paul, a cellist, studied at the RCM and performed in chamber and orchestral concerts in London (including some with his father).

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GAYNOR G. JONES

Ludwig, Leopold (*b* Witkowitz [now Vítkovice], Moravia, 12 Jan 1908; *d* Lüneburg, 24 April 1979). Austrian conductor. After studying the piano at the Vienna Conservatory under Emil Paur, he began his conducting career with engagements in south Germany and at Brno. In 1936 he became music director of the Oldenburg Staatsoper and began to be a frequent guest in Berlin. He was appointed principal conductor of the Vienna Staatsoper in 1939 and principal conductor of the Berlin Städtische Oper in 1943. After World War II he continued to appear frequently at both the Städtische Oper and the Staatsoper in Berlin, but the appointment that brought him the widest international repute came in 1950, when he was appointed Generalmusikdirektor of the Hamburg Staatsoper, where he remained until 1971. He played a full part in the company's development, helping to broaden the repertory, and also taking it to a number of leading festivals, including the Edinburgh Festival in 1952 (giving the British première of Hindemith's *Mathis der Maler*) and the Lincoln Center Festival, New York, in 1967; he made his American début with the San Francisco Opera in 1958. Ludwig conducted the first Glyndebourne production of *Der Rosenkavalier* in 1959. His performances of *Mathis der Maler* in 1967 reflected many of his virtues and failings: they evoked gratitude for the championship of a neglected work, admiration for the ability to build impressive orchestral effects and balance them skilfully with the stage action, but also astonishment at cuts so drastic that they changed the entire meaning of at least one crucial scene. Ludwig was best known for his operatic work, but he also conducted leading orchestras in London, Paris, Amsterdam and elsewhere, and made an early LP recording of Mahler's Ninth Symphony.

BERNARD JACOBSON

Ludwig, (Heinrich) Max (*b* Glauchau, 25 Oct 1882; *d* Leipzig, 1945). German conductor and composer, brother of Otto Ludwig. He began his career as a music teacher in Gesau and Glauchau and studied at the Leipzig Conservatory (1908–10) with Busoni, Reger, Reisenauer and Teichmüller, excelling as a pianist and organist. In Leipzig he was professor and deputy director at the conservatory, conductor of the Riedel-Verein and the Neuer Leipziger Männergesangverein, as well as Kantor and organist at the Peterskirche. His sacred songs for mixed choir include *Abendlied*, *Ein Lied zu Gottes Ehre* and *Reformationsgesang* (text by Luther); in addition he wrote and arranged secular works for male chorus and organ pieces, of which the Allegro scherzo, Basso ostinato and Fugue in A minor op.5 (dedicated to Max Reger) is noteworthy.

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WALTER HÜTTEL

Ludwig, (Heinrich) Otto (*b* Glauchau, 1 Sept 1874; *d* Leipzig, 1922). German conductor and composer, brother of Max Ludwig. He was an established violinist and organist and, like his brother, a music teacher before he went to Leipzig to study at the conservatory with Nikisch, Reger and others. In 1901 he was appointed Kantor at Hohndorf, and he simultaneously held the post of choirmaster of the teachers' choral society in Glauchau. Three years later he became Kantor at Wurzen. Later he returned to Leipzig to direct the male choral society. His works for male chorus include the motet *Es werden wohl Berge weichen*, the psalm setting *Es ist ein köstlich Ding, dem Herrn danken* and the secular piece *Vöglein im Walde*; he also wrote some festive orchestral music.

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WALTER HÜTTEL

Ludwigsburg. Residence of the dukes of Württemberg, 15 km north of STUTTGART.

Luengo, Maria Teresa (Eduarda) (*b* Quilmes, 25 Nov 1940). Argentine composer. She graduated in composition and musicology from the Catholic University of Argentina in 1969. Between 1973 and 1980 she experimented with a personal language influenced by ethnic music (as in *Cuatro soles*, 1973), which she later consolidated (in *Navegante*, 1983). Using consonant and dissonant 'regions', differentiated by particular groupings of small intervals, she builds modules of sounds and silence that have an archaic atmosphere and sonority, but without reference to Argentine or Latin American folk music. Most of her works are for chamber groups, using various combinations of instruments. They have won many prizes. Luengo also teaches contemporary techniques and in 1990 instituted a course in electro-acoustic composition at the National University in Quilmes.

WORKS
(*selective list*)

Sonata, pf, 1964–5; 6 preludios, str qt, 1968, rev. 1970; Heptafón, fl, cl, str qt, pf, 1969; Ambitos, pf qnt, 1971; Duetto, vn, pf, 1972; Absolum, tape, 1973; 4 soles, fl, ob, vc, pf, perc, 1973; Del museo imaginario, pf qt, perc, 1975; El libro de los espejos, 2 fl, cl, vn, va, vc, pf, perc, 1976; Mahlerianas, pf, 1976; 6 imágenes mágicas, fl, cl, vc, perc, 1978; Presencias, fl, vn, pf, 1980; Nao, wind qnt, 1983; Navegante, pf, 6 perc, 1983; Ecos por Tupac, a fl, b cl, vc, 1984; Las aguas de la luz, 2 fl, b cl, vc, 1989; Saltos transparentes, pf, 1990; Nave radiante, vn, pf, 1966; Vi un mar de cristal y fuego, 2 fl, b cl, vn, pf, 1997; Taumanía (film score, dir. P. Delfini)

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RAQUEL C. DE ARIAS

Luening, Otto (Clarence) (*b* Milwaukee, 15 June 1900; *d* New York, 2 Sept 1996). American composer, teacher, conductor and flautist. His mother was an amateur singer and his father a music professor at the University of Wisconsin who had studied at the Leipzig Conservatory. Luening began composing as a child in 1906. In 1912 the family moved to Munich, where he studied theory at the Staatliche Hochschule für Musik with Anton Beer-Walbrunn (1915–17) and made his début as a flautist (1916). When the USA entered World War I he moved to Zürich, where he studied at the conservatory and at the university (1919–20), and also privately with Jarnach and Busoni, who both deeply influenced Luening's conception of music and his teaching methods. While in Zürich he played the flute in the Tonhalle Orchestra and at the Municipal Opera, and for a season was an actor and stage manager with James Joyce's English Players Company. He made his début as composer-conductor in 1917.

In 1920 Luening came to Chicago, where he studied with Wilhelm Middelschulte. He conducted the American Grand Opera Company in performances of operas in English (including Cadman's *Shanewis*). From 1925 to 1928 he was at the Eastman School as executive director of the opera department and conductor of the Rochester Opera Company (and later of its offshoot, the American Opera Company). Then, after a year in Cologne (1928–9) Luening worked in New York as a freelance composer-conductor until he was awarded two Guggenheim fellowships (1930–31, 1931–2; he was awarded a third in 1974), which enabled him to write the text and music of his opera *Evangeline*. In 1932 he began teaching at the University of Arizona, and in 1934 he was appointed chairman of the music department at Bennington (Vermont) College, remaining until 1944. During his tenure at Bennington, Luening also took part in the WPA programme and was associate conductor, under Hans Lange, of the New York Philharmonic Symphony Chamber Orchestra (1936–8), and from 1941 together with Alan Carter was active in the Vermont Chamber Music Composers' Conferences. In addition Luening was a co-founder of ACA (1938) and the American Music Center (1939).

In 1944 Luening was appointed director of opera productions at Columbia University, where he developed a graduate seminar in composition, and professor at Barnard College. During his tenure at Columbia he conducted the world premières of Menotti's opera *The Medium*, Thomson's *The Mother of Us All*, and his own opera *Evangeline*. Luening was a founder of CRI (1954) and a trustee of the American Academy in Rome (1953–70), where he was also composer-in-residence (1958, 1961 and 1965). His other recognitions have included several honorary degrees as well as awards from the National Institute of Arts and Letters (1946), the NEA (1974, 1977), the National Music Council (1985) and ACA (1970, 1985).

In 1964 Luening retired from Barnard but continued to teach at Columbia until 1960, when he became professor emeritus and music chairman of the School of the Arts until his retirement in 1970. He then taught at the Juilliard School (1971–3). Among his many students are Wuorinen, Chou Wen-Chung, Dodge, Carlos and Laderman. In 1980 Luening published an autobiography, *The Odyssey of An American Composer*, documenting all aspects of his career.

Luening's early works written in Zurich, notably the Sextet, the Sonatina for flute and piano and the First String Quartet, are highly contrapuntal combining tonal and atonal languages, and using polytonal and protoserial techniques derived from the theories of Ziehn. From the 1920s his music also exhibits a lifelong interest in his concept of 'acoustical harmony' (using voicings involving careful aural recognition and use of overtones) and the notion of musical colour as an element of form. Luening attributed his concern with sound colour in both traditional and electronic venues to Busoni's teachings. His earliest electronic works, *Fantasy in Space* (1952) and *Low Speed* (1952), use timbres of tape composition as a primary formal component. In 1953–4 Luening wrote *Rhapsodic Variations* for tape recorder and orchestra, the first of several works written in collaboration with Ussachevsky and one of the first works for this genre; they subsequently established an electronic music centre at Columbia University (later named the Columbia-Princeton Electronic Music Center). In the late 1960s Luening renewed his interest in chamber music. A strong proponent of music education, he wrote many of these works for chamber groups with modest abilities. As in Busoni's music, the juxtaposition of styles in these pieces is an essential forming principle. In the last part of his life Luening devoted himself to orchestral and chamber music, characterized by spare textures that are richly resonant, and by the aim of maximizing the presence and power of the single pitch.

WORKS
selective list

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See also Electronic

ORCHESTRAL

Sym. Fantasia I, 1924; 2 Sym. Interludes, 1935; Prelude to a Hymn Tune by William Billings, chbr orch, 1937; Suite, str orch, 1937; Sym. Fantasia II, 1939–49; Pilgrim's Hymn, chbr orch, 1946; Legend, ob, str orch, 1951; Kentucky Conc.: Louisville, Lexington, Kentucky Rondo, 1951 [orig. entitled Louisville Conc.]; Wisconsin Suite: of Childhood Tunes Remembered, 1954; Serenade, fl, str orch, 1956; Lyric Scene, fl, str orch, 1958; Fantasia, str qt, orch, 1959; Broekman Fantasia, str orch, 1966; Sym. Fantasia III, 1969–82; Sym. Fantasia IV, 1969–82; Sonority Forms no.1, 1973; Wisconsin Sym., 1975; Sym. Interlude no.3, 1975; Sym. Fantasia V, 1979–85; Potawatomi Legends, chbr orch, 1980; Sonority Forms II, 1983; Sym. Fantasia VI, 1985; Sym. Interlude no.4, 1985; Sym. Fantasia VII, 1986; Sym. Fantasia VIII, 1986; Sym. Interlude V, 1986; Sym. Fantasia IX, 1989; Sym. Fantasia X, 1990; Sym. Fantasia XI, 1991; Divertimento,1992–5; Fanfare for Those We Have Lost, wind orch, 1993; Sym. Fantasia XII, 1994; Concertpiece, vc, orch, 1996

ELECTRONIC

Fantasy in Space, fl, tape, 1952; Invention in 12 Notes, fl, tape, 1952; Low Speed, fl, tape, 1952; Theatre Piece no.2 (ballet, J. Limón), 1v, insts, tape, 1956; Dynamophonic Suite, tape, 1958; Gargoyles, vn, tape, 1960; A Day in the Country, vn, tape, 1961; A Study in Synthesized Sounds, 1961; Synthesis, orch, tape, 1962; Moonflight, fl, tape, 1968; In the Beginning, tape, 1970;

Variations on 'Fugue and Chorale Fantasy', org, elec doubles, 1973
in collaboration with V. Ussachevsky
Incantation, 1953
Rhapsodic Variations, orch, tape, 1953–4
A Poem in Cycles and Bells, orch, tape, 1954
Of Identity, ballet, 1954; American Mime Theatre, Brooklyn Academy of Music, New York, 9 Feb 1955
Carlsbad Caverns, TV score, 1955
King Lear (incid. music, W. Shakespeare), 3 versions: tape; solo voice; 1v, instr, tape; 1956
Back to Methuselah (incid. music, G.B. Shaw), 1960
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Incredible Voyage, TV score, 1968, collab. Shields, Smiley
in collaboration with H. El- Dabh
Diffusion of Bells, 1962–5
Electronic Fanfare, 1962–5

CHAMBER

Vn Sonata no.1, 1917; Sextet, fl, cl, hn, vn, va, vc, 1918; Fl Sonatina, 1919; Str Qt no.1, 1919–20; Pf Trio, 1921; Variations on 'Yankee Doodle', pic, pf, 1922, rev. 1994; Vn Sonata no.2, 1922; Str Qt no.2, 1923; Sonata, vc, 1924; Str Qt no.3, 1928;
Mañana, vn, pf, 1933; Fantasia brevis, cl, pf, 1936; Fantasia brevis, vn, va, vc, 1936; Short Sonata no.1, fl, pf/hpd, 1937; Variations on a Theme Song for a Silent Movie, eng hn, pf, 1937; Fuguing Tune, fl, ob, cl, hn, bn, 1938; The Bass with the Delicate Air, fl, ob, cl, bn, 1940;
Andante and Variations (Vn Sonata no.3), 1943–51; Suite, vn, va, vc, 1944–66; Suite, vc/va, pf, 1946; Suite no.1, fl, 1947; Suite, db, pf, 1950; 3 Nocturnes, ob, pf, 1951; Sonata, bn/vc, pf, 1952; Trio, fl, vn, pf, 1952; Suite no.2, fl, 1953; Trbn Sonata, 1953; Sonata Composed in 2 Dayturns, vc, 1958; Sonata, db, 1958; Sonata, va, 1958; Sonata no.1, vn, 1958; Song, Poem and Dance, fl, str qt, 1958; 3 Fantasias, gui, 1960; Suite no.3, fl, 1961
Sonority Canon, 2–37 fl, 1962; 3 Duets, 2 fl, 1962; Trio, fl, vc, pf, 1962; Duo, vn, va, 1963; Elegy, vn, 1963; Match for Diverse High and Low Insts, 1963; Suite for Diverse High and Low Insts, 1963; Suite no.4, fl, 1963; Entrance and Exit Music, 3 tpt, 3 trbn, cymbals, 1964; Fanfare for a Festive Occasion, 3 hn, 3 tpt, 3 trbn, timp, bells, 1965; Fantasia, vc, 1966; Trio for 3 Flutists, 1966; 2 Pieces (Short Sonata no.3), fl, pf, 1966; Meditation, vn, 1968; Sonata no.2, vn, 1968; Suite no.5, fl, 1969
Trio, tpt, hn, trbn, 1969; Sonata no.3, vn, 1970; 8 Tone Poems, 2 va, 1971; Short Sonata no.2, fl, pf, 1971; Elegy for the Lonesome Ones, 2 cl, str, 1974; Mexican Serenades, db, wind, perc, 1974; Short Suite (4 Cartoons), str trio/(fl, cl, bn), 1974; Suite, 2 fl, pf, vc ad lib, 1976; Triadic Canons, 2 vn, fl, 1976;
10 Canons, 2 fl, 1979; Fantasia, vn, vc, pf, 1981; Serenade, vn, vc, pf, 1983; Fantasia and Dance in memoriam Max Pollikoff, vn, 1984; Opera Fantasia, vn, pf, 1985; Serenade and Dialogue, fl, pf, 1985; 3 Canons, 2 fl, 1985; 3 Fantasias for Baroque Fl, 1986; Lament for George Finkel, vc/unison vc ens, 1987; Suite hn, 1987–8; Divertimento, brass qnt, 1988; Divertimento, ob, vn, va, vc, 1988; Green Mountain Evening, fl, ob, cl, 2 vc, pf, 1988; Canon with Variations, db, 1989
Qt, 4 c fl, 1989; Bells of Spence, db, pf, 1992; Fantasia, fl, 1992; Fanfare, 4 fl, 1992; Sonata, vc, pf, 1992; Canonical Studies, 2 fl, 1993; Fantasia no.2, vn, vc, pf, 1993; Canon Per Tre Flauti, 1994; Canonical Variations, fl, 1994; Canonical Variations, str qt, 1994; Divertimento, vn, cl, pf, 1994; Fantasia, va, 1994; Divertimento, ob, pf, 1995; Divertimento, ww qnt, 1995; 6 Etudes, fl, 1995; A Box at the Opera, va, vc, 1996

KEYBOARD

piano solo unless otherwise stated

Org Piece, 1916; Fugue, 1917; Gavotte, 1917; One Step, 1917; Thema con variazione, 1917; Fuga a 3 voci, 1918; Coal Scuttle Blues, 1922, version for 2 pf, 1943, collab. E. Bacon; Choral Fantasy, org, 1922; 2 Bagatelles, 1924; Dance Sonata, 1928
8 Pieces, 1928; Fantasia, org, 1929; 3 Pieces, 1932–3: Birds, Swans, Stars; Fantasia no.2, 1933; Phantasy, 1935; 6 Preludes, 1935–51; 6 Inventions, 1938–9; Fuga a 3 voci no.2, 1939; Short Sonata no.1, 1940; Variations, hpd/pf, 1940; Canonical Study, 1941; Canons, hpd/pf, 1941; Fantasia, hpd/pf, 1942;
10 Pieces for 5 Fingers, 1946; Sonata in memoriam Ferruccio Busoni, 1955; Short Sonatas nos.2–3, 1958; The Bells of Bellagio, pf 4/6 hands, 1967; Rondo, accdn, 1967; Short Sonata no.4, 1967; Fugue, org, 1971; Short Sonatas nos.5–7, 1979; Sonority Forms I, 1982–3; Sonority Forms II 'The Right- Hand Path', pf right hand, 1984; Tango, 1985; Chords at Night, 1988; Sonority Forms III, 1989; The Bells of Riverside, carillon, 1988; Fantasia Etudes, 1994; 2 Etudes, 1994; 3 Etudes on the White Keys, pf 4 hands, 1996

SONGS

all for soprano, piano, unless otherwise stated

Der Eichwald (A. Lenan), 1915; September-morgen (E. Mörike), 1915; Wir wandeln alle den Weg (F.M. von Bodenstadt), 1915; In Weihnachtszeiten (H. Hesse), 1917; Mysterium (Frey), 1917; Requiescat (O. Wilde), 1917; Wie sind die Tage (Hesse), 1918; Transcience (S. Naidu), 1922; Gliding o'er All (W. Whitman), 1927; A Roman's Chamber (P.B. Shelley), 1928; Auguries of Innocence (W. Blake), 1928; Infant Joy (Blake), 1928; Locations and Times (Whitman), 1928; Songs of Experience (Blake), B-Bar, pf, 1928
To Morning (Blake), 1928; Visored (Whitman), 1928; Wake the serpent not (Shelley), 1928; Young Love (Blake), 1928; A Farm Picture (Whitman), 1929; Goodnight (Shelley), 1929; Here the frailest leaves of me (Whitman), 1929; I faint, I perish (Shelley), 1929; At the Last (Whitman), 1936; Forever Lost (G. Taggard), 1936; Hast never come to thee, S, fl, 1936, rev. 1989; Only themselves understand themselves (Whitman), 1936; Suite, S, fl, 1936;
9 Songs to Emily Dickinson Texts, 1942–51; Love's Secret (Blake), 1949; Divine Image (Blake), 1949; She walks in beauty (Byron), 1951; The harp the monarch minstrel swept (Byron), 1951; The Little Vagabond (Blake), 1980; Silent, Silent Night (Blake), 1980; Ah! Sunflower (Blake), 1984; The Lily (Blake), 1984; Declamation for Solo Voice, 1994; Joyce Cycle, 1993

OTHER VOCAL

Trio, S, Mez, A, 1914; Cum spiritu sancto, SATB, 1917; Enigma Canon, SSAATB, 1922 [after J.S. Bach]; The Soundless Song (Luening), S, fl, cl, str qt, pf, dancers, lights, 1923; Trio, S, fl, vn, 1924; Sun of the Sleepless (Byron), SSA, 1927, arr. 1986
Behold the Tabernacle of God, S, SATB, pf/org, 1931; Anthem, SATB, org, 1932; When in the languor of evening (J.M. Gibbon), S, chorus, str qt/ww qt, pf, 1932; Christ is Arisen, SSAATB, pf/org, str, fl ad lib, cl ad lib, bn ad lib, 1940; Pilgrim's Hymn (H. Moss), SA, pf/orch, 1946
Vocalise, SSAA, 1949; The Tiger's Ghost (M. Swenson), TTBB, 1951; Lines from a Song for Occupations (Whitman), SATB, 1964; No Jerusalem but this (cant., S. Menashe), solo vv, mixed chorus, 15 insts, 1982; Lines from The First Book of Urizen and Vala, or a Dream of 9 Nights (Blake), solo vv, chorus, 1983; Laughing Song (Blake), T, Bar, Bar/Ct, 1984
MSS in *US-NYp*
Recorded interviews in *NHoh*

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LESTER TRIMBLE/SEVERINE NEFF

Luetkeman [Lütkemann, Lutkeman, Littkeman], **Paul** (*b* Kolberg, Pomerania [now Kołobrzeg, Poland], *c*1555; *d* 1616). German composer and musician. He was a student at the University of Frankfurt an der Oder in 1578. In 1587 he was a Stadtpfeifer at Wismar and in 1588 became chief Stadtpfeifer at Stettin, where he also supervised the music at St Jakob and St Nikolai. In 1604 Duke Bogislav XIII granted special privileges to one of his colleagues, and it was probably this that caused him to move two years later to Frankfurt an der Oder as a Stadtpfeifer (1606–11). He published *Newe lateinische und deutsche Gesenge auf die vornembsten Feste und etliche Sontage im Jahr nebst nachfolgenden schönen Fantasien, Paduanen und Galliarden lustig zu singen und gar lieblich auf allerley art Instrumenten zu gebrauchen* (Stettin, 1597; some works ed. in Denkmäler der Musik in Pommern, ii, 1931). It comprises 28 settings of sacred texts for five to eight voices and 32 five- and six-part instrumental pieces. A number of motets and occasional pieces – for Christmas, weddings and funerals – by him were published singly at Stettin between 1597 and 1606 and at Frankfurt an der Oder between 1609 and 1611 (another is undated). After his death, the *Neue auserlesene geistliche Kirchengesänge* was published in Frankfurt an der Oder in 1616.

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M. Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin, 1963)
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INGRID SCHUBERT

Luetti, Gemignano. *See* CAPILUPI, GEMIGNANO.

Luftpause (Ger.: 'air-break'). A momentary interruption of the metre by silence, often indicated by a comma or 'V' above the staff. Though strictly an opportunity for a singer or wind player to take a breath, this device was used by Mahler and others at moments of such musical tension as to make the actual intake of breath almost impracticable. Within the Viennese tradition the word *Cäsur* or *Zäsur* ('caesura') seems to have been preferred: Mahler used it in his scores, and it remains the standard word for the interruptions that have come to be considered traditional in the Viennese waltz repertory. In the same tradition, *Atempause* ('breath-break') has occasionally been used to designate a slight hesitation before the third beat of the bar in a waltz, but there is some disagreement as to whether a waltz should be performed in this way; the word is more often used to describe a breathing-pause indicated by a superscript comma. In some cases *Luftpause* designates such a break taken by the whole ensemble, whereas *Atempause* applies within a solo line.

DAVID FALLOWS

Lugge, John (*b* Exeter, *c*1587; *d* Exeter, after 1647). English composer. Lugge was organist from 1603 and lay vicar-choral from 1605 of Exeter Cathedral until 1647. His father was probably Thomas Lugge, who married in 1586, also a lay clerk at the cathedral, but who later lost his post for misbehaviour. Another son, Peter, was brought up in Lisbon, whence he sent John a letter that the authorities intercepted in 1617, causing John to be examined before Bishop Cotton on suspicion of having Roman Catholic sympathies. The bishop exonerated him with the report that 'though I fear, and by conference do suspect that he hath eaten a little bit, or mumbled a piece of this forbidden fruit, yet I verily believe he hath spit it all out again'. A search of his house four years later revealed nothing incriminating. His son Robert (*b* 1620), who graduated BMus from St John's College, Oxford, in 1638, was in similar trouble. Sent down in disgrace, he shortly afterwards fled abroad and became a Roman Catholic. Some compositions previously attributed to him are more likely therefore to be his father's.

Since the repertory of English organ music in the first half of the 17th century is slender, Lugge's contribution, preserved in one autograph manuscript, assumes an important place along with that of Orlando Gibbons, Tomkins and Bull. His settings of the standard cantus firmi are fluent and inventive, and the three voluntaries for double organ are the best examples of this peculiarly English genre written before the Civil War. His church music is of only minor significance, though well written.

WORKS

Short Service for Meanes in A (Ven, TeD, Mag, Nunc), 4vv, *GB-Lbl*
[Short] Service in C (TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, *Och* (org only), *US-NYp* (ptbks)
Service in D (TeD, Jub, Ky, Cr, Mag, Nunc), 4vv, *GB-Cu*, *Lbl*
4 full anthems (1 text only), 4–5vv, *Lbl*, *US-NYp*
2 verse anthems, 4/4vv, *GB-Cu*, *Lbl*, *Y*, *US-NYp*

Kbd: Miserere, Christe qui lux, Gloria tibi trinitas (6 settings), In Nomine, Ut re mi fa sol la, 3 voluntaries, Jigg, *GB-Och*, 2 toys, *F-Pc*: all ed. S. Jeans and J. Steele, *The Complete Keyboard Works: John Lugge* (London, 1990)

Doubtful, attrib. Robert Lugge: Service in d (TeD, Jub, Ky, Cr, Mag, Nunc), 4vv, *GB-Och* (org only), *Ojc* (org only, also includes Lit), *Ob* (B only); 3 anthems (2 full, 4vv; 1 verse), *Lbl*, *Ob*, *Och*, *Ojc*

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S. Boyer: 'The Manchester Altus Partbook MS 340 Cr 71', *ML*, lxxii (1991), 197–213

JOHN STEELE

Lugge, Robert. English musician, possibly composer. *See under* JOHN LUGGE.

Luigi del Cornetto. *See* ZENOBI, LUIGI.

Luigini, Alexandre (Clément Léon Joseph) (*b* Lyons, 9 March 1850; *d* Paris, 29 July 1906). French violinist, conductor and composer. His father, Joseph Luigini, was born in Italy and became a naturalized French citizen; he conducted at the Grand Théâtre at Lyons, the Théâtre Italien in Paris (1872), the Théâtre Lynque (Ventadour) (1878) and Folies-Dramatiques (1882). He composed a ballet, *Les filles de Gros-Guillot* (Lyons, 1866), two cantatas (1865, 1866) and danced divertissements including *Zédouika*, *Le printemps* and *Les postillons* for the Fantaisies-Oller in Paris (1876).

Alexandre Luigini won the *second prix* for violin at the Paris Conservatoire in 1869, and from that year led the orchestra of the Grand Théâtre at Lyons; he was appointed its conductor in 1877. While at Lyons he was a member of its conservatory and founded the Concerts Bellecour and the Concerts du Conservatoire. In 1897 he became a conductor of the Opéra-Comique in Paris. He wrote numerous ballets, including *Ballet égyptien* (Lyons, 1875; apparently also included in a 1895 production of *Aida* in Lyons), *Ange et Démon* (Lyons, 1876) and a *Ballet russe* included in Meyerbeer's *L'étoile du nord* in Lyons in 1896. His light orchestral music includes *Fête arabe*, *Carnaval turc* and *Marche de l'emir*, along with three string quartets as well as other chamber works, piano music, songs and two operas, *Les caprices de Margot* (1 act, Coste), given at the Grand Théâtre, Lyons, on 13 April 1877, and *Faublas* (3 acts, E. Cadol and G. Duval), at the Théâtre de Cluny, Paris, on 25 October 1881. (C.E. Curinier: *Dictionnaire national des contemporains* (Paris, 1889–1906))

DAVID CHARLTON

Luik (Flem.). *See* LIÈGE.

Luillier. *See* L'HUYLLIER.

Luiton [Luitton], **Carl.** *See* LUYTHON, CARL.

Lukačić [Lucacich, Luccacich, Lucacih], **(Marko) Ivan** [Ioannes] (*b* Šibenik, bap. 17 April 1587; *d* Split, 20 Sept 1648). Croatian composer. He entered the Franciscan order at the age of ten, studied theology and music in Italy and was awarded the degree of Magister Musices in Rome in 1615. He returned to Šibenik in 1618 but soon went to Split, where he became prior of the Franciscan monastery in 1620. This duty he combined for the rest of his life with that of director of music at Split Cathedral.

At the time Lukačić returned to Dalmatia from Italy the new monodic style was strongly represented there by Tomaso Cecchino and Marcantonio Romano and in Istria by Gabriello Puliti. Lukačić's only contribution to the already substantial Dalmatian repertory was a collection of *Sacrae cantiones* (Venice, 1629; ed. in Corpus musicum Franciscanum, i, Padua, 1986), 27 motets for one to five voices with organ continuo. Giacomo Finetti was largely responsible for their publication, and it is possible that Lukačić had been his pupil. The motets are the works of an accomplished and sensitive musician. Those for four and five voices are based on the alternation of solo and tutti passages; those for one, two and three voices use the elements of the monodic style with a remarkable feeling for dramatic presentation. *Domine, puer meus iacet* is a miniature cantata for three soloists, one a narrator, the others a centurion and Christ.

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N. O'Loughlin: 'A Note on Lukačić', *MT*, cxiv (1973), 479–80

J. Andreis: *Music in Croatia* (Zagreb, 2/1982), 51–5

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BOJAN BUJIĆ

Lukács, Pál (*b* Budapest, 27 April 1919; *d* Budapest, 22 May 1981). Hungarian viola player, singer and teacher. He studied at the Budapest Academy with Imre Waldbauer (violin), 1934–9, and with Imre Molnár (singing), 1937–43. While still a student he sang in oratorio and changed from the violin to the viola. He was appointed a professor of singing at the academy in 1946, and leader of the viola faculty in 1947, when he also became principal viola of the Hungarian State Opera orchestra. The first Hungarian to gain an international reputation as a viola player, he won the 1948 Geneva International Competition, and toured widely in Europe. He was admired for his warm timbre, faultless technique and stylish musicianship over a wide repertory, and he applied the style of the Hungarian violin school to the viola. He gave the first performance of Hartmann's Concerto at the 1958 Venice Biennale, and inspired a number of new works by Hungarian composers, including Gyula Dávid's Concerto, which he recorded. Lukács brought about a new critical appreciation of the viola in Hungary, and was an outstanding teacher. He edited classical and modern works and published a pedagogical work, *Fekvésváltó gyakorlatok brácsára* ('Studies for change of positions for viola', Budapest, 1960). In 1975 he was elected vice-rector of the Budapest Academy and became head of the singing faculty.

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PETER P. VÁRNAI/R

Lukas, Viktor (*b* Rothenburg ob der Tauber, 4 Aug 1931). German organist, church musician and conductor. He studied at the Musikhochschule in Munich (1951–3) with Karl Richter (organ), Fritz Lehmann (conducting) and Gustav Geierhaas (composition), and then privately with Friedrich Högner (organ). From 1953 to 1956 he read musicology, pedagogy and English at Munich University. He completed his organ studies in 1955–6 at the Paris Conservatoire with Marcel Dupré and Falcinelli. From 1956 to 1960 he held a post as organist in Kempten. He was appointed organist and church music director of the Stadtkirche in Bayreuth in 1960. He conducts the Bayreuth Kantorei and in 1961 founded 'Musica Bayreuth', an

annual series of concerts. In 1968 Lukas founded a consort which he directs from the harpsichord; with this ensemble, and even more as an organist, he has made concert tours to central Europe and the USSR (twice with exclusively Bach programmes) and also to the USA and East Asia. In 1975 he became director of an organ masterclass at the Cologne Hochschule für Musik and also organist at the Gürzenich, later becoming organist of the newly opened Cologne Philharmonie. He has recorded the complete organ works of Brahms and Mendelssohn, and has also recorded on the Stumm organ at Oberlahnstein and the organ of the Philharmonie. He has also compiled an organ music guide (Stuttgart, 1963, 3/1974).

GERHARD WIENKE

Lukáš, Zdeněk (*b* Prague, 21 Aug 1928). Czech composer. In Prague he studied theory with Modr (1943–6) and composition with Řídký. He worked for Czech radio in Plzeň, at first as an editor and later as choirmaster of the Česká Píseň and director of the radio orchestra (1953–65). Thereafter he lived in Prague, giving most of his time to composition. His early works, from the 1950s, are in a late Romantic style influenced by Czech folksong, examples of which are the First Quartet, the orchestral *Matce* ('To Mother') and several choral works. With the two sinfoniettas (1957, 1962) Lukáš developed a polyphonic manner close to Martinů; he then followed directions suggested by the work of Kabeláč and employed more modern techniques. A typical example is the Double Concerto (1968), where a tonal basis is combined with modal areas, an application of 12-note serialism and aleatory passages. Particularly in these later concertante pieces, Lukáš's music derives from minimal initial material. His best electronic work, *Nezabiješ* ('You do not kill'), has a definite expressive force. In the mid-1990s, with Mácha, Fišer and Bodorová, Lukáš formed the composer group Quattro.

WORKS
(*selective list*)

OPERAS

Al žije mrtvý [Long Live the Dead] (radio op, J. Hurta), 1967–8; Domácí karneval [Home-Made Carnival] (radio op, Z. Barborka), 1968; Planeta s tiše fialovou září aneb Hvězdářská opera [A Planet Glaring in Silent Purple, or Astronomic Opera] (J. Suchý), 1978; Falkenstein (D. Ledečová), 1985; Veta za vetu [Revenge for Revenge] (Ledečová), 1986

INSTRUMENTAL

Orch: Matce [To Mother], 1955; Sinfonietta no.1, 1957; Sym. no.2, 1960–61; Sinfonietta no.2, 1962; S Sax Conc., 1963; Sonata concertata, pf, wind, perc, 1967; Sym. no.4, 1967; Conc., vn, va, orch, 1968; Partita, C, chbr orch, 1968; Variace, pf, orch, 1970; Postludium, str, 1971; Bn Conc., 1976; Cl Conc., 1976; Conc. grosso, chbr orch, 1977; Proměny [Metamorphoses], conc., pf, orch, 1978; Bagately, 1980; Hpd Conc., str, 1980; Vn Conc., 1981; Fl Conc., 1981; Koncertantní hudba [Concert Music], hp, str, 1982; Ouvertura boema, 1982; Va Conc., 1983; Pf Conc., 1984; Vc Conc., 1986; Hn Conc., 1989; Sym. no.6, 1991; Pf Conc. no.3, 1993; Conc. grosso no.4, saxes, orch, 1994

Chbr and solo: Str Qt no.1, 1954; Wind Qnt with Triangle, 1969; Sax Qt, 1970; Meditace [Meditation], va, hpd, 1976; Katedrály [Cathedrals], org, brass, 1976; Duets, tpt, org, 1976; Intarzie [Inlay], vn, va, vc, 1977; Sonata di danza, vn, va, vc, pf, 1980; Serenáda, 5 brass, 1981; Rondo, bn, pf, 1981; Canti, str, 1982; Canzoni da sonar, fl, ob, vn, vc, 1983; Str Qt no.4, 1987; Intarzie II, hn trio, 1989; Pf Qt no.2, 1991; Chorale, 2 pf, 1991–2; Quartetto noc flauto, fl, vn, vc, hpd, 1992

Elec: Arecona, 1968; Ecce quomodo moritur iustus, 1969; Nezabiješ [You do not Kill], 1971; Vivat iuventus, 1972

VOCAL

Choral: Parabolae Salomonis, 1968; Adam a Eva (orat, K. Šiktanc), spkr, S, A, Bar, chorus, orch, 1969; Lode al canto, men's vv, orch, 1973; Kalendář [Calendar] (folk poetry), solo vv, female choruses, vn, fl, pf, hpd, perc, 1976; Písně moudrosti II [Songs of Wisdom II] (Bible: *Proverbs*), Mez, chbr ens, 1977; Olmicii laudes (cant.), op.142, children's chorus, 3 tpt, org, perc, 1979; Cara mihi semper eris (medieval poetry), op.171, 1982; Praze [For Prague] (cant., Procházková), op.174, 2 S, male chorus, orch, 1982; Missa brevis, Bar, female chorus, 1990; Requiem, chorus, 1992; Plynutí času [The Passing of Time] (V. Fischer), chorus, 1993; folksong arrs.

Songs: Přísloví [Proverbs] (Bible: *Proverbs*), 1983; 5 písní [5 songs] (D. Ledečová), 1985; Báseň [Poem] (M. Kohoutová), high v, pf, 1988, orchd; Mariánské písně [Marian Songs] (Kohoutová), high v, sax qt, 1991; others

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OLDŘICH PUKL, JAROMÍR HAVLÍK (work list)

Łukaszewicz, Maciej (*d* Kraków, 25 Feb 1685). Polish composer and singer. In 1661 he became a substitute singer in the Capella Rorantistarum of the Sigismund Chapel in Wawel Cathedral and probably in 1662 became a full member of it. He seems to have left in 1668. Some six years later he returned to the chapel and on 10 June 1682 became its director in place of M.A. Miskiewicz, who had resigned as a result of disagreements. These continued, and Łukaszewicz himself resigned in January 1685, a month before his death. From 1681 he was also director of the main cathedral music, in succession to Daniel Fierszewicz. Three four-part sacred works by him survive (*PL-Kk*): *Vexilla regis prodeunt*, *Lustra sex qui iam paregit* and *Credo super 'In natali Domini'*. They are simple pieces in a traditional polyphonic idiom. The two *Patrem rotulatum* settings by Bartłomiej Pękiel, his outstanding predecessor as director of music at Wawel Cathedral, served as models for the 'Patrem' section in the *Credo*.

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MIROSŁAW PERZ

Lulier, Giovanni Lorenzo [Giovannino del Violone] (*b* Rome, *c*1662; *d* Rome, 29 March 1700). Italian composer, cellist and trombonist. According to Pitoni, he was 'Roman, a counterpoint scholar of Pier Simone Agostini, an excellent player of the violone, a chamber composer

for the most eminent Cardinal Ottoboni, who died *in età fresca* soon after 1700'. According to a newsletter, the cause of death was an *accidente appoplettico*. 'Giovannino' played regularly at the church of S Luigi dei Francesi during the period 1676 to 1699, and had joined the musicians' Congregazione di S Cecilia by 13 October 1679. By 1681 he was employed by Cardinal Pamphili, who appointed him *aiutante di camera* in 1682, after which he was in charge of the cardinal's musical affairs; by 1688 he was a trombonist in the Musici del Campidoglio. When Pamphili left Rome to become papal legate at Bologna in 1690 Lulier, like Corelli, entered the service of Cardinal Ottoboni, where he remained until his death. Yet in 1694 he was still called 'Giovannino di Pamphili'. In the 1690s he did continue to perform for Pamphili, was also employed by the Borghese family, and indeed seems to have been the concertino cellist whenever Corelli was the principal violinist.

Lulier's oratorio *S Maria Maddalena de' Pazzi* (1687) gives a good idea of his style; the emphasis is on rather brief da capo arias with a strongly projected affect and with four-part instrumental ritornellos that usually feature imitative textures. La Via surveyed many of Lulier's vocal works and found, surprisingly, that none had an outstanding part for the cello.

WORKS

lost unless otherwise stated

OPERAS

performed in Rome unless otherwise stated

[L'Agrippina] (dramma per musica, 3, G. De Totis), intended for carn. 1691, unperf., arias *D-MÜs*, *I-Fc*, *Rli* and *Rvat*

La S Genuinda, overo L'innocenza difesa dall'inganno [Act 1] (dramma sacro per musica, 3, ? P. Ottoboni), Palazzo della Cancelleria, Dec 1694, *D-Mbs*, *F-Pc* and *GB-Lbl* [Act 2 by A. Scarlatti, Act 3 by C.F. Pollarolo]

Il Clearco in Negroponte [Act 2] (dramma, 3, after A. Arcoleo), Capranica, 18 Jan 1695, arias *D-MÜs*, *I-Rmalvezzi*, *Rc* and *US-NYlibin* [Act 1 by B. Gaffi, Act 3 by C.F. Cesarini]

L'amore eroico fra pastori [Act 2] (favola pastorale for puppets, 3, Ottoboni), Palazzo della Cancelleria, Feb 1696 [Act 1 by Cesarini, Act 3 by G. Bononcini]; rev. A. Scarlatti as La pastorella, also for puppets, Venetian Embassy, 5 Feb 1705, arias *GB-Lbl*; rev. P.A. Motteux and V. Urbani as Love's Triumph, London, Queen's, 26 Feb 1708, 70 arias (London, 1708)

Fausta restituita al impero (dramma per musica, 3, after N. Bonis: *Odoacre*), Tordinona, 19 Jan 1697, arias *D-MÜs*, *F-Pn*, *GB-Lbl*, *Ob* and *I-Rc*

Temistocle in bando [Act 1] (dramma per musica, 3, after A. Morselli), Capranica, 2 Feb 1698, arias attrib. Lulier *I-Bc*, anon. arias *B-Br*, *F-Pc*, *Pn*, *GB-Lbl*, *Lcm* and *Ob* [Act 2 by ? M.A. Ziani, Act 3 by G. Bononcini]

SERENATAS

performed in Rome

Applauso musicale (F.M. Paglia), 4vv, Piazza di Spagna, 5 Aug 1693

Serenata a 3 (Tirsi, Daliso, Lisetta), Palazzo della Cancelleria, 9 Aug 1694

Cantata a 2, ? Palazzo della Cancelleria, *c*1 July 1695

Componimento drammatico (Gloria, Roma, Valor) (G.B. Grappelli), S, S, A, ob/fl, 2 vn, va, bc, ? Palazzo della Cancelleria, *c*13–19 Feb 1700, *D-Hs*

CANTATAS

dates are of the earliest copies and are listed in Marx 1968 or 1983

Amor di che tu vuoi, *D-MÜs*; Con ingiuste querele, S, bc, 1691, *GB-Cfm*, *I-Rvat*; Delle luci guerriere, *D-MÜs*; Dove spiegate il volo, S, bc, *GB-Cfm*; Era pur meglio Amor, v, 2 vn, bc, 1695, lost (Marx, 1968); Ferma alato pensier, 1693, *D-MÜs*; Già del empio tiranno (La Didone), *MÜs*; Già di trionfi onusto (Il Germanico) (B. Pamphili), 1688, *F-Pn*; Incatenata a un sasso (Andromeda) (F.M. Paglia), *I-Rvat* (text only); Intorno a picciol lume (La farfalla), S/A, 2vn, bc, *GB-Cfm*, *Lbl*; Ivi cadenti non mormorate, S, bc, *Cfm*; Là dove a Pafo in seno, S, vn, bc, *Cfm*; La fortuna con eccessi di sventure (Pamphili), 1690, *D-MÜs*, *F-Pn*; La scitica regnante (Tomiri vendicata), S, bc, 1691, *I-Rli*, *Rvat*

Non vantar tanta bellezza (Pamphili), S/A, 2 vn, bc, 1689, *GB-Cfm*, *Lbl*; Ove per gl'aiuti infausti, lost (Marx, 1983); Per queste amene sponde, *D-MÜs*; Qual barbara mercede, S, bc, *GB-Cfm*; Sarei troppo felice (Pamphili), S, 2 vn, bc, ?1682, *Cfm*; Sgridar volte il pensiero, *D-MÜs*; Speranze lasciatemi languir del dolor, S, bc, 1691, *GB-Cfm*, *I-Rvat*; Stanca d'afflitta Clori (Clori all'infedeltà di Fileno), *D-MÜs*; Stanco un giorno Alessandro, 1688, lost (Marx, 1983); Stan soggetti alla fortuna, A, 2 vn, bc, 1689, *GB-Lbl*; Sul margine adorato, S, bc, *Lbl*; Tra folte ombrose piante, S, vn, bc, 1692, *Cfm*; Una beltà divina, S, bc, *Cfm*, *Lbl*, *I-PLcon*

ORATORIOS

performed in Rome unless otherwise stated

S Vittoria (B. Pamphili), Seminario Romano, 2 March 1685; ? = Il martirio di S Vittoria, Florence, Oratorio di S Filippo Neri, 1693

S Maria Maddalena de' Pazzi (Pamphili or G. De Totis), Palazzo Cardinale Medici, 9 June 1687, *I-MOe* (facs. in *The Italian Oratorio 1650–1800*, vi, New York, 1986); Modena, 1688; Florence, 1705

S Beatrice d'Este (Pamphili or G.C. Grazzini), Palazzo Pamphili, 31 March 1689; Modena, 1689, 1697, 1699, 1701, *D-MÜs*, *F-Pc*; ed. A. Cavicchi (Milan, 1968)

Bethsabeae (melodrama, G.F. Rubini), SS Crocifisso, 21 March 1692

La Bersabea (M. Brugueres), Seminario Romano, 26 March 1692; Florence, Oratorio di S Filippo Neri, 1693

Per la nascita del Redentore (componimento sagro per musica, P. Ottoboni), Chiesa Nuova, 26 Dec 1698; rev. Ottoboni as Componimento sagro a 5 voci sopra la nascita del Redentore, Palazzo Apostolico, 24 Dec 1700, *I-Rvat*

La fondatione dell'Ordine de' Servi di Maria (C. Doni), Todi, 10 May 1699; Rome, S Giovanni dei Fiorentini, 28 Feb 1700

Oratorio per la SS Annunziata (Ottoboni), Palazzo della Cancelleria, 25 March 1700

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LOWELL LINDGREN

Lulinus Venetus, Johannes (*b* ?Venice; *fl* early 16th century). Italian composer. The form of his name suggests that he

was born in Venice. He wrote 17 frottolas contained in Petrucci's 11th book (1514[2]; 1 ed. in *EinsteinIM*) of which only one occurs elsewhere (*I-Vnm*). They consist of settings of six *barzellette*, five ballatas, two canzoni, two sonnets, one *capitolo* and one freer poem. Five of the texts are by Petrarch. The works are generally simple in form and compositional technique; all his *barzellette* set only the *ripresa*, without separate music for the stanza. Two pieces display examples of word-painting: *Fuga ognun amor* begins with imitation on the word 'fuga', and his setting of Petrarch's *Chiare, fresche e dolci acque* has a three-bar melisma on the word 'extreme'. The ballata *Nel tempo che riveste* includes two popular tunes: *E donde vien tu, bella*, in its inverted ripresa, and *A l'ombra d'un bel pin*, in its stanza.

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WILLIAM F. PRIZER

Lull [Lulio], **Antonio** (*b* Mallorca, *c*1510; *d* Besançon, 12 Jan 1582). Spanish grammarian, rhetorician and theologian. A descendant of Ramón Llull, he settled at an early age in the Franche-Comté, where he was private tutor to Claude de Baumes. The latter, on his later appointment as Bishop of Besançon, made Lull curate of the diocese. An expert in Latin, Greek and Hebrew, Lull also taught theology at Dôle University. Four of his works survive (two on rhetoric, one on grammar and one on ecclesiastical matters), of which one, *Sobre el decoro de la poética*, is available in a modern edition (ed. A. Sancho Royo, Madrid, 1994).

In his most important work, *De oratione libri septem* (Basle, *c*1558), Lull attached great importance to various musical questions, perhaps because he himself had written a treatise on music (now lost). He explained the relationship between rhetoric and music in terms of the *elocutio* (speech), whose components, *numerus* (i.e. the rhythm of the prose) and *melos*, are employed by orators, poets and musicians. Thus the study of music is necessary to the orator's training, in the same way that the study of arithmetic and geometry are necessary to the musician. He defined *melos* as a *suave modulación de la voz* (gentle modulation of the voice) composed of *harmonía* (alternation of high and low sounds) and *rhythmus*. Four principles underlie *melos*: sound, resonance, voice and movement.

In discussing the *acento del discurso* (inflection in speech), Lull established a typology for rhetorical expression according to the modulation of the voice: the expression 'virilis et erecta' would be accompanied by a rising interval in the voice, the expression 'religiosa et lamentabilis' by a falling interval followed by a rising interval, and the expression 'moderata, gravis et magnifica' by a rising 5th, followed by the equivalent falling interval, as in psalmody. The last volume of *De oratione* includes a short treatise on poetics in which Lull identified four types of poetry: dramatic (including the function and movement of the Classical chorus), epic, dithyrambic or lyric (sung poetry in which string or wind accompaniment is indispensible), and 'aulic' (i.e. courtly, synonymous with purely instrumental music).

Lull was highly regarded during his lifetime, notably by Zarlino, who cited extensive passages from *De oratione* in his *Sopplementi musicali* (Venice, 1588/*R*).

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LUIS ROBLEDO

Lull, Raymond. *See* LLULL, RAMON.

Lullaby. Originally, a vocal piece designed to lull a child to sleep with repeated formulae; less commonly, it can be used to soothe a fractious or sick child. Like the lament, with which it has much in common, the lullaby is usually (though not exclusively) sung solo by women and displays musical characteristics that are often archaic, such as a descending melodic line, portamento effects, stylized representations of sighing or weeping, and non-stanzaic text lines. As with laments, the singer communicates in a direct, intimate manner that can be formalized and at the same time intense. Generically, lullabies have links not only with the lament but with vendors' cries, dance-tunes, serenades, prayers, charms, songs about the other world, and narrative songs. The use of ballad fragments has been noted especially in European and North American traditions: the Irish night-visiting song *The Mason's Word*, for instance, has been used as a lullaby.

Context and practice are not universally consistent: lullabies can be performed seated while cradling the infant in the lap, as in Samoa, or by the parents swinging the child slowly in an arc between them, as with the Ewe of West Africa. As regards the purpose of lullabies, those of the Hazara of Afghanistan, for example, are categorized as either 'functional' or 'stylized'; the former are sung by women to put small children to sleep, the latter by men for entertainment, often accompanied by a *dambura* (two-string fretless lute). They may also have more than one function: for the Hazara, lullabies not only send the child to sleep but can also act as a signal to the singer's lover. In the sub-Arctic Algonkian area, the *bebe ataushu* repertory is predominantly private, women's music. For the Navajo, lullabies are one of a number of non-ceremonial types of traditional song. In Italy, lullabies have been classified as magical (directly involving sleep), erotic (explicit love songs) or *di sfogo* ('outlet', 'venting'), in which the female singer laments her own or the human condition. Textual analysis of Japanese lullabies suggests a close connection between the manner of performance of lullabies and magic.

Textual formulae and refrains can be used, like 'fatta la ninna' ('rock-a-bye') in Italian lullabies, to ward off evil and invoke divine help, and can vary, in the vowel set of the refrain, within regions of a country such as Spain. They can cross cultural boundaries, as in 'ninna-nanna' (Italy), 'nani, nani' (Albania), and 'ljulja nina' (Bosnia-Hercegovina). Formulae appear again in the imagery and repeated diminutives of a Zuñi lullaby ('little boy, little cotton-tail, little jack-rabbit, little rat'), and melodically,

in the same lullaby, with a range of just two notes. The Hazara texts contain the sounds 'lalai' or 'lalu' along with the interjection of terms of endearment such as 'my sweet' or 'my eyes'. The sound effects of the lullaby sometimes take precedence over meaning, with words being deliberately altered to produce assonant, mellifluous sounds. Lullabies among the Tuareg differ from other women's songs in their more supple style, the use of semitones and a dissymmetric structure subordinate to the demands of improvised texts. The melody invariably moves within a fairly narrow range of a 4th or 5th, but can have, as in Norway, great melodic and rhythmic flexibility within a few common formulae.

The words of the lullaby can instil cultural values or incorporate the fears of the parent. Imagery involving the wolf in southern Italian lullabies suggests the need to cope with life's harsh realities; it may also represent violence and dominance. The 'lullaby' can, indeed, convey a plurality of messages in its text and style: one Gaelic-text lullaby ostensibly contains information, sung to another woman washing clothes, about the singer's abduction by fairies and the breaking of the spell (to be accomplished by her husband). The abducted woman lulls a fairy child to sleep by means of repetitive musical phrases, suggesting to the fairies that all is well. The 'narrative' message is to the other woman. In reality, however, the song itself tells listeners of the woman's plight. The lullaby text, therefore, can be creatively complex; matched to formulaic snatches of melody it can result in a rich and eloquent musical genre.

The lullaby as a vocal (with or without accompaniment) or instrumental piece appears in art music of all periods; examples are found in medieval carols with 'lullay' burdens, in 18th-century choral music, 19th-century lieder, and 19th- and early 20th-century piano pieces. *See* BERCEUSE and WIEGENLIED.

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JAMES PORTER

Lully. French family of composers and musicians.

(1) Jean-Baptiste Lully [Lulli, Giovanni Battista] (i) (*b* Florence, 29 Nov 1632; *d* Paris, 22 March 1687). Composer, dancer and instrumentalist of Italian birth.

1. Life. 2. Ballets de cour. 3. Comédies-ballets. 4. Operas. 5. Church music. 6. Influence.

1. LIFE. Lully's origins were modest. His father, Lorenzo (1599–1667), seems to have come from peasant stock; like his ancestors, he was born in Tuscany in the Mugello area and probably at Campestri, where he, his brothers and a cousin owned a chestnut wood. By the age of twenty he was living in Florence, and in 1620 he married a miller's daughter, Catarina del Sera (or del Seta). They had three children: Verginio (1621–38), Giovanni Battista and Margherita (*d* 1639). Little is known about the education of the younger son. He may have learnt writing and arithmetic at an early age from his father, who became a miller and a businessman, but the boy probably had to turn to the Franciscan friars of the Via Borgo Ognissanti, where his parents lived, for his introduction to music and instruction on the guitar and violin, which he must have learnt in his youth. According to Le Cerf de la Viéville, his first music master was 'a good Franciscan friar'. It is not known how he came to be chosen to go to France as an Italian tutor to Louis XIV's cousin Anne-Marie-Louise d'Orléans, known as the 'Grande Mademoiselle', who was studying the language at the time, but he was engaged by the princess's uncle Roger de Lorraine, the chevalier de Guise, who visited Florence in 1645 and 1646. In late February 1646 Giovanni Battista left his native land for Paris.

Lully's post was that of *garçon de chambre* to the Grande Mademoiselle, who was then living in the Palais des Tuileries. Thanks to his employer, who was probably entertained by his lively and humorous character, he quickly completed his musical education. According to an account printed in 1695, it is likely that he studied harpsichord and the rules of composition with Nicolas Métru and Nicolas Gigault, both of them organists of the Jesuit church of St Louis in the rue Saint-Antoine in Paris. The same source tells us that he also took lessons from François Roberday, who lived in the Tuileries 'near the great staircase of the apartments of Mademoiselle d'Orléans'. Other masters in the service of the princely household to which he belonged included Jacques Cordier, known as Bocan, who may have helped Lully to perfect his violin playing, and Jean Regnault, who could have trained him as 'le grand baladin'('the great dancer') he was soon to become. He was certainly acquainted with the dancers of the royal ballets at this time, and collaborated with one of them, Du Moustier, in composing the music for the *Mascarade de la Foire Saint-Germain*, performed at the Grande Mademoiselle's palace in March 1652. Of this, the first work known to have been composed by Lully, only the libretto survives. It provides a possible explanation of the story that he was once a scullion: in the course of the masquerade the young musician did indeed appear in the character of a *crieur de ratons*, an itinerant seller of small cheesecakes supposedly

made by himself. The artistic circles in which he mingled on this occasion, and the princess whom he served, probably provided him with the opportunity of meeting his future father-in-law, Michel Lambert, already famous as a singer.

However, it must have been thanks to Du Moustier or Regnault, who became *maître à danser du roi* in 1651, that Lully entered the service of Louis XIV. After the Fronde uprising of late 1652 he left the service of the Grande Mademoiselle, whose involvement with the rebels had obliged her to retire to the château at Saint-Fargeau. On returning to Paris Lully was therefore able to take part, at the age of 20, in the magnificent *Ballet royal de la nuit*, whose many entrées called for a vast number of performers. He played the parts entrusted to him so well that on 16 March 1653, even before the spectacular festivities were over, the king appointed him to the post of *compositeur de la musique instrumentale* in succession to the famous violinist Lazaro Lazarin. For the next few years he combined the careers of dancer and composer, but it was only after 1655 that he became well known to the public.

As a dancer in the ballets performed at court Lully excelled in character parts that allowed him to display his talents for mime and comedy. His sense of rhythm and precise, supple movements meant that he was soon dancing in the same entrées as Louis XIV. Several years older than the young king, Lully soon had a privileged relationship with him, and took advantage of it to become Louis's favourite musician. Before reaching that point, however, he had to overcome many obstacles and found his way barred by a number of prerogatives. At first, in accordance with contemporary custom, he had to share the composition of the entrées and then the *récits* of ballets with other authors, usually specialists in either instrumental or vocal music. They included Verpré, Louis de Mollier and Michel Mazuel, the last of whom, like the *conducteur et répétiteur des ballets* Michel Léger, belonged to the famous 24 Violons du Roi, usually called upon to play for all the court spectacles. Lully did not like the way this ensemble performed, and to circumvent its power he got permission from the king to direct another, the 'petits violons', which he was able to conduct as he pleased.

In 1656 Lully employed this ensemble in the masquerade *La galanterie du temps*, the first work for which he wrote all the music himself. After *Le ballet des bienvenus*, performed the previous year at Compiègne for the wedding of the son of the Duke of Modena to Laure Martinozzi, Mazarin's niece, he was no longer satisfied with providing music for the dances alone, but also wrote the various vocal pieces: the *récit grotesque*, the *air*, dialogue, duet and chorus, which were sung in Italian. In the cause of his art he recruited the aid of a remarkable singer, Anna Bergerotti, in whose house he used to take part in concerts she held for her compatriots. With the support of a considerable Italian contingent, many of whose members were close to Mazarin, and of the young king himself, he was not slow to make his mark as the principal composer of royal ballets, although a spectacle entitled *Ballets des plaisirs troublés*, by Louis de Mollier, was produced in 1657 to uphold the French tradition in rivalry with *L'Amour malade*, to which Lully had contributed. From this period on, Isaac de Benserade wrote laudatory verses about him, which were published in the librettos handed out to the audience, while Loret described him in *La muze historique* as 'a genius'.

The 1660s marked a turning point in Lully's career, for several reasons. The arrival of Francesco Cavalli in France to produce operas at court on the occasion of Louis XIV's marriage stimulated Lully to extend his creative activities. He was still writing ballet scores, in particular to enhance the performances of Cavalli's *Xerse* and *Ercole amante* in 1660 and 1662, but in 1660 he also made his mark with a sacred work, the *Motet de la Paix* (probably the *Jubilate Deo*), which enjoyed such popularity that it was sung at the Louvre at least nine or ten times. Soon afterwards, in 1663, he composed a true masterpiece, his *Miserere*, for divine service at court. Was he intending at this time to take part, along with Du Mont and Robert, in the competition organized to recruit *sous-maîtres* for the royal chapel? He was never to hold a permanent post in the royal chapel, but he continued to put his talents at the service of the church. By 1663, as it happened, the situation had changed a good deal: with Mazarin's death and the only moderate success of *Ercole amante*, followed by Cavalli's departure, the way was again open for him to shine in the entertainments produced for the sovereign.

At the beginning of his personal reign, on 16 May 1661, Louis XIV granted Lully the highest office to which he could aspire, that of *surintendant de la musique de la chambre du roi*. Lully realized that to discharge his responsibilities he must adopt France as his country, and he was naturalized in December 1661. On 24 July 1662, in the church of St Eustache in Paris, he married the 20-year-old Madeleine, daughter of the composer Michel Lambert. The couple had six children. Lully's marriage contract shows how prominent was his position at court: it was signed by Louis XIV, the queens Marie-Thérèse and Anne of Austria, Louis Hesselin, *intendant* of the Menus-Plaisirs, and the king's famous minister Jean Baptiste Colbert. The composer's reputation soon spread beyond the frontiers of the kingdom. In 1663 the Grand Duke of Tuscany approached him with a commission to write some instrumental pieces, including dances in the most fashionable style of the time. His most successful *airs*, in particular a famous bourrée, spread to Italy, England and, even at this early date, perhaps to other European countries as well.

This widespread diffusion of his works, evidence of his growing reputation, came at the beginning of the most brilliant period of Louis XIV's reign, a reign propitious to the development of the arts and literature. Lully took advantage of these exceptional circumstances. In 1664 he was called upon to collaborate with Molière in a series of excellent *comédies-ballets*. His relationship with the famous actor and dramatist was productive. It enriched his knowledge of the theatre, particularly of the French dramatic repertory, and helped him to perfect his interpretation of the comic parts he himself took after 1662 at the latest, singing *baisse-taille* (baritone). His retirement from stage performance as a dancer in 1667, or early 1668, was probably due to his age, although he was extremely successful in 1669 and 1670 when he appeared under the pseudonym of 'Il Signor Chiacchiarone' (the Garrulous Man), first in *Monsieur de Pourceaugnac* and then in *Le bourgeois gentilhomme*, taking the parts of an Italian musician and the Grand Mufti. The masterpieces of the 'deux Baptiste', as Molière and Lully were called at the time, were all first performed at court



1. Jean-Baptiste Lully: engraving by Jean-Louis Roullet after Paul Mignard

as divertissements. Several of them were included in the programmes of the *grandes fêtes*. At the most brilliant of these entertainments at Versailles, *Les plaisirs de l'ile enchantée* of 1664 and a similar *fête* in 1668, performances of *La Princesse d'Elide* and *George Dandin* respectively were given.

Lully also contributed to other less well-known entertainments staged in the park at Versailles, in particular the performance of a tragi-comedy by Mademoiselle Desjardins, *Le favory*, in 1665. In the years 1663–5 he collaborated with his father-in-law Michel Lambert on the composition of several ballets, and thereafter he participated in all the great celebratory occasions that marked the course of the Sun King's life: the reception of the papal legate at Versailles and Fontainebleau in 1664, the baptism of the dauphin at Saint-Germain-en-Laye in 1668, and the funeral in 1670 of Henriette d'Angleterre, daughter of Charles I of England and wife of the duc d'Orléans.

Lully's many and varied responsibilities were bound to improve his personal situation, and soon he was prosperous enough to plan the building of a magnificent house in Paris. The façades can still be seen today on the corner of the rue Sainte-Anne and the rue des Petits Champs. When work on this house began in 1670, Molière made the composer a loan of 11,000 livres, but the relationship between the 'deux Baptiste' rapidly deteriorated. The works they had created at court came to include more and more music, but when they were produced in Paris at the theatre of the Palais Royal, Molière took the profits without giving the composer his share. This was probably the reason for their quarrel, which can be dated to 1671, after the composition of *Psyché*.

Several historians have suggested another reason for the estrangement: referring to a later document, the *Lettre de Clément Marot* by Bauderon de Sénecé, published in 1688, they maintain that Lully and Molière had agreed to act as joint directors of the newly founded Académie de Musique, otherwise known as the Paris Opéra. This theory seems improbable: it is hard to imagine Molière content to see his role limited to the writing of librettos, and Lully himself did not at first think highly of the chances of French opera. However, the triumph of Cambert's *Pomone* on 3 March 1671, and the favourable reception at court of another *pastorale en musique*, Sablières's *Les amours de Diane et d'Endymion*, must have convinced Lully that he was wrong and inclined him towards this new kind of music drama.

Circumstances were in his favour. Taking advantage of the dispute between the librettist of *Pomone*, Pierre Perrin, and some of his associates, he was able to buy the privilege of the Opéra which the king had granted to Perrin in 1669. In March 1672 Lully thus became director of what was henceforth the Académie Royale de Musique. At first his position at the head of this institution was a difficult one. Both Molière and Perrin's former associates, Sourdéac, Champeron, Sablières and Guichard, tried to oppose the registration of Louis XIV's patents confirming Lully in his new appointment, and the conditions in which he assumed it were far from easy. Unlike other Parisian theatrical troupes, the operatic company received no allowance from the king, although opera was more expensive to stage than any other kind of spectacle. Lully had also to begin by finding a theatre, hiring a tennis court (*jeu de paume*) for the purpose (the Béquet or Bel-Air court in the rue de Vaugirard), and he then had to have it fitted out for theatrical performances.

To achieve this end and cover his expenses, Lully went into partnership on 23 August 1672 with Carlo Vigarani, an architect and designer of stage sets and machinery, whom he had known at court for over ten years. They each advanced 10,000 livres, reserving the rights to share annual profits on the takings. After opening with a pastiche, *Les fêtes de l'Amour et de Bacchus*, consisting of extracts from *comédies-ballets*, they staged an original work, *Cadmus et Hermione* (fig.2). This first *tragédie en musique*, which had its première in mid-April 1673, was so successful that Louis XIV came to see it in person.

The support of the king was much in evidence for over ten years. On 28 April 1673, after the death of Molière, Lully was authorized to use the Palais Royal theatre free of charge. This meant the expulsion of its former occupants, the famous actor's own company and the Italian company with which it had shared the theatre. Fearing competition, Lully inflicted yet another blow on his rivals: they were prohibited from using dancers in their productions, and were not to employ more than two voices and six violins. Reaction was not long in coming. *Alceste*, the *tragédie en musique* performed in January 1674 in the Opéra's new home, was savagely attacked by a cabal, and even a visit from Louis XIV could not mitigate the ill effects. Impressed by the latest dramatic works of his *surintendant*, the king now decided to have them produced at court, where criticism would be less virulent and where they would be sure of better publicity.

Furthermore, rehearsals would be financed by the royal treasury, and a generous present of the sets, machinery and at least some of the costumes would be made to Lully and Vigarani so that they could be used again for revivals in Paris. Consequently *Thésée*, *Atys* and *Isis* had their premières between 1675 and 1677 in the *salle de ballets* of the old château of Saint Germain-en-Laye before being performed in the city.

Lully's enemies were not disarmed. He suffered some violent attacks during these years, particularly in connection with the lawsuit he brought against Perrin's former partner Henry Guichard, whom he accused of having tried to poison him in order to acquire his privilege. This sinister business involved Lully in controversy, and his private life did not escape the mud-slinging. The affair also sowed dissension in the theatre he directed. Guichard succeeded in seducing one of his best women singers, Anne de Boscreux, and tried to wreck his partnership with Vigarani by negotiating with the stage designer for another academy, the Académie des Spectacles, to offer the public tournaments, races and firework displays.

It was also at this period that Lully quarrelled with La Fontaine after rejecting the poet's libretto for *Daphné*. He was scarcely more accommodating to the musician La Grille, although he was related to him through his wife's family: in 1677 he used the authority of his privilege to have La Grille banned from staging music drama with the large marionettes known as *bamboches*, probably fearing that they would be used to ridicule his operas. *Isis*, his latest *tragédie en musique*, had just been at the centre of a scandal: several of Lully's enemies claimed to see Louis XIV and his mistresses portrayed in the principal characters, identifying Jupiter with the king, the jealous Juno with Mme de Montespan, and the beautiful nymph Io with Marie-Elisabeth de Ludres, Louis's latest favourite. These insinuations displeased the king and were not without consequences: for two years Lully was deprived of the aid of his faithful librettist Phillipe Quinault.



2. *Scene from Lully's 'Cadmus et Hermione', Jeu de Paume de Béquet, Paris, 1673: engraving by François Chauveau*
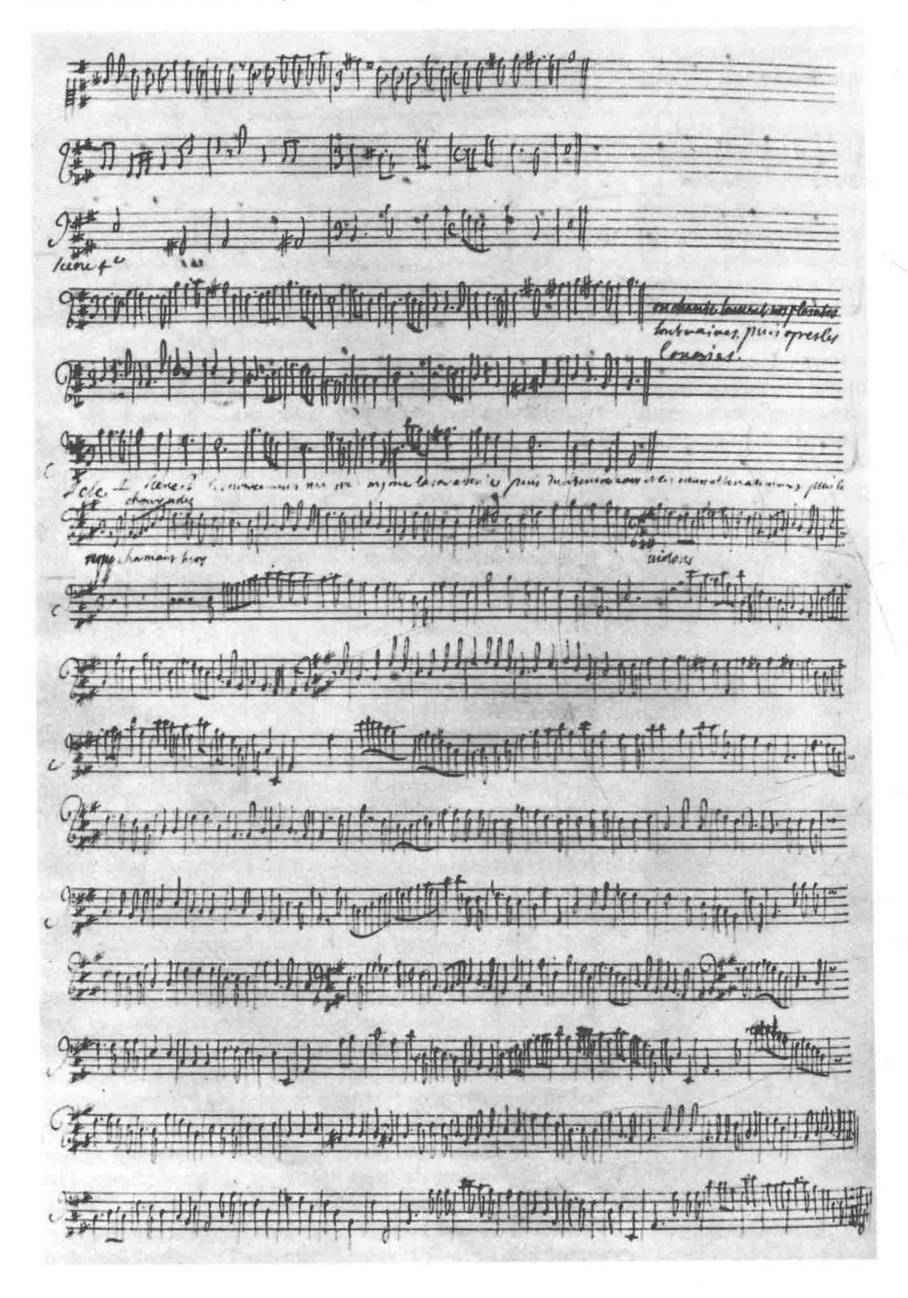
However, the king bore the composer no grudge. He never tired of hearing his other operas at Saint Germain-en-Laye and Fontainebleau, where he stood godfather to the eldest son of his *surintendant* at a magnificent baptismal ceremony on 9 September 1677, giving the boy his own first name. The first performance of Lully's famous *Te Deum* was given on this occasion. Lully was soon to have a second protector at court in the dauphin. From the time of the first performances in 1679 of *Bellérophon* the heir to the throne often attended operatic performances in Paris, and it was to celebrate the dauphin's marriage to Marie-Anne-Christine-Victoire of Bavaria that Lully composed *Le triomphe de l'amour*. Three of Louis XIV's other children danced in this ballet, which had its première at Saint Germain-en-Laye in 1681: they were the Comte de Vermandois, the Princesse de Conti and the young Mademoiselle de Nantes. In the same year Lully appeared on stage again in a revival of *Le bourgeois gentilhomme*, and made the audience laugh so much in the part he had previously taken over ten years before that the king appointed him *conseiller secrétaire du roi*, a distinction which meant he could be immediately ennobled.

In his 50th year, Lully was at the peak of his career. He had not had any partners in the Opéra since 1680: when his contract with Vigarani expired he preferred not to renew it but to employ a salaried designer for his productions, turning for the purpose to Jean Berain, *dessinateur de la chambre et du cabinet du roi*. Lully was as shrewd a businessman as ever in his management of the Palais Royal theatre. While he gave standing room to the humbler part of the audience for only 30 sols, he charged higher prices than any other theatre in Paris for the seats reserved for more prosperous opera lovers. The highest price of all, one louis d'or, was charged to sit on the stage itself, a favour he granted the dauphin's retinue. Thanks to a second privilege granted by the king on 20 September 1672, he also derived royalties from the librettos sold to the audience, and from 1677 from his printed music. He published the separate parts of *Isis* that year, and after 1678 he issued the complete scores of all his music dramas.

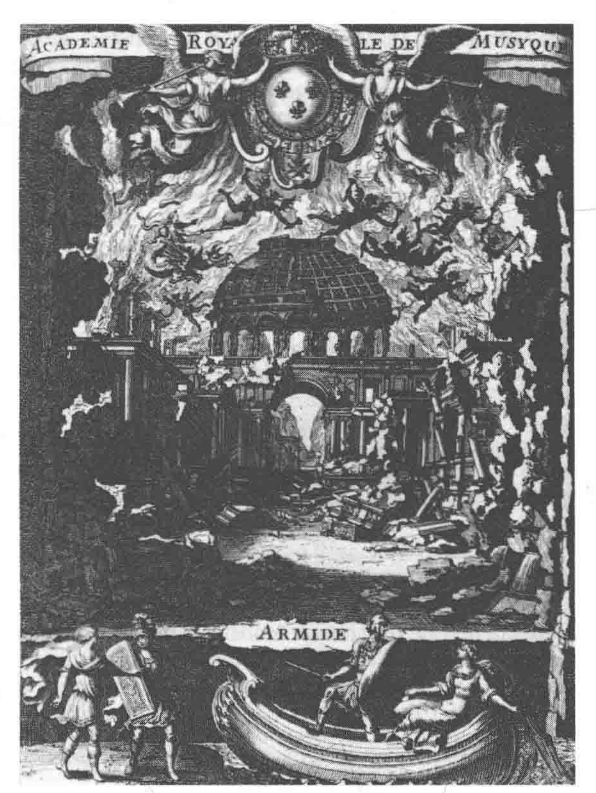
While he was enriching himself in this way, he made the best use he could of his prerogatives to the performance of opera in France. He was unyielding to rivals, such as Jean-François Lalouette and Paolo Lorenzani, who might set up in Paris, but proved more accommodating to provincial entrepreneurs: in 1684 he allowed the composer Pierre Gautier (ii) to open another Académie de Musique in Marseilles in return for a fee, and he gave permission for two citizens of Rouen, Pierre Le Clerc and François Pannuit, to organize public concerts 'of five voices and 30 instruments' in their city. At this period he also made up his quarrel with La Fontaine, whom he asked to provide dedications to the king for his *tragédies en musique Amadis* and *Roland*, and he agreed to write an *Idylle sur la paix* to verses by Racine, another writer who had previously been hostile to his productions. His works were successful both in the city and at court. They were revived in Marseilles, Brussels, Antwerp and on the other side of the Rhine in Regensburg, Wolfenbüttel and

Ansbach. In Paris Lully's fame was evident in another medium when his portrait by Paul Mignard was engraved; in June 1685 the engraving went on sale in the rue Saint-Honoré, near the Opéra.

A few months earlier, however, an incident occurred which compromised him seriously and caused him to fall out of favour to some extent with the king. Louis XIV learnt that he had seduced the page Brunet assigned to his service. Increasingly preoccupied with morality and religion under the influence of the devout Mme de Maintenon, who was trying to persuade him to turn away from the theatre, the king could not tolerate such a scandal. The composer's masterpiece, *Armide*, was a triumph in Paris in 1686 (fig.4), but it was never performed in the king's presence. A production of Michel-Richard de Lalande's *Ballet de la jeunesse* was preferred to it at Versailles. Lully now found a new patron in the duc de Vendôme. Thanks to this prince, his heroic pastoral *Acis et Galatée* was first performed at the château of Anet during festivities organized for the dauphin. Despite the continued support of the heir to the throne and the successful marches he composed for two grand tournaments given at court in the dauphin's honour in 1685 and 1686, Lully never enjoyed as much favour as before with Louis XIV. Soon he was even asked to leave the Palais Royal theatre, since the king wished to construct apartments for the duc de Chartres on the site. However, these projects were not put into practice. Lully died on 22 March 1687 as the result of a self-inflicted wound to his foot three months earlier, when he was conducting his *Te Deum* in the church of the Feuillants in the rue Saint-Honoré. Gangrene subsequently spread to his leg, and despite the efforts of several doctors it finally killed him.



3. MS fragment of an unknown work, in Lully's autography, bound between 'Acis et Galatée' and 'Idylle sur la paix' (F-Pmeyer)



4. *Destruction of Armide's enchanted palace from Act 5 of Lully's 'Armide', Paris Opéra (Académie Royale de Musique), 1686: engraving by J. Dolivar after the design by Jean Berain I, from the first edition of the libretto (Paris, 1686)*

Lully's body was buried in the chapel of St John the Baptist in the Augustinian church of Notre Dame des Victoires, while his entrails were buried in the church of Ste Marie-Madeleine, his own parish. In fact the composer died in a house he had bought not far away, now the site of 28 and 30 rue Boissy-d'Anglas. He left a considerable fortune in addition to the several properties he owned in Paris. With his father-in-law Michel Lambert he also owned a house outside Paris in Puteaux, and he had acquired stocks, gold and jewels. The direction of the Opéra, of which the sets, machinery and costumes were his property, passed not to one of his sons, as set out in his privilege, but to his son-in-law Jean-Nicolas de Francine, whose abilities were far from matching Lully's own.

Lully was sincerely mourned, despite his faults. He was grasping, so jealous of his prerogatives as to do his utmost to oust any possible rivals, and insolent enough to defy the highest personages in the land; his manners were always rustic despite his extraordinary rise in the social scale. His modest origins, which he tried to hide by passing himself off (even in his marriage contract) as the son of a gentleman in Florence, were said to be evident in his physical appearance. According to Le Cerf de la Viéville, 'his lively and singular physiognomy' was 'not at all noble'. His features were coarse, with 'a large nose and a large, well-formed mouth', and his small eyes were short-sighted. Since he had a good appetite and liked his wine, he must have acquired a certain corpulence in maturity; we can guess at it in the portraits that have survived. The best of them is the bust by Coyzevox which was placed on his tomb. It displays a mixture of power and brutality characteristic of Lully's personality (fig.5). His temper could sometimes be extremely violent, particularly towards his operatic company in Paris. He was known to have broken violins over the backs of certain players when their playing displeased him, and was even said to have kicked pregnant actresses in the stomach to make them abort. He certainly imposed very strict discipline. According to Le Cerf de la Viéville, he refused to tolerate 'women singers suffering from colds for six months of the year, or men who were drunk four times a week'. A contract of engagement confirms the severity of his discipline; it sets out the fines for each hour of rehearsal time missed, or for any absence from performances. However, Lully also paid his performers well, made up his quarrels with them when he had been angry, looked after their welfare and even guaranteed them earnings outside the Opéra as long as those earnings were not made in the service of rival enterprises.

Some of the notable personalities in the company had been recruited in the time of Perrin and Cambert. Others, including Marie-Louise Desmatins, Marie Le Rochois and Louis Gaulard Dumesny were chosen by Lully. The instrumental ensembles that performed the composer's works at the royal residences or in Paris were sometimes large ones: over 75 players took part in the première of *Le triomphe de l'amour* at Saint Germain-en-Laye in 1681. Lully's orchestra, regarded at the time as the best



5. *Jean-Baptiste Lully: bust by Antoine Coyzevox, bronze, after 1687 (Notre Dame des Victoires, Paris)*

in Europe, contained some remarkable musicians: the famous dynasties of flautists and oboists, the Philidors, the Hotteterres; the harpsichordists Jean-Henry D'Anglebert and his son Jean-Baptiste-Henry; and the viol players Marin Marais and Jean Theobaldo de Gatti. All these performers received excellent training from Lully. As a violinist, dancer and actor himself he was able to control the accuracy of the instrumental playing, demonstrate the steps of ballets, show how a performer should make an entrance and move on stage, and display the attitudes they should adopt. From the first, thanks to these abilities and the convergence of so many talents, his work received excellent performances which contributed to their success.

2. Ballets de cour. None of Lully's musical autographs has survived, but the many manuscript copies and printed scores provide evidence of the breadth and influence of his creativity. His impressive body of work may be divided into ballets, *comédies-ballets*, operas and sacred music. His first known works are ballets, a genre to which he first contributed in 1652 with the *Mascarade de la Foire Saint-Germain*. None of the music is extant, and neither are the Italian vocal pieces he composed at the beginning of his career at court. These include the *récit grotesque* of the *Ballet des bienvenus*, the *concert* in the scene in the underworld from the *Ballet de Psyché*, *récits*, dialogues and duets from *La galanterie du temps*, and almost all the *airs* and ensembles of *L'Amour malade*. In these circumstances it is difficult to assess Lully's role between 1655 and 1657, when he emerged as the principal representative of Italian influence in the spectacles in which the young Louis XIV took part.
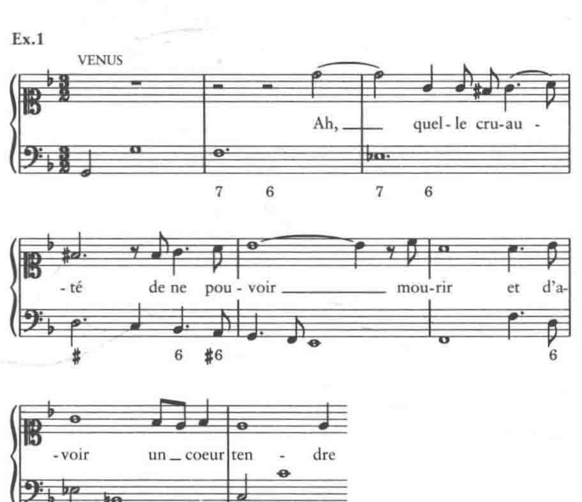
However, he did not disdain the French style in his dance music, and at first collaborated with other musicians in composing it. There are more sources available here, but they present different problems. They are all late manuscript copies, and the attribution to Lully of various passages of instrumental writing from the time of the *Ballet du temps* (1654) onwards is not supported by any contemporary document. Furthermore, different versions of the same works are sometimes found, even though they may have received only a few performances over a short period of time.

In spite of many uncertainties, however, Lully's authorship of entrées in the *ballet de cour* tradition can be confirmed. Some of those concerning such stock characters as demons or the divinities of the winds, suggested by rapid passages in the music, continued to feature in the composer's operas. Examples occur from the time of the *Ballet d'Alcidiane* (1658), which includes 'a battle and a siege', a descriptive passage developed further in the *tragédies en musique*. The stately dances also foreshadow those in Lully's dramatic works, in particular the chaconnes and related pieces. The famous 'Louchie' at the end of the *Ballet de la raillerie* (1659) is notable for its exceptional length and its studied writing: it has great rhythmic variety, with syncopations, effective use of rests, melodic development of the outer parts, the use of shorter note values to produce more movement, and a passage in the minor mode. Lully was to employ all these methods again, and he also made good use of the minuet: he introduced it into court spectacles with the *Ballet de la raillerie* and was chiefly responsible for making it popular.

It was during this period that Lully began to adopt the French overture, which is found as early as the *Ballet d'Alcidiane* (1658). While he was to make constant use of this type of overture, contributing more than anyone to its wide dispersal, he does not seem to have invented it. According to one of the extant sources of the masquerade in the *Ballets des plaisirs troublés*, his rival Mollier was ahead of him, and had written an accomplished example of the genre as early as 1657. The two-part design – a majestic first section in duple metre with dotted notes, followed by a fast contrapuntal section in triple time and (usually) a short, slower conclusion effectively recalling the solemnity of the opening bars – was to remain the pattern until Lully's last operas.

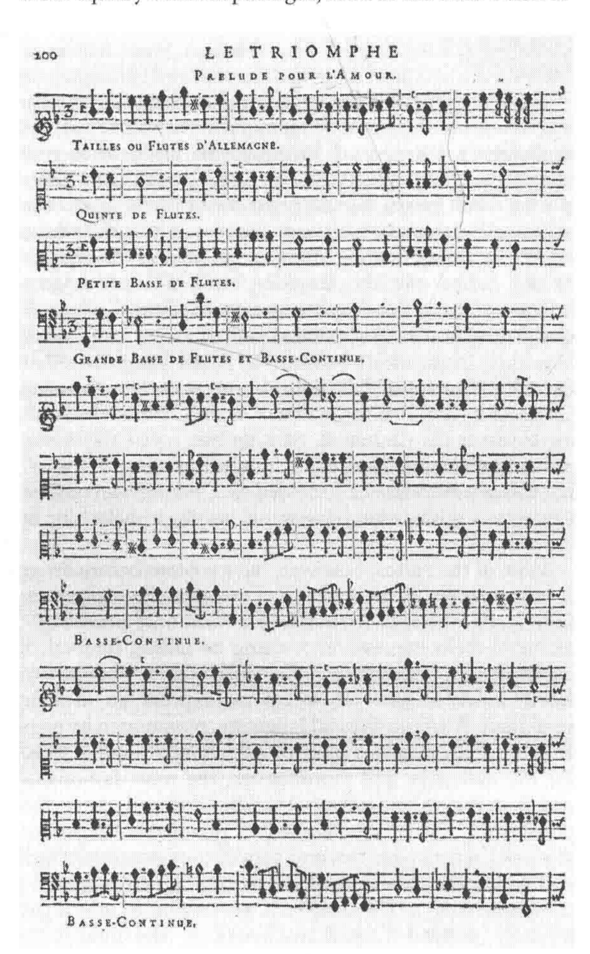
From 1661, when he became *surintendant*, Lully was anxious to make his vocal music conform better to the country where he was to pursue his career. His first great success with a French *air*, 'Sommes-nous pas trop heureux', which was to be much imitated, came in the *Ballet de l'impatience* (1661). A few months later, in the *Ballet des saisons*, a marked decrease can be observed in his use of Italian words for musical setting. From this point on he was to reserve Italian for comic scenes, such as that with the schoolmaster in *Les noces de village* (1663), and for particularly emotional moments. In the latter context he took as his model the Italian *lamento*, employing descending chromaticisms to express grief, dissonances of an equally expressive nature, and a slow tempo suited to melancholy meditation. His first example was in *Les Amours déguisés* of 1664, with the 'récit d'Armide', 'Ah Rinaldo, e dove sei?'. In the following year he composed another *plainte*, for Ariadne in the *Ballet de la naissance de Vénus*, this time to a French text, 'Rochers, vous êtes sourds'. It caused a great sensation. One of his most moving examples, however, is the *plainte de Vénus* in the *Ballet de Flore* (1669), a fine lament over the body of Adonis, with the voice beginning on a heart-rending major 7th (ex.1).

During this period Lully's instrumental music also evolved at a remarkable rate. He devised *concerts* for his ballets, varying the instrumental timbres to suit what was being described in the librettos. After a *ritournelle pour le concert du Printemps* in the *Ballet des saisons*, he introduced a *concert de trompettes* into his entrées for Cavalli's *Ercole amante*, as well as two *concerts de guitares*, in which he himself was one of the peformers. However, it was in the *Ballet des muses* of 1666 that he



really displayed his talents as an instrumentalist, this time on the violin, playing a solo part in a piece where he represented Orpheus. The passages he played alternated with orchestral passages in a manner which foreshadowed the concerto. The *Ballet des muses* also contained a 'Spanish *concert* with harps and guitars'. This piece was intended to suggest local colour, while in *Les amours déguisés* of 1664 flutes had been chosen to convey the character of the Loves. Lully was to recall this later in the prelude he gave the little god Cupid in his score for *Le triomphe de l'amour* (1681; fig.6).
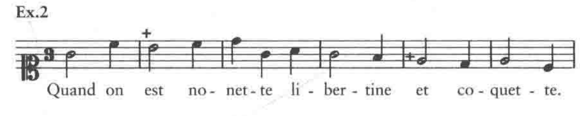
3. COMÉDIES-BALLETS. In his *comédies-ballets* Lully took a different line. After writing a single dance, a courante, for the first of these works, *Les fâcheux* (1661), and leaving the rest of the musical composition to Pierre Beauchamps, he contributed a good deal to the success of the new genre created by Molière. The *intermèdes*, often well integrated into the dramatic action, gave him the chance to write irresistibly amusing scenes for his singers. He exploited this comic vein from 1664, notably in *La princesse d'Elide* for the scene in which the kennel boys wake Lyciscas, a part taken by Molière at the work's première. *Monsieur de Pourceaugnac* inspired Lully to write equally comical passages, such as the duet 'Buon dì'



6. Opening of the 'Prélude pour l'Amour' from Lully's 'Le triomphe de l'amour' (Paris, 1681), scored for four-part wind ensemble of transverse flutes, tenor recorders, bass recorders and great bass recorders

sung by the Italian musicians, and in particular the duet for the lawyers, one of them 'jabbering' and the other 'drawling'. *Le bourgeois gentilhomme* holds a special place among these comic works. The Turkish ceremony begins with a famous march, which until the end of the 18th century served as a model for many composers who wanted to suggest oriental music. The passages for the Turks themselves in lingua franca, a device already used by Molière in *Le Sicilien* (1667), derive their comic effect from the words, repetitions, rhythm and use of rests. In *Le bourgeois gentilhomme* Lully also depicted everyday life, introducing several *chansons à boire*, and the famous minuet to which Monsieur Jourdain learns to dance, already used the same year in *Les amants magnifiques*, would have been familiar to the first audiences. According to several sources, its tune was derived from a popular song, 'Margot sur la brune', which was being hummed as early as 1660, and it satirized the duchesse de Vitry, who had retired to the convent of the Assumption (exx.2 and 3).

Ex.2

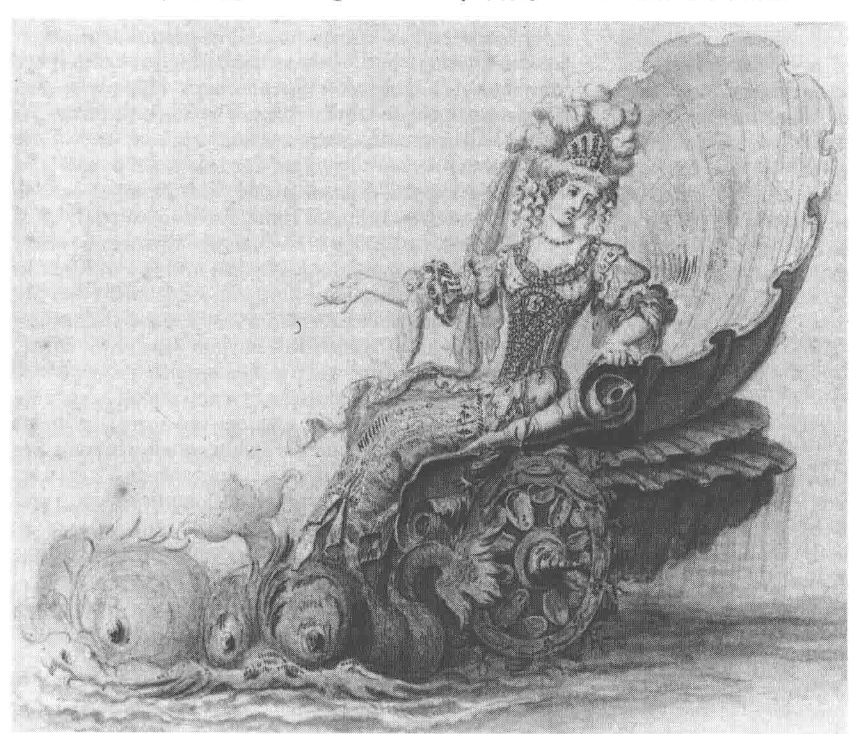


Ex.3 (Lully)



While drawing on the musical sources of his new country, Lully did not entirely abandon passages in the Italian manner in his *comédies-ballets*. In *La princesse d'Elide* he wrote his first lament to French words (Tircis's 'Arbres épais') and he composed another, exceptional in its development, Cloris's 'Ah, mortelle douleur', for *George Dandin*, performed as part of a divertissement at Versailles in 1668. Two years later *Les amants magnifiques* contained the first of Lully's *sommeils*, or slumber scenes, the origins of which may be sought in the works of Luigi Rossi and Francesco Cavalli. After a *ritournelle* for flutes (instruments well chosen to express the sweetness and charms of slumber), came the trio 'Dormez, dormez, beaux yeux', notated in long notes in 3/2 time. The first *intermède* in *Les amants magnifiques* also foreshadowed Lully's future operas in its length, and in the importance attached to the solo singers, choruses and dances.

However, the work that came closest to the new repertory which the composer was to contribute to music drama in Paris was *Psyché* (1671). This was a *tragédie-ballet*, a unique hybrid spectacle partaking of the nature of both the *tragédie à machines* and the *comédie-ballet*. From the former genre, its model first perfected by Pierre Corneille in his *Andromède* (1650), *Psyché* borrowed the structure of five acts and a prologue, with a change of setting and the intervention of a glory, or of a heavenly chariot, in each act. It also took an elevated subject from classical mythology and treated it in a manner sometimes *galant* and sometimes dramatic, while the description of the piece in the libretto as a 'tragi-comedy' allowed a happy ending. Molière, who was short of time, had asked Corneille to write almost all the verses for the last four acts. The contribution of the *comédie-ballet* genre was equally large: no *tragédie à machines* had ever had the advantage of large-scale *intermèdes* in which music and dancing could feature so prominently. The first of these



7. Design by Jean Berain for the marine chariot of the sea-nymph Thetis in Lully's 'Alceste' for the original production at the Paris Opéra (Académie Royale de Musique), 1674 (or possibly for the revivals of 1677–8): pen and ink with wash (F-Pn)

intermèdes, rightly regarded as one of the peaks of Lully's art, presented a long funereal lament, while the last was a monumental finale with a succession of *entrées de ballet*, *airs* for solo singers, vocal ensembles and choruses. In spite of all these features, *Psyché* was not an opera; to make it into one it was necessary to replace all the spoken dialogue by recitatives, and that was exactly what Lully, Corneille's brother Thomas and his nephew Fontenelle did in 1678, when they turned the *tragédie-ballet* into a *tragédie en musique*.

4. OPERAS. However, the composer did not wait until then to create his new operatic genre. It was revealed to the public in 1673 with *Cadmus et Hermione*. For the libretto Lully had turned to Philippe Quinault, who had already provided the French words for the vocal numbers in *Psyché*. The poet devised an excellent solution to the major problem of recitative. In the first place, he simplified and tightened the plot, stripping it of unnecessary episodes so as to keep the audience's interest constantly alive. The concision of his language was much admired, and he proved skilful in facilitating the setting of the libretto to music, resorting to free verse and flexibly alternating alexandrines and octosyllabic lines to provide both vivacity and dignity. He may have acquired this ease of style from his predecessors at the Académie de Musique, Pierre Perrin and Gabriel Gilbert, who adopted the same approach and introduced the same kind of variety. They had already made use of lines of six and seven syllables.

Nonetheless, Quinault's style was superior to that of the earlier librettists. Taking *Psyché* as his model, he and Lully devised a nobler and more refined kind of French opera, drawn from the superior literary traditions of Corneille and Molière. When looking for models for his recitatives the composer, who had written the *intermèdes* for *Oedipe* and probably for other tragedies as well, is said to have gone to the Comédie to hear Marie Desmares, known as 'La Champmeslé', famous for her performances in Racine's plays, and to note the intonations and inflections of her voice. Anxious to adapt an Italian genre to the French milieu, he adopted some of Perrin's practices and avoided castrati, who were popular in Italy but whom Perrin, an amateur theoretician, regarded as 'the horror of the ladies and the laughing-stock of men'. Again following his predecessor's recommendations, Lully realized that operas should not last more than 'two and a half hours' or 'three short hours', the usual length in other Parisian theatres. That did not prevent his choosing Quinault as his librettist, and he was particularly demanding towards the dramatist, making him revise the words of his librettos as often as he himself thought necessary. For the *airs de danse* he provided the poet with an outline ('canevas') with some provisional words to help him in his task.

Most of the verses, however, were written before being set to music, in particular all the texts for the recitatives; Lully used melodic, rhythmic and harmonic procedures to make them expressive. A rising or falling interval, a melisma or a dissonance judiciously underlining certain words could suggest an image or express an idea or sentiment. A whole musical language, punctuated by rests which were sometimes emotionally charged, was devised for the dialogues and monologues, the most famous of which is the second act of *Armide* ('Enfin, il est en ma puissance'). These passages were intended to drive the dramatic action forward, and superfluous ornamentation was excluded since it would have been detrimental to comprehension of the sung text, something to which the logically minded French audiences of the time were particularly attached. To add variety to these scenes Lully supported the voices with a continuo comprising some ten instruments, at least in performances at court: two harpsichords, four theorbos, archlutes or lutes, two bass

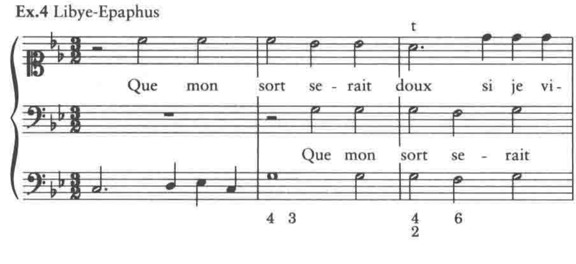
viols and one or two bass violins. From *Bellérophon* (1679) onwards he also adopted the Italian practice of using the string ensemble to provide greater density at certain dramatic moments. At the same time he also developed this practice in various *airs*.
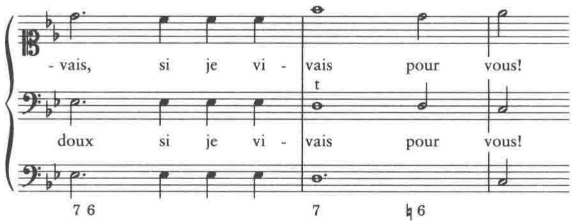
Several kinds of *air* may be distinguished in Lully's writing, depending on their form. As well as those to be sung to dances during the ballets, there are binary and ternary forms. Others are rondeaux or written over a ground bass. Those in the last category, apparently inspired by examples from Cavalli, are mostly for tearful lovers. A justly famous *air* is Sangaride's 'Atys est trop heureux' in Act 1 of *Atys*, which is heavily tinged with melancholy. There are other and equally moving examples, for instance Theone's heart-rending 'Il me fuit l'inconstant' in Act 2 of *Phaëton*. Most of these lyrical passages are integrated into the recitatives, and sometimes display parallels with them that create some ambiguity, particularly when accompanied by the string ensemble. Many of them, however, required no instrumental support except for a continuo, and consisted of short, simple melodies to a straightforward rhythm, so that they were easy to remember and became widely popular. According to Le Cerf de la Viéville, the famous *air* of Arcabonne, 'Amour, que veux-tu de moi', from the second act of *Amadis*, was sung by every cook in France. The *plaintes* remained more complex: the lament of Pan in *Isis* is accompanied by flutes, according to contemporary reports in order to suggest the sound of the wind in the reeds.

The vocal ensembles, most of them duets, show equal sensitivity, allowing the hearer to appreciate both words and music, as in the amorous exchange between Renaud and Armide, 'Aimons-nous, aimons-nous, tout nous y convie', in the last act of *Armide*. *Phaëton* also contains two fine duets for Epaphus and Lybie. One of them, 'Que mon sort serait doux', for which Lully had a special fondness, displays refined harmonic writing with a succession of delicate dissonances (ex.4).

The chorus, which is usually in four parts (soprano, *haute-contre*, tenor and lastly bass), is sometimes heard during recitatives from the wings, but it also takes its usual place on stage in the divertissements developed from the great *intermèdes* of the *comédies-ballets*, which in the *tragédies en musique* are situated in the middle or at the end of each act. In those scenes where the dances

Ex.4 Libye-Epaphus





are concentrated, the chorus contributes to the lavish spectacle by its presence alongside other performers and by its frequently solemn character enhanced by chordal writing. While bringing interest and diversity to those moments when attention tends to turn away from the drama, it sometimes gave the audience a chance to join the singing too, adopting a simple melody of a popular cast that could be easily memorized. The audience could join the members of the chorus in taking up themes sung first by a soloist, the words being contained in the librettos on sale at the theatre door, and this practice also occurred in the prologues. It can be traced back to *Cadmus et Hermione*, and is found in *tragédies en musique* of a later date, notably in the fourth act of *Phaëton*, nicknamed 'the opera of the people', in the catchy ensemble sung by the Hours, 'Que ce palais'.

In the divertissements the chorus is sometimes closely associated with the composition of the dances. In the last act of *Armide* it helps to amplify the monumental character of a *passacaille* devised, like the chaconnes, to show the expressive possibilities of the orchestra. Minuets and gavottes are the dances most frequently found in the ballets, in greater number than bourrées, canaries, gigues, loures, passepieds, rigaudons and sarabandes. To this remarkable variety one may add that provided by the *airs* and the entrées, which illustrate the nature of the characters and take an effective part in the development of the dramatic action. In the third act of *Atys*, for instance, the Pleasant and Sorrowful Dreams point out to the young Atys, in their mime, the advantages and disadvantages likely to come his way, depending on whether he rejects or accepts the love of the goddess Cybele.

The orchestra alone is also required to play a descriptive part in preludes, *ritournelles* and other *symphonies*. As with the dances, the music is usually in five or three parts. The five-part string ensemble, consisting of violins, three sizes of violas (*hautes-contre*, *tailles* and *quintes*) and bass violins, already in use at court under Louis XIII for the ballet repertory, was introduced to the lyric theatre in Paris by Lully, and was to maintain its place there until 1720. In the orchestral ensemble, placed in front of the stage as it is today, it constituted the basis of the *grand choeur*, often duplicated, at least in the top and bottom parts, by recorders, flutes, oboes and bassoons. This ensemble, sometimes with trumpets and kettledrums to accompany heroic scenes, was distinct from the smaller *petit choeur*, which consisted of the continuo instruments. It was a powerful ensemble, well able to evoke the tumult of battle, the raging of the sea, the descent of heavenly machines and the chaotic atmosphere of the underworld.

This resource led Lully to modify his descriptive language. Up to *Persée* and *Phaëton* his slumber scenes are of Italian inspiration, and the scene in *Atys*, although notated in duple metre, is in the same tradition. Renaud's *sommeil* in *Armide*, by contrast, bears no relation to similar scenes by Cavalli: the violins, muted, no longer hold long notes but imitate the movement of the water flowing slowly past the turf on which the hero lies asleep, the victim of a spell.

A development connected with the nature of the librettos can also be observed. After 1677 all trace of comedy disappeared, and Lully no longer sought to make the audience smile with repeated notes for the barking of Cerberus in *Alceste* or the shivering of the inhabitants of

cold climates in *Isis*. However, when Quinault abandoned mythological subjects and turned, with *Amadis*, to themes drawn from tales of chivalry, the music (unlike the settings and costumes) underwent no particular modification. On the other hand, it greatly influenced the music of the other dramatic genres to which Lully devoted himself after 1672. Vocal writing is more prominent in his later ballets, *Le triomphe de l'Amour* and *Le temple de la paix*. The second of these, with its more coherent dramatic action, is in fact related more to opera than to the old type of choreographic spectacle. As for the heroic pastoral *Acis et Galatée*, it borrows even more from the new *tragédie en musique*: despite having three acts and not five, it has the same internal organization, with recitative scenes sprinkled with *airs*, and divertissements with choruses and dances similar to those of the new genre.

5. Church music. Lully wrote comparatively few sacred works, but they occupy an important place in his output. According to contemporary accounts and the extant musical sources, they were composed between 1660 and 1687, that is over a period of more than 25 years during the most fruitful part of his career. Some were particularly popular, including the *Miserere*, much admired by Louis XIV and Mme de Sévigné, as well as the *Te Deum, De profundis* and *Quare fremuerunt*.
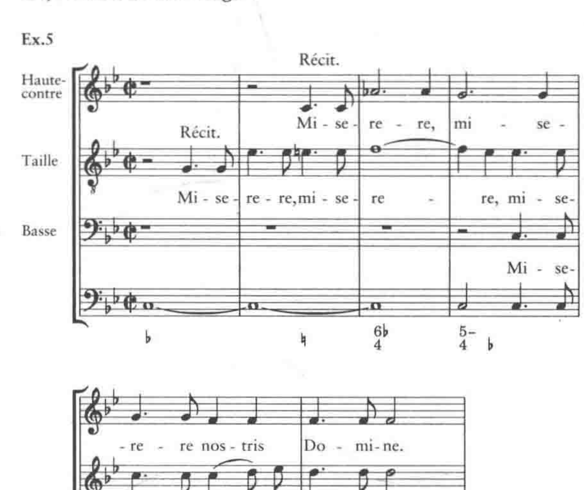
A distinction must be made between the *grands motets* and the *petits motets*. The former, written for performance by the royal chapel, were for two choirs each consisting of five parts. One contained the solo singers, and was dominated by high registers, with two sopranos, *haute-contre*, tenor and bass. The other was a sizable ensemble with a noticeable emphasis on lower registers in the choice of a single soprano part together with *haute-contre*, tenor and bass. This vocal distribution had been adopted in France at the beginning of the 17th century by Nicolas Formé, *sous-maître* of Louis XIII's chapel and then by his successor Thomas Gobert and by Jean Veillot. Lully and his contemporaries also adopted it and followed Veillot in using a string ensemble for accompaniment, here and elsewhere, which was also inherited from the royal music: the 24 Violons du Roi. While Lully represented a structure governed by national institutions, he was able to give his *grands motets* certain touches whose origin must be sought on the other side of the Alps, and it was not surprising that the papal nuncio considered the *Te Deum* 'a work of Italian inspiration'. Du Mont, too, was subject to Italian influence, but his choral writing is less homophonic. Lully excelled in massive vocal homophony, which he used to dramatic effect, as did Carissimi, whose *histoires sacrées* he must have known.
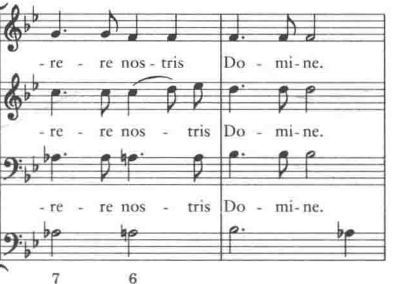
The powerful inspiration behind these vocal ensembles is maintained in frequent interventions from the orchestra. With his *Miserere* of 1663 Lully was probably the first composer to begin a *grand motet* with a five-part instrumental introduction. Such *symphonies* assumed increasing importance with *Plaude laetare* (1668) and superseded three-part *ritournelles* in the *Te Deum* (1677), where they are sometimes reinforced by trumpets and kettledrums. This, again, was an innovation in the dignified genre of sacred music. A new development can also be observed in the solo *récits* of the *petit choeur*. The *Miserere* contains numerous duets, often beginning with introductions in imitation. Such duets became fewer in the other motets, allowing solo passages to be better developed and to comment more effectively on the words. During Lully's lifetime, these works were praised for their 'correctness of expression, answering to the subject'. An extract from the *Te Deum* illustrates this characteristic, appealing as much to melodic as to harmonic qualities (ex.5).

The *petits motets* devoted to the cult of the Virgin and the holy sacrament, are thought to have been composed for the Parisian convent of the Assumption in the rue Saint-Honoré. They are among Lully's most italianate works. Their scoring, in three parts with continuo, and certain turns of phrase are evidence of the continued influence of Carissimi. However, they fall within a decidedly French body of music, the *motets et élévations* represented at the time by Du Mont, Robert and Danielis, and as with Lully's other sacred compositions their contrasts of effect meant that they did not fail to please.

6. Influence. The influence of Lully's work was considerable. In France it was felt in most of the genres to which he turned. He endowed the *grand motet* with all the ceremony proper to a regal genre. Lalande owed much to him, and Charpentier's famous *Te Deum* would never have been what it is without Lully's setting. Charpentier, wrongly regarded by many as Lully's principal rival, also respected the structure of the *tragédie en musique* in his own *Médée*. The model of this genre, the most successful in French opera under the *ancien régime*, was to inspire many composers for over a century: first Lully's most faithful disciples, Collasse, Marais and Desmarest, and then Rameau and Gluck in the 18th century, to mention only the most famous names. Even in *opéra-ballet*, a form of spectacle which was to rival the *tragédie en musique* in popularity towards the end of Louis XIV's reign, references to it still remain: several passages in Campra's *L'Europe galante* allude directly to the *sommeil* of Renaud and the *passacaille* in *Armide*. Lully's operatic works remained alive in the public's memory until the eve of the Revolution, and they were often revived in Paris and in the provincial theatres of Marseilles, Lyon, Rouen, Lille, Dijon and Strasbourg.

Ex.5





Outside France Lully's works were also performed in Brussels, The Hague, Hamburg, Stuttgart and Rome. In Amsterdam the publishers Heus, Pointel and Roger issued his overtures and other instrumental pieces between 1682 and 1715, thereby contributing to the creation and success of the French suite in north European countries, where composers as eminent as Bach and Handel contributed to the genre. Through some lesser known composers (Humphrey, Muffat, Fischer and Kusser, thought to have been acquainted with Lully in Paris) his music also reached England, where it had a strong influence on Purcell and was performed in Germany, Austria and Bohemia as well.

This extraordinary degree of influence resulted from the prestige of French culture in the 17th and 18th centuries, and the astonishing popularity of many secular *airs* by Lully, which were constantly imitated and used in church services and performances of the new *opéra-comique* genre. Some of these melodies were famous: the celebrated chorus of shiverers in *Isis* provided inspiration both for Purcell in *King Arthur* and for Vivaldi in the 'Winter' section of the 'Four Seasons'. Lully, regarded throughout Enlightenment Europe as the leading figure in French music, created a style which was truly his own, drawing on many sources which he was probably better able to assimilate than anyone else in his time. The language he forged, and to which he sometimes brought exceptional breadth, could leave no one indifferent, and it still attracts audiences today with its power, clarity, equilibrium, coherence, poetry and exquisite sensitivity.

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OPERAS

tragédies en musique, in a prologue and five acts, unless otherwise stated

printed works published in Paris unless otherwise stated

LWV

47 Les fêtes de l'Amour et de Bacchus (pastorale, prol., 3, P. Quinault, after Molière and Lully, LWV 33, 38, 42, 43), Paris, Jeu de Paume de Béquet, 11 Nov 1672 (1717); FO ii

49 Cadmus et Hermione (Quinault, after Ovid: *Metamorphoses*), Paris, Jeu de Paume de Béquet, mid-April 1673 (1719); L xx, P i

50 Alceste, ou Le triomphe d'Alcide (Quinault, after Euripides: *Alcestis*), Paris, Opéra, ?18 Jan 1674, reduced score (1708); L xvi, P ii

51 Thésée (Quinault, after Ovid: *Metamorphoses*), Saint Germain-en-Laye, 15 Jan 1675 (1688); L xxvi

53 Atys (Quinault, after Ovid: *Fasti*), Saint Germain-en-Laye, 10 Jan 1676 (1689); FO iii; L xviii

54 Isis (Quinault, after Ovid: *Metamorphoses*), Saint Germain-en-Laye, 5 Jan 1677, part books (1677), score (1719); L xxi

56 Psyché (T. Corneille and B. le Bovier de Fontenelle, after Apuleius: *The Golden Ass*), Paris, Opéra, 19 April 1678 (1720); L xxv, ed. in Turnbull (1981)

57 Bellérophon (T. Corneille and Fontenelle, after Hesiod: *Theogeny*), Paris, Opéra, 31 Jan 1679 (1679); L xix

58 Proserpine (Quinault, after Ovid: *Metamorphoses*), Saint Germain-en-Laye, 3 Feb 1680 (1680); L xxiv

60 Persée (Quinault, after Ovid: *Metamorphoses*), Paris, Opéra, 18 April 1682 (1682); FO v. L xxii

61 Phaëton (Quinault, after Ovid: *Metamorphoses*), Versailles, 8/9 Jan 1683 (1683); L xxiii

63 Amadis (Quinault, after Montalvo, adapted by N. Herberay des Essarts, *Amadis de Gaule*), Paris, Opéra, 16 Jan 1684 (1684); P iii

65 Roland (Quinault, after L. Ariosto: *Orlando furioso*), Versailles, 8 Jan 1685 (1685)

71 Armide (Quinault, after T. Tasso: *Gerusalemme liberata*), Paris, Opéra, 15 Feb 1686 (1686); FO vi, L xvii, ed. F. Martin (Geneva, 1924)

73 Acis et Galatée (pastorale héroïque, prol, 3, J.G. de Campistron, after Ovid: *Metamorphoses*), Anet, 6 Sept 1686 (1686)

74 Achille et Polyxène [ov. and Act 1] (Campistron, after Homer: *Iliad*), Paris, Opéra, 23 Nov 1687 (1687) [prol., Acts 2–5 by P. Collasse]

BALLETS

principal sources in D-Bsb, Sl, F-B, Pa, Pc, Po, V, GB-Cfm, Lbl, US-BEm; see also LWV; until 1665 most in collaboration with other composers

— Mascarade de la Foire St Germain (9 entrées), Paris, Tuileries, 7 March 1652, music lost

1 Le temps (23 entrées, I. de Benserade), Paris, Louvre, 3 Dec 1654; P, ballets i

2 Les plaisirs (25 entrées, Benserade), Paris, Louvre, 4 Feb 1655; P, ballets i

4 Les bienvenus (18 entrées, Benserade), Compiègne, 30 May 1655, music lost

6 Psyché, ou La puissance de l'amour (27 entrées, Benserade), Paris, Louvre, 16 Jan 1656, music lost

7 La galanterie du temps (10 entrées, F. Buti), Paris, Louvre, 3 Feb 1656, music lost

8 Amour malade (L'Amor malato, 10 entrées, F. Buti), Paris, Louvre, 17 Jan 1657; P, ballets i

9 Alcidiane (21 entrées, Benserade), Paris, Louvre, 14 Feb 1658; P, ballets ii

11 La raillerie (12 entrées, Benserade), Paris, Louvre, 19 Feb 1659; P, ballets i

13 Ballet mascarade, Toulouse, Nov/Dec 1659

12 Intermèdes de Xerxes (6 entrées for F. Cavalli: Serse), Paris, Louvre, 22 Nov 1660

5 La revente des habits de ballet et de comédie (10 entrées, Benserade), Paris, Louvre, 15 Dec 1660

14 L'impatience (16 entrées, Benserade and Buti), Paris, Louvre, 19 Feb 1661

15 Les saisons (9 entrées, Benserade), Fontainebleau, 26 July 1661

17 L'Hercule amoureux (18 entrées for Cavalli: Ercole amante, Benserade), Paris, Tuileries, 7 Feb 1662

18 Les arts (7 entrées, Benserade), Paris, Palais Royal, 8 Jan 1663

19 Les noces de village, mascarade ridicule (13 entrées, Benserade), Vincennes, 3/4 Oct 1663

21 Les amours déguisés (14 entrées, Perigny), Paris, Palais Royal, 13 Feb 1664

22/xxiii–xxix Le palais d'Alcine (5 entrées for third day of Les plaisirs de l'Ile enchantée), Versailles, 9 May 1664

23 Entr' actes d'Oedipe (ov., 5 airs de danse for P. Corneille: *Oedipe*), Fontainebleau, 3 Aug 1664

27 La naissance de Vénus (12 entrées, Benserade), Paris, Palais Royal, 28 Jan 1665

24 La réception faite pour un gentilhomme de campagne à une compagnie choisie à sa mode, qui le vient visiter, mascarade (10 entrées, Benserade), Paris, Palais Royal, Feb 1665, music mostly lost

28 Les gardes, ou Les délices de la campagne (5 airs de danse, for Mme de Villedieu: *Le favory*), Versailles, 13 June 1665; P, ballets ii

30 Le triomphe de Bacchus dans les Indes, mascarade (5 entrées), Paris, Hôtel de Créqui, 9 Jan 1666

32 Les muses (13 entrées, Benserade), Saint Germain-en-Laye, 2 Dec 1666 (Paris, n.d.)

36 Le carnaval, mascarade royale (7 entrées, Benserade), Paris, Louvre, 18 Jan 1668

40 Flore (15 entrées, Benserade), Paris, Tuileries, 13 Feb 1669

52 Le carnaval, mascarade (9 entrées, Benserade and Molière), Paris, Opéra, Oct 1675 (Paris, 1720)

59 Le triomphe de l'amour (20 entrées, Benserade and P. Quinault), Saint Germain-en-Laye, 21 Jan 1681 (Paris, 1681)
69 Le temple de la paix (6 entrées, Quinault), Fontainebleau, 20 Oct 1685 (Paris, 1685)

COMÉDIES-BALLETS ETC.
comédies-ballets in collaboration with Molière unless otherwise stated

principal sources in D-Bsb, Sl, F-B, Pa, Pc, Po, V, GB-Cfm, Lbl, US-BEm

see also LWV

20 Le mariage forcé, Paris, Louvre, 29 Jan 1664; P, comédies-ballets, i
22/i–iv Divertissement, for first day of Les plaisirs de l'Ile enchantée, Versailles, 7 May 1664
22/v–xxii La princesse d'Elide, Versailles, 8 May 1664; P, comédies-ballets, ii
29 L'Amour médecin, Paris, Versailles, 14/15 Sept 1665; P, comédies-ballets, i
33 La pastorale comique, Saint Germain-en-Laye, 5 Jan 1667, pubd; P, comédies-ballets, ii
34 Le Sicilien, ou L'Amour peintre, Saint Germain-en-Laye, ?8 Feb 1667; P, comédies-ballets, ii
38 George Dandin, Versailles, 18 July 1668; P, comédies-ballets, ii
39 La grotte de Versailles, églogue en musique (P. Quinault), Versailles, 1668 (Paris, 1685)
41 Monsieur de Pourceaugnac, Chambord, 6 Oct 1669 (Paris, 1715); P, comédies-ballets, iii
42 Les amants magnifiques, Saint Germain-en-Laye, 4 Feb 1670; P, comédies-ballets, iii
43 Le bourgeois gentilhomme, Chambord, 14 Oct 1670; P, comédies-ballets, iii
45 Psyché, tragédie-ballet (Molière, P. Corneille and Quinault), Paris, Tuileries, 17 Jan 1671; *airs* (Paris, 1670)
46 Ballet des ballets (7 entrées for Molière: *La Comtesse d'Escarbagnas*), Saint Germain-en-Laye, 2 Dec 1671
68 Idylle sur la paix, divertissement (J. Racine), Sceaux, 16 July 1685 (Paris, 1685)

MOTETS
all printed works published in Paris

12 grands motets, 2 choirs, with orch: Benedictus, LWV64/ii, part books (1684); De profundis, LWV62, 1683, part books (1684), P, motets iii; Dies irae, LWV64/i, 1683, part books (1684), P, motets ii; Domine salvum fac regem, LWV77/xiv, P, motets iii; Exaudiat, LWV77/xv, 1687; Jubilate Deo [?=motet de la paix], LWV77/xvi, ?1660; Miserere, LWV25, 1663, part books (1684), P, motets i; Notus in Judea, LWV77/xvii; O lachrymae, LWV26, 1664; Plaude laetare, LWV37, 1668, part books (1684), P, motets ii; Quare fremuerunt, LWV67, 1685; Te Deum, LWV55, 1677, part books (1684), P, motets ii

10 petits motets, 3vv, bc: Anima Christi, LWV77/i, P, motets iii; Ave coeli munus supernum, LWV77/ii, P, motets iii; Dixit Dominus, LWV77/iii; Domine salvum fac regem, LWV77/iv; Exaudi Deus deprecationem, LWV77/v; Laudate pueri Dominum, LWV77/vii; O dulcissime Domine, LWV77/ix, P, motets iii; O sapientia in misterio, LWV77/xi; Regina coeli, LWV77/xii; Salve regina, LWV77/xiii

OTHER VOCAL

LWV
3 Dialogue de la Guerre avec la Paix, 1655, music lost
76/i Ingrate bergère, v, bc, vn (Paris, 1664)
76/ii Aunque prodigoas, v, bc, vn
76/iii Scoca pur tutti, v, bc, vn (Paris, 1695)
76/iv A la fin petit Desfarges, v
76/v D'un beau pêcheur la pêche malheureuse, v
76/vi Un tendre coeur, canon à 5 (Amsterdam, 1725)
76/vii Courage, Amour, la paix est faite (Paris, 1661)
76/viii Non vi è più bel piacer, music lost
76/ix Le printemps, aimable Silvie (P. Perrin), music lost
76/x Tous les jours cent bergères (Perrin), music lost
76/xi Viens, mon aimable bergère (Perrin), music lost
76/xii Qui les aura, mes secrètes amours (Perrin), v, bc (Paris, 1664)
76/xiii Où êtes-vous allez, mes belles, v, bc
76/xiv Nous meslons toute notre gloire, v
76/xv Pendant que ces flambeaux, v
76/xvi La langueur des beaux yeux (Paris, 1666), music lost
76/xvii On dit que vos yeux sont trompeurs (Président de Périgny) (Paris, 1666), music lost
76/xviii Que vous connaissez peu trop aimable Climène (P. Quinault) (Paris, 1666), music lost
76/xix Si je n'ay parlé de ma flamme (Paris, 1666), music lost
76/xx En ces lieux je ne vois que des promenades ((1) J.-B. Lully (i)) (Paris, 1668), music lost
76/xxi Ah qu'il est doux de se rendre (Quinault) (Paris, 1668), music lost
76/xxii J'ai fait serment, cruelle, de suivre une autre loi (Quinault) (Paris, 1668), music lost
76/xxiii Le printemps ramène la verdure (Lully) (Paris, 1668), music lost
76/xxiv Depuis que l'on soupire sous l'amoureux empire (Quinault) (Paris, 1668), music lost
76/xxv Sans mentir on est bien misérable (Paris, 1671), music lost
76/xxvi Venerabilis barba capucinorum, 3vv, ed. F. Robert (Paris, 1968)
77/xviii Il faut mourir, pécheur, canon à 5, 1687, *F-Pn*

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10 Première marche des mousquetaires, orch, 1658
31 Branles, orch, 1665
35 [18] Trios pour le coucher du roi, 2 vn, bc, ed. H. Schneider (Paris, 1987)
44 Marches et batteries de tambour, orch, 1670
48 Marche, orch, 1672
66 Marches pour le régiment de Savoie, orch, 1685
70 Pièces de symphonie, Noce de village, Airs pour Mme la dauphine, orch (Paris, 1685)
72 Airs pour le carrousel de Monseigneur, orch, 1686
75 Marches, incl. Marche des dragons du roi, Marche du Prince d'Orange, orch

(2) Louis Lully (*b* Paris, 4 Aug 1664; *d* Paris, 1 April 1734). Composer, the eldest son of (1) Jean-Baptiste Lully (i). He did not have the successful career that was anticipated for him, partly because of his own dissolute conduct. After being 'imprisoned by the authority of justice in the religious house of the Charité at Charenton', he was almost disinherited by his father. Subsequently, and against his family's wishes, in 1691 he married Marthe Bourgeois, by whom he had already had a child in 1690. His distressing behaviour and many debts prevented his taking up the posts he could have claimed: he never succeeded his father as director of the Opéra, or in any other position. Moreover, he was of questionable talent. Those of his operas which did prove successful and were revived several times (*Zéphire et Flore* and *Alcide*) were written in collaboration with other composers, the first with his brother Jean-Louis and a music master, Pierre Vignon, the second with Marin Marais. On the other hand, the work to which he put his own name alone, *Orphée*, was hissed at its first performances. However, the act set in the underworld still merits attention for the prominence it gives to accompanied recitative, one of the most original features of the late 17th-century French operatic repertory.

WORKS

Idylle, Anet, Aug 1687, *F-B*, *Pn* Collection Meyer; collab. (4) J.-L. Lully

Zéphire et Flore (opéra, prol., 3, M. Du Boullay), Paris, Opéra, 22 March 1688 (Paris, 1688), collab. (4) J.-L. Lully and P. Vignon; rev. Destouches, 1715, *Po*

Epithalame, for wedding of the Prince of Conti and Mlle de Bourbon, July 1688, music lost

Orphée (tragédie en musique, prol., 3, Du Boullay), Paris, Opéra, 21 Feb 1690 (Paris, 1690)

Eglogue (J. Palaprat), Anet, 1691, music lost

Alcide (tragédie en musique, prol., 5, J.G. de Campistron), Paris, Opéra, 31 March 1693, *Pn*, collab. M. Marais

(3) **Jean-Baptiste Lully (ii)** (*b* Paris, 6 Aug 1665; *d* Paris, 9 March 1743). Composer, second son of Jean-Baptiste Lully (i). He was destined for the church at an early age, and on 6 May 1678, when he was 12, the king gave him the benefice of the abbey of St Hilaire in the diocese of Carcassonne; he exchanged it for that of St Georges-sur-Loire, near Angers, in 1684. Like his brothers, he was active as a composer, but there was some dispute concerning his talents. According to a document of 1768, he 'knew hardly anything about music', a situation which suggests that he had recourse to the services of one or more collaborators. That did not prevent his putting his name to several works at court, and being appointed *surintendant de la musique du roi* on 7 February 1696. It was reported that he was granted this position, which he shared with Lalande, 'out of consideration for his father's talents'.

WORKS

Le triomphe de la Raison sur l'Amour (pastorale), Fountainebleau, 25 Oct 1696 (Paris, 1697)

Eglogue, pastorale, Fountainebleau, Oct 1697, music lost

Apollon et Daphné, divertissement, Fountainebleau, 5 Nov 1698, music lost

Concert de violons et hautbois donné au souper du roy, Versailles, 16 Jan 1707, *F-Pc*

Divertissement, Paris, Hôtel de Vendôme, 30 Aug 1721, music lost

(4) **Jean-Louis Lully** (*b* Paris, bap. 24 Sept 1667; *d* Paris, 23 Dec 1688). Composer, youngest son of Jean-Baptiste Lully (i). On 8 June 1687 he was appointed to two positions his father had held at court, becoming *surintendant* and *compositeur de la musique de la chambre du roi*. According to another royal warrant issued later that month, he was under consideration for succession to another of his father's posts, that of director of the Opéra. The decision was deferred because of his youth, and his premature death meant that it was never ratified. It is doubtful, though, that he was any better a composer than his brothers. Most of the works of which he claimed authorship, including an *Idylle* performed at Anet and *Zéphire et Flore*, the profits of which he shared with Louis Lully, were largely written by Vignon. The music written for a divertissement, dated Chantilly, August 1688, is lost.

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JÉRÔME DE LA GORCE

Lumbye. Danish family of musicians.

(1) Hans Christian Lumbye (*b* Copenhagen, 2 May 1810; *d* Copenhagen, 20 March 1874). Conductor and composer. He first studied music in Randers and Odense where at the age of 14 he served as a military trumpeter; from 1829 he served in the Horse Guards in Copenhagen while still continuing his musical education. In 1839 he was deeply impressed by an Austrian band which performed compositions by Lanner and Strauss in Copenhagen, and in 1840 he appeared at the head of his own orchestra performing his own works in 'Concerts à la Strauss'. He became associated with a number of theatres and other places of entertainment in Copenhagen in the next few years, and he achieved popularity, not only as a conductor (who often played his violin at the head of the orchestra) but also as a composer of brilliant dance melodies and other light music. He entered into a successful collaboration with the famous Danish ballet-master Auguste Bournonville, composing impressive dances for Bournonville's ballets at the Royal Theatre. His greatest fame began with the opening of the Tivoli Gardens in 1843, where Lumbye served as music director until 1872 and founded the musical traditions which are still alive in Tivoli today.

In addition to light music, including a large number of his own compositions, Lumbye conducted concerts of Danish and foreign symphonic works. From 1844 he also toured the Danish provinces between the Tivoli summer seasons and made several concert tours to such foreign cities as Paris, Vienna, Hamburg, Berlin, St Petersburg and Stockholm; he was applauded everywhere as a worthy rival to the famous Viennese dance composers.

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(*selective list*)

for complete list, see Skjerne

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(2) Carl (Christian) Lumbye (*b* Copenhagen, 9 July 1841; *d* Copenhagen, 10 Aug 1911). Violinist, conductor and composer, son of (1) Hans Christian Lumbye. He was taught the violin by Ferdinand Stockmarr and theory by Edvard Helsted. For many years he played in his father's orchestra and later conducted the orchestras of several places of entertainment in Copenhagen; for 20 years he directed the wind band in the Tivoli Gardens. He also taught singing in schools and composed many dances, marches and songs.

(3) Georg (August) Lumbye (*b* Copenhagen, 26 Aug 1843; *d* Copenhagen, 29 Oct 1922). Conductor and composer, son of (1) Hans Christian Lumbye. He studied at the Paris Conservatoire and became a conductor of light-music orchestras. After making concert tours in Denmark he conducted the Tivoli wind band from 1885, and in 1891–7 the Tivoli Concert Hall orchestra. In addition to light music he composed some string quartets and many songs, of which several attained considerable popularity, as well as operettas and incidental music.

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SIGURD BERG

Lumley [Levy, Levi], **Benjamin** (*b* ?Birmingham, 1810; *d* London, 17 March 1875). English impresario. His father was Lion or Sion Levi (later Louis Levy), a Canadian merchant resident in Birmingham. The boy attended King Edward's School, Birmingham, 1823–6, and left to work as clerk to an attorney in London, adopting the name Lumley about the same time. In 1832 he became a solicitor and three years later was hired to resolve the bankruptcy of P.F. Laporte, manager of the Italian opera at the King's Theatre (renamed Her Majesty's in 1837). From 1836 Lumley oversaw all the opera's finances and in 1842, after Laporte's death, reluctantly succeeded him. The new manager dealt coolly with the *vieille garde* of Grisi, Persiani, Rubini, Tamburini and Lablache, and with Michael Costa the conductor. In 1846–7 all but Lablache left him to set up their own (successful) company at Covent Garden, the 'Royal Italian Opera'. Jenny Lind's appearances at Her Majesty's Theatre, 1847–9, together with aristocratic support, briefly strengthened the manager's position, but for the seasons 1853–5 he had to close. Reopening in 1856, he struck a notable success with Piccolomini in the first London performances of *La traviata*. Thereafter receipts went down. In August 1858 the Earl of Dudley, by then Lumley's creditor and the theatre's lessee, took possession and the manager retired. He resumed his law practice and later wrote two books of fiction and two on his operatic experiences; the last are particularly valuable for their discussion of the opera house as legal property in England and of the weaknesses of the commercial finance system.

Although Lumley may be credited with introducing Lind, Johanna Wagner, Tietjens and other singers to London, as well as with the London premières of *Linda di Chamounix* and *Don Pasquale* (1843), *Ernani* (1845), *Nabucco* and *I Lombardi* (1846), and *Traviata*, he is also associated with some outstanding failures, including Costa's *Don Carlos* (1844), Verdi's *I masnadieri* (1847; commissioned by Lumley and conducted by the composer) and Thalberg's *Florinda* (1851). He seems to have suffered from a combination of bad luck (Verdi's withdrawal from a proposed *King Lear* in 1846), bad judgment (too much emphasis on the ballet; the choice of Balfe as a replacement for Costa) and hostility from certain sections of the press (notably Chorley in the *Athenaeum*).

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LEANNE LANGLEY

Lumsdaine, David (*b* Sydney, 31 Oct 1931). Australian composer. After early studies at the NSW Conservatorium and private composition study with Gordon Day, he took his first degree at Sydney University; subsequently he moved to England in 1952, studying composition with Lennox Berkeley at the RAM, and independently with Seiber. At the RAM he instituted the Manson Room as a centre for contemporary studies, and until 1970, when he was appointed lecturer at Durham University, he pursued a freelance career in London, composing, teaching, editing and playing a leading part in the Society for the Promotion of New Music. In Durham he established a major electro-acoustic composition studio, and became recognized as an outstanding teacher of composition. There he was awarded the DMus (1978), and in 1981 he joined his wife, Nicola LeFanu, at King's College, London, as senior lecturer. He retired in 1993 to pursue composition full time, in Britain and Australia.

Lumsdaine's music is a highly individual amalgam of diverse techniques. Early on the influence of Stockhausen's advanced serial procedures was apparent, as were techniques derived from medieval music and the classical music of northern India; note-permutation systems and

cyclically evolving rhythmic structures remained a fundamental part of his compositional vocabulary for over two decades. Such controls were applied to provide structural strength, not rigidity, and the major orchestral works *Episodes* (1968–9) and *Hagoromo* (1977) demonstrate the degree to which Lumsdaine's interpretation of these devices allows room for an almost improvisatory fantasy. Many of his earlier works have been withdrawn, but *Annotations of Auschwitz* (1964), a cantata upon a text by Peter Porter, is typical of a group of passionately lyrical vocal works written during that period, all with clear historical connections. This and other Porter collaborations notwithstanding, *Kelly Ground* (1966) for solo piano is the first major work with evidence of what was later to become a significant preoccupation with his native Australia: first its history, then increasingly, too, its natural soundscapes. *Salvation Creek with Eagle* (1974) for chamber orchestra, *Cambewarra* (1980) for piano and *Mandala V* (1988) for orchestra are all typical in their luminosity and slow-breathing spaciousness; perhaps *Aria for Edward John Eyre* (1972), an hour-long work for voices, electronics and instruments, is the most intensely personal work of inner exploration of those years, a dramatic treatment of Eyre's account of his transcontinental Australian journey of 1846.

Among other electro-acoustic compositions, *Big Meeting* (1978), a celebration of the Durham Miners' Gala, and *A Wild Ride to Heaven* (1980), described by the composer as 'a radiophonic adventure playground for the ear', all show personal insights into the capabilities of the medium, and are characteristic examples of Lumsdaine's habit of periodically re-examining a given compositional premise. The five *Mandala* works share this feature, united as they are by a concern with the idea of music as a multi-dimensional object upon which to meditate. They show a clear progression outwards (one might equally well say inwards) from one *Mandala* to the next, into a broader, deeper and more intensely personal soundworld. *Mandala III* (1978), for instance, contains woven into its final movement an entire work for solo piano, *Ruhe sanfte, sanfte Ruh'*, composed four years earlier; this in its turn reveals the final chorus in Bach's *St Matthew Passion* from which it takes its title. The quotations woven into the orchestral textures of *Mandala V* are of Australian birdsong. Indeed Lumsdaine's music is far from hermetic; earlier works such as *Episodes* for orchestra and *Caliban Impromptu* (1972) for piano trio with electronics make clear reference to compositions by Bach and Schubert respectively. More recent pieces show a readiness to embrace elements of folksong and jazz. *Shoalhaven* (1982), commissioned for a semi-professional orchestra in southern New South Wales, has clear connections with traditional jazz, and *A Dance and a Hymn for Alexander Maconochie* (1988) draws its explosive energy from brilliantly subsumed folk rhythms. The cantata *A Tree Telling of Orpheus* (1990) is frankly modal, showing, for all that, no relaxation in its technical demands upon the five players or the soprano soloist.

Throughout his working life, Lumsdaine, a gifted ornithologist, has been concerned with making high-quality recordings of birdsong. Much of this work resides in the Australian National Sound Archive (part of the British Insitute of Recorded Sound, London), and leading from it are the *Soundscapes 1–6* (1990–95), commissioned by the Australian Broadcasting Commission. Herein, Lumsdaine insists, it is the birds who are the composers; his own function has simply been to record sequences of song in defined areas of bushland, subjecting them in the studio to a necessary minimum amount of editing. The line of progression through *Big Meeting* and *A Wild Ride to Heaven* to the *Soundscapes* is evident.

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ANTHONY GILBERT

Lumsden, Sir **David (James)** (*b* Newcastle upon Tyne, 19 March 1928). English organist, choirmaster, harpsichordist and teacher. As organ scholar of Selwyn College, Cambridge, he studied with Ord and Dart, taking the MusB degree in 1951, the PhD in 1955 (with a dissertation on Elizabethan lute music) and the Oxford doctorate in 1959. He was appointed Nottingham University organist in 1954 and was organist and choirmaster at St Mary's, Nottingham and founder conductor of the Nottingham Bach Society. In 1956 he succeeded Robert Ashfield as *rector chori* at Southwell Minster and became director of music at the University College of North Staffordshire, Keele (later Keele University); he also taught at the RAM,

1960–62. In 1959 he became organist and Fellow of New College, Oxford, and university lecturer in music. He inherited from H.K. Andrews a choir of high reputation and added to its lustre, as was evidenced by the choir's unusually diverse repertory, its recordings and its impact on audiences during two tours of the USA (1973 and 1975). He established a particular affinity with the composer Kenneth Leighton, whose music the New College choir memorably recorded. He was also responsible for the versatile new organ built in 1969 for New College chapel by Grant, Degens and Bradbeer. In 1978 Lumsden became principal of the Royal Scottish Academy, moving in 1982 to London as principal of the RAM where in 1990 he established the first performance-based undergraduate course between the RAM and King's College, London, as well as the first joint faculty between the RAM and the RCM. He holds an honorary fellowship at Selwyn College and received and honorary DLitt from the University of Reading in 1990. He retired from the RAM in 1993.

Lumsden is a noted solo organist, particularly drawn to the music of Bach. He was for a time harpsichordist with the London Virtuosi, a chamber group whose other members were principals with the LSO. He is a specialist in Elizabethan music, has published *An Anthology of English Lute Music* (1954) and *Thomas Robinson's School of Musicke, 1603* (1971), and is general editor of *Music for the Lute* (1968). He has been president of the Royal College of Organists and of the Incorporated Association of Organists, and a vice-president and general editor for the Church Music Society. He was knighted in 1985.

STANLEY WEBB/PAUL HALE

Lun. *See* RICH, JOHN.

Luna (y Carné), Pablo (*b* Alhama de Aragón, Zaragoza, 21 May 1879; *d* Madrid, 28 Jan 1942). Spanish composer. He studied harmony and composition at the music school in Zaragoza, then worked as a conductor of various zarzuela companies before becoming conductor at the Teatro de la Zarzuela in Madrid in 1908. There he did much to further the music of Spanish composers such as Falla, Turina, Guridi and Millán. At the same time he was making a name with his own stage works, not least those that moved the zarzuela away from traditional settings, such as *Molinos de viento* (1910), set in the Netherlands. There followed *Los cadetes de la reina* (1913), *El niño judío* (1918) and *La pícara molinera* (1928), all of which displayed Luna's fluent and insinuating melodic invention and command of atmosphere to good effect. He composed more than 170 stage works, including operettas and revues.

WORKS
(*selective list*)

all stage works, in order of first performance; first performed in Madrid unless otherwise stated; most published in vocal score in Madrid shortly after production; for more detailed list see GroveO

La escalera de los duendes, Bilbao, 1904; La rabalera, Zaragoza, 1904; El oso blanco, Zaragoza, *c*1904; Musetta, 13 July 1908; Fuente escondida, 1908; ¡A.C.T! ... ¡Que se va el tío!, 27 Feb 1909, collab. T. Barrera; Pura, la cantaora, 1909; Las once mil virgénes, 1909; Vida de principe, 1909, collab. L. Foglietti; El club de las solteras, 1909, collab. Foglietti; La reina de los mercados, 1909; Molinos de viento, Seville, 1910; Huelga de criadas, 1910; El dirigible, 1911; Sangre y arena, 1911, collab. P. Marquina; Las hijas de Lemnos, 1911; La canción húngara, Seville, 1911

El paraguas del abuelo, 1911, collab. Barrera; Canto de primavera, Zaragoza, 1912; Los cuatro gatos, 1913; Los cadetes de la reina, 1913; La cucaña del Sotanillo, 1913; La alegría del amor, 1913; La gloria del vencido, Bilbao, 1913, collab. M. Amenázabal; La corte de Risalia, 1914; El rey del mundo, 1914; El potro salvaje, 1914, collab. Valverde *hijo*; Salambó, o Los ojos de mi morena, 1914; La boda de Cayetana, o Una tarde en Amaniel, 1915; El patio de los naranjos, 1916; El asombro de Damasco, 1916; El sapo enamorada, 1916; La casa de enfrente, 1917

Los postineros, 1917, collab. Foglietti; El niño judío, 1918; El aduar, 1918; Trini, la Clavellina, 1918; Los calabreses, 1918; Muñecos de trapo, 1919; La menanógrafa, 1919; Pancho Virondo, 1919; ¡Llévame al Metro, mamá!, 1919; El suspiro del moro, 1919; Una aventura en París, 1920; Las Venus de las pieles, 1920

Su alteza se casa, 1921; Los papiros, 1921; Ojo por ojo, 1921; El sinvergüenza en palacio, 1921, collab. A. Vives; Los dragones de París, 1922; Los apuros de Pura, 1922; La tierra de Carmen, 1923, collab. Valverde *hijo*; Benamor, 1923; La moza de campanillas, 1923; Su Majestad, 1923; Rosa de fuego, 1924; La joven Turquía, Barcelona, Sept 1924; Calixta la prestamista, o El niño de Buenavista, 1924; El anillo del sultán, 1925; La paz del molino, 1925; Sangre de reyes, 1926, collab. F. Balaguer

Los ojos con que me miras, 1925; El torpiezo de la Nati, o Bajo una mala capa, 1925; Las espigas, 1925, collab. E. Brú; Las musas del Trianón, 1926; La pastorela, 1926, collab. F. Moreno Torroba; Las mujeres son así, o Amor con amor se gana, 1926; El fumadero, 1927, collab. Moreno Torroba; La manola del portillo, 1928; La chula de Pontevedra, 1928, collab. E. Brú; La pícara molinera, Saragossa, 1928; ¡Ris Ras!, 1928, collab. M. Penella; La ventera de Alcalá, 1928/9, collab. R. Calleja; El antojo, 1929; El caballero del guante rojo, 1929; La mujer de su marido, 1929

La ventera de Alcalá, 1929; Flor de Zelanda, 1930; La moza vieja, 1931, rev. as El pregón del riojana; ¡Como están las mujeres!, 1932; Los moscones, 1932; Las peponas, 1934; Al cantar el gallo, 1935; Quién te puso petenera, o Una copla hecha mujer, 1939; Currito de la Cruz, o El chavalillo, 1939; La gata encantada, o Flor del cerezo, 1939; Los calatravas, 1941; El Pilar de la victoria, Saragossa, 1944, completed J. Gómez

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ANDREW LAMB

Lunati, Carlo Ambrogio. *See* LONATI, CARLO AMBROGIO.

Lund. Town in Sweden. It is 16 km north-east of MALMÖ.

Lund, Carsten (*b* Copenhagen, 12 May 1940). Danish organ builder. He was an apprentice of Troels Krohn in Hillerød from 1957 to 1961, and worked for Poul-Gerhard Andersen in Copenhagen from 1962 to 1966; he founded his own workshop in Copenhagen in 1966. He is the organ builder who has followed and developed the ideas of the Danish Organ Reform Movement with the greatest consistency and his designs are rooted in classical European organ-building traditions. In Denmark, he has pioneered the use of flexible winding, suspended action, soldered pipe caps, hammered pipe metal and classical keyboard design, and has developed his key action to a high degree of perfection. Examples of his work are in Copenhagen at St Stefans church (1983), Frederiksberg Castle Church (1994), Garnisons Church (1995) and Sions Church (1996), and in Vålerengen Church, Oslo (1987).

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OLE OLESEN

Lund, Gudrun (*b* Copenhagen, 22 April 1930). Danish composer. She was educated in Copenhagen at the university, studying music, German and English, and at the Kongelige Danske Musikkonservatorium. She began to compose when she was 46; she then took lessons in composition and orchestration with Svend S. Schultz and Mogens Winkel Holm. In 1983–4 she studied in the USA at the Hartt College of Music. Between 1966 and 1995 she taught at KDAS, a college of education in Copenhagen, while composing prolifically. Her wide-ranging music embraces several styles and compositional techniques, and has become increasingly modernistic. Her stylistic diversity is characterized by a certain unpretentiousness which can turn into humorous abandon.

WORKS
(*selective list*)

Stage: Prinsessen på aerten [The Princess on the Pea] (musical fairytale, 2, Lund, after H.C. Andersen), op.41, 1980, Göteborg, Musikhögskolan, Feb 1992; Simple Johnny (mini-op, Lund, after Andersen), op.128, 8vv, 7 insts, 1991; Den Stundes Løse (mini-op, Lund, after Holberg), op.141, 10vv, children's chorus, chbr ens, 1994

Orch: Conc., op.26, a trbn, chbr orch, 1978; Consequences, op.32, 1979; Negotiations, op.76, wind band, 1983; Walking Along, op.86, cl, orch, 1984; Celebration, op.100, 1986; Militaermarch, op.125, military band, 1990

Chbr, inst: Str Qt no.1, op.8, 1976; Trio, op.10, fl, vn, va, 1976; Str Qt no.2, op.20, 1978; Serenata seriosa, op.42, str trio, 1980; 7 facetter [7 Facets], op.43, org, 1980; 5 Boys I Know, op.53, b trbn, 1981; Abstract, op.66, accdn, 1982; Str Qt no.4, op.70, 1983; Con anima, op.73, fl, vn, va, vc, 1983; Str Qt no.5, op.77, 1984; Diversions, op.88, fl, ob, cl, bn, hn, 2 vn, va, vc, db, 1985; 5 Pieces for Grand Piano, op.109, 1988; 5 Girls I Know, op.114, tpt, trbn, 1988; Spanish Lady, op.123, pf, 1990; Str Qt no.6, op.134, 1992; Suite, op.135, str, 1992; A Suite for Brass, op.144, 2 tpt, hn, trbn, tuba, 1996; Trio Sonata, op.145, 2 vn, hn, 1996

Vocal: 4 Songs (J.A. Schade), op.12, SATB, 1977; Skisma (T. Ditlevsen), op.14, S, orch, 1977; 3 sange om livet og døden [3 Songs about Life and Death] (G. Risbjerg Thomsen), op.36, S, trbn, org, 1979; A Woman's Nature?, op.98, S, wind qnt, hpd, 1986; Summer, op.104, S/T, pf, tape, 1987; Jungle Music, op.117, S, vn, perc, tape, 1988; Snake (D.H. Lawrence), op.120, T, mixed chorus, pf, 1989; Dejlige Danmark [Beautiful Denmark] (Lund), op.133, mixed chorus, 1992; 10 tankevaekkende udsagn [10 Suggestive Utterances], op.139, 1v, fl, vc, accdn, 1993

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I. Bruland: 'Fire danske kvindelige komponister fra det 20. århundrede' [Four Danish Women Composers from the 20th Century], *Årbog for kvindeforskning*, v (1986), 33–59

INGE BRULAND

Lundquist, Torbjörn Iwan (*b* Stockholm, 30 Sept 1920). Swedish composer, conductor and pianist. He studied composition and instrumentation with Dag Wirén, the piano and harmony with Ragnar Althén, the piano with Yngve Flyckt, counterpoint with Hans Leygraf and conducting with Hugo Hammarström (choral conducting) and Othmar Suitner. In the 1950s he taught composition and the piano at the Stockholm Citizens' School and was conductor at the Drottningholm Palace theatre. He was a board member of FST, the Society of Swedish Composers (1953–71), acting as its deputy chairman. He began writing film and other light entertainment music, but after his *Kammarsymfoni* of 1956 he concentrated on a more serious art music. Of his output nine symphonies are the dominant component, and they reflect his strong commitment to ecology (no.4 'Sinfonia ecologica', no.6 'Sarek') and to humanism (no.2, no.7 'Humanity' – in memory of Dag Hammarskjöld – and no.9 'Survival'). He has also been influenced by the ethnic music of various cultures. He has said that in his music he seeks 'the core of life, not to flee reality but to re-establish it'. His music is chiefly traditional in form, but he does not shirk avant-garde elements and jazz-influenced excursions.

WORKS
(*selective list*)

Stage: Herdespel [Pastoral] (O. von Dalin), 1953; Sekund av evighet [Second of Eternity] (op, K. Boldemann), 1973

Syms.: no.1 'Kammarsymfoni', op.11, 1950–6, rev. 1971; no.2, 1956–70; no.3 'Sinfonia dolorosa', 1971–5; no.4 'Sinfonia ecologica', 1974–85; no.5, 1980; no.6 'Sarek', 1985; no.7 'Humanity', S, Bar, SATB, orch, 1986–8; no.8 'Kromata', 1989–92; no.9 'Survival', 1996

Other orch: Divertimento, op.1, fl, ob, cl, bn, str, 1951; Canzona, op.12, fl, ob, tpt, str 1957; Conc. da camera, accdn, orch, 1965; Fervor, violino grande, orch, 1967; Hangarmusik, 1967; Intarzia, accdn, str, 1967, rev. 1981; Confrontation, 1968; Evoluzione, str, 1968; Sogno, ob, str, 1968, rev. 1970; Mar Conc., 1972–9; Conc. grosso, vn, vc, str, 1974; Arktis [The Arctic], 1977, arr. sym. band, 1984; Galax, 1971–7; Schatten, 1977; Tuba Conc., 1977; Vc Conc. 'Fantasia pragense', vn, orch, 1978; Landskap, tuba, pf, str, 1978, rev. 1994; Sea-room, hn, pf, str, 1978, rev. 1989; Vc Conc., 1977; Vindkraft, wind, 1978, rev. 1994; Serenad, str, 1979; Pic Tpt Conc. 'Trumpet Music', 1980; Integration, 5 perc, str qt/orch, 1980–82; Accdn Concertino 'Samspil', 1981

Chbr: Sonatin, vn, pf, 1955; Str Qt no.1 'Mälarkvartett', 1956–72; Partita piccola, pf/accdn, 1964–5; Bewegungen, accdn, str qt, 1966; Combinazioni, vn, perc, 1966; Duell, accdn, perc, 1966; Teamwork, wind qnt, 1967; 4 rondeaux, wind qnt, pf, 1969; Tempera, brass ens, 1969; Str Qt no.2 'Quartetto d'aprile', 1969–70; Kopparstick [Etching], brass ens, 1975; Trio fiorente, vn, vc, pf, 1975; Ballad, str, 1976; Sisu, 6 perc, 1976; Scandinavian Music, brass qnt, 1978; Concitato, a sax, 1980; Assoziationen, accdn, 1989; Metamorfoser, pf, 1997

Vocal: Elegier från bergen (cant., B. Setterlind), op.15, T, male chorus, orch, 1958; Via tomheten (Setterlind), op.17, S, Bar, SATB, orch, 1960; Triptyk (Ö. Sjöstrand), SATB, 1963; Anrop (R. Piuva), S, orch, 1964; 5 Rilke-sånger, 1v, pf, 1983; Siebenmal Rilke, 1v, pf/orch, 1983–4, rev. 1989; [7] New Bearings (D. Hammarskjöld), Bar, pf, 1989; [7] Pour l'éternité, Bar, pf, 1989; [7] Irish Love Songs (J. Joyce), Bar, pf, 1992; [9] Chbr Music (Joyce), Bar, vc, pf, 1996

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J.-L. Caron: 'Portrait d'un compositeur suédois contemporain vivant: Torbjörn Iwan Lundquist: l'humanisme viril', *Les bulletins de l'Association Française Carl Nielsen* (1993), no.10, pp.62–195

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ROLF HAGLUND

Lundsdörffer, Albrecht Martin. German 17th-century composer. He contributed to collections edited by JOHANN CHRISTOPH ARNSCHWANGER.

Lüneburg. City in Lower Saxony, northern Germany, south of Hamburg. A member of the Hanseatic League from 1371, it was a prosperous town from the Middle Ages, with an economy based largely on the mining of its rich salt deposits. Politically Lüneburg belonged to the Duchy of Brunswick-Lüneburg, whose royal residence was in Celle. The earliest record of musical activity dates from about 955 with the founding of the Benedictine monastery of St Michael. Choristers were trained in its associated school, but few documents about the music there survive.

Missals from the 11th and 12th centuries are known to have existed, but are lost; a few sources survive from the 14th and 15th centuries. Christian lay fellowships, notably the Kalandbruderschaft, took part in liturgical music. A second centre of church music developed after the founding of the Johannisschule (1406), and in 1430 a *schola externa* was opened at the monastery of St Michael for students from the town, where singers were trained for church services.

Polyphonic sacred music was introduced to Lüneburg rather late, about 1516, but subsequent inventories of both the Johannisschule and Michaelisschule include many masses and motets by leading 16th-century composers, such as Lassus, Clemens non Papa, Handl, Crecquillon, Kerle, Lechner, Rore, Ruffo and Wert. After the Reformation a document laying down the essentials of musical instruction as well as of the liturgy was published as the *Psalmodia* (1553) by the assistant headmaster at the Johannisschule, Lucas Lossius, and at this time school choirs became important to the city's musical life. These choirs (*Chori symphoniaci*) sang in the church, in the streets before the houses of Lüneburg residents and at various private ceremonies and festivities. Cantilena singing in the streets at Christmas was a distinctive musical activity of the Lüneburg schools (see Walter, 1967). Choruses of poor children were also permitted to sing in the streets, but monophonic songs only, on Tuesdays, for the purpose of collecting alms. The schools also performed plays with music directed by the Kantor. Kantors at St Johannis included Lampadius (1535–7), Bertram (1559–62), Christoph Praetorius (1563–81), Euricius Dedekind (1582–94), Cossius (1627–50), Michael Jacobi (1651–63) and Funcke (1664–94); at the Michaeliskirche Anton Burmeister was Kantor from 1604 to 1634.

From the 17th century the town council employed between four and seven salaried instrumentalists (*Ratsmusikanten*); they participated in church music, school plays and civic ceremonies. About ten additional musicians were available for dances, weddings, guild festivities and the annual 'Kopefest' (pre-Lenten celebration). The most important 17th-century organists were Christian Flor (Lambertikirche and St Johannis), Johann Jakob Löwe (Nikolaikirche) and Georg Böhm (St Johannis). Löwe and Böhm were active when J.S. Bach was a student at the Michaelisschule (1700–?1702), a poorly documented period of his life (see Fock), though scholars have speculated on how Bach may have been influenced by music there (see Blume). The keyboard tablatures in the Ratsbibliothek (*D-Lr*), especially the organ tablatures with music by Jacob Praetorius (ii), Scheidemann, Weckmann and others, are evidence for Lüneburg's musical traditions between 1610 and 1670, and are an important source of north German Baroque keyboard music. The inventories of the lost library of the monastery of St Michael provide information about the flourishing practice of vocal music between 1630 and 1690; as in other north German towns there were oratorio concerts in addition to liturgical music. In the 18th century many Passions and cantatas were performed including Passions of Handel (1723), Telemann (1766) and C.P.E. Bach (1774). Kantor Eberwein performed the Passions of C.H. Graun, Rolle and Homilius. To a lesser extent new organ music was performed by the organist of St Johannis, L.E. Hartmann. An important successor of the latter was J.C.



Interior of the Michaeliskirche, Lüneburg: painting by Joachim Burmeister, 1700 (Museum für das Fürstentum Lüneburg)

Schmügel, a pupil of Telemann and teacher of J.A.P. Schultz.

Opera and Singspiel became popular in the 18th century. In 1718 *Glückliche Liebe*, a pastoral play with arias and dances after Keiser, was performed. Later, visiting theatrical troupes put on plays, replacing the previous school dramas. The Seyler company appeared in 1769; their performances always concluded with a ballet. The Stöffler troupe often performed Singspiele and operettas directed by F.A. von Weber, composer of the operetta *Lindor und Ismene*. In 1786 the Vereinigte Gesellschaft Deutscher Schauspieler gave a performance of Hiller's comic opera *Die Jagd*. Heinrich Marschner visited the city in 1843, followed in 1850 by Lortzing with his operas *Zar und Zimmermann* and *Die beiden Schützen*.

There was little amateur or private music-making before the 19th century; however, a Musikverein founded in 1823 gave performances of Handel's *Samson* in St Johannis. This was succeeded mostly by subscription concerts with mixed programmes. In 1859 a Schiller festival took place, and Romberg's *Glocke* was performed. At the beginning of the 20th century a Verein für Geistliche Musik began to organize concerts, and between 1902 and 1910 performed choral works by Beethoven, Brahms, Schumann and Berlioz. It also gave the première of Busoni's *Sonnabend auf dem Dorfe* (1929).

Lüneburg commemorated the bicentenary of Bach's death (1950) with a large festival. At the same time the Gesellschaft für Musikforschung held the first international musicological congress after World War II. In 1956 the 33rd German Bach Festival again brought many internationally known musicians and scholars to Lüneburg. The city's postwar musical life has been provided chiefly by the church choirs, the Stadttheater, which

presents operas, operettas and musicals, and by subscription concerts with visiting orchestras and soloists. Chamber music concerts are held in the Lüne monastery, and are devoted to early music.

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GEORG KARSTÄDT/R

Lunelli, Renato (*b* Trent, 14 May 1895; *d* Trent, 14 Jan 1967). Italian musicologist, organist and composer. He attended the local technical school and the Munich Handelhochschule (1913–14) but was forced by the outbreak of World War I to return to Trent, where he studied the organ with Attilo Bormioli at the Liceo Musicale. Almost all his musical activity centred on Trent where he was organist at S Maria Maggiore, music critic for *Il nuovo Trentino* and *L'adige*, and where in 1953 he was asked to organize the new music section of the Biblioteca Comunale.

Lunelli's main interest was organs; he pioneered this subject in Italy and became an uncontested authority. His first publication in the field (1925) dealt with the restoration of the organ in S Maria Maggiore; his subsequent research spread from Trent to the whole of Italy and resulted in articles on the origin of the organ in Italy and foreign organs in Italy, as well as the monograph *L'arte organaria del Rinascimento in Roma* (Florence, 1958). With Tagliavini he founded *L'organo: rivista di cultura organaria e organistica* and edited it from 1960 until his death. He also composed much vocal music, including five male-voice masses and three cantatas.

WORKS
(selective list)

5 masses (male vv, org): op.7, 1932; op.13, 1933; op.14, 1935; op.15, 1935; op.19, 1936

Cants.: 11 beato Stefano Bellisini, op.26, solo vv, male chorus, org (1940); Giubila il salmo, op.27 (1944); Il campanile del borgo, op.33, 1v, male chorus, org (1949)

Other liturgical works, Trent folksong arrs.

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L.F. Tagliavini: 'In memoria di Renato Lunelli', *L'organo*, v (1964–7), 131–4

CAROLYN GIANTURCO/TERESA M. GIALDRONI

Lunga (It.: 'long'). A word often placed above a note or, particularly, a fermata to indicate a longer wait than might be expected. The words 'lunga pausa' or 'pausa lunga' also appear to indicate that a pause is to be made at the performer's discretion, not according to rests showing the precise length.

DAVID FALLOWS

Lungul, Semyon Vasil'yevich (*b* Khlinaya, Sloboziya region, 16 Feb 1927). Moldovan composer. He graduated from the Kishinev (Chişinău) Conservatory in 1958 as a composition student of Gurov and Lobel'; the year before he had begun teaching at the Coca School in Kishinev. Since 1974 he has held various official positions in the Moldovan Composers' Union, the USSR Composers' Union and the Moldovan broadcasting authority. His music is broadly lyrical and dramatic, though he is not averse to elements of the grotesque, and combines distinctive traits of Moldovan folk music with a contemporary style and non-traditional schemes. Important works include the oratorio *Dmitrie Cantemir* and the songbooks *Cântările Nistrului* ('Songs of the Dniester').

WORKS
(selective list)

Choral poems: Toamna în Moldova [Autumn in Moldova] (A. Busuioc), 1962; A fost război [There was a War] (G. Vieru), 1968; Memoria veacurilor [The Memory of Centuries] (Busuioc), 1973; Ciclu de poeme corale [Cycle of Choral Poems] (V. Filip and others), 1980–83

Other vocal: Meleaguri natale [Native Expanses] (cant., L. Deleanu), 1958; Cântările Nistrului [Songs about the Dniester] (vocal cycle, Vieru and others), bk 1, 1970; Patria mea [My Native Land] (cant., Vieru), 1972; Dmitrie Cantemir (orat, G. Dimitriu), T, Bar, spkrs, chorus, orch, 1973; Cântările Nistrului [Songs about the Dniester], bk 2, 1984

Chbr and solo inst: Capriccio, pf, 1966; Măşti [Masks], pf, 1972; Suită, fl, 1978; Concertino, vn ens, 1979; Desenele lui Bidstrup [Drawings by Bidstrup], vn, pf, 1980; Ciclu de piese pentru copii [Cycle of Children's Pieces], vn, pf, 1985–7; Sonata, taragot, 1990; Chbr Suite, 4 vn, 1992

Inst miniatures, songs, romances, folksong arrs.

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TAT'YANA BEREZOVIKOVA

Lünicke. *See* LINIKE family.

Lunn, (Louise) Kirkby (*b* Manchester, 8 Nov 1873; *d* London, 17 Feb 1930). English mezzo-soprano. She studied in Manchester and then at the RCM with Visetti. While still a student she sang Margaretha in the English première of Schumann's *Genoveva* (1893) and the Marquise de Montcontour in Delibes's *Le roi l'a dit*. She sang Nora in Stanford's *Shamus O'Brien* at the Opéra-Comique in 1896, then joined the Carl Rosa company, where her roles included Julia in Sullivan's *Martyr of Antioch* and Ella in the première of MacCunn's *Diarmid*, both at Covent Garden (1897). In 1901 she reappeared there as the Sandman in *Hänsel und Gretel* and Siébel in *Faust*; she continued to sing at Covent Garden until 1914, appearing in several London first performances, notably as Pallas in Saint-Saëns's *Hélène* and in the title role in *Hérodiade* (both 1904), Hate in Gluck's *Armide* (1906) and Delilah (1909), as well as Orpheus, Ortrud, Brangäne, Fricka, Carmen, Olga (*Yevgeny Onegin*) and Amneris. She appeared at the Metropolitan (1902–3 and 1906–8). She sang Kundry in English in Boston (1904), and later with the British National Opera Company at Covent Garden (1922). She possessed a large, rich voice, which ranged from *g* to *b♭″*; recordings confirm its size and its steady, somewhat severe quality. Her stage performances were sometimes considered rather cool; Saint-Saëns said he thought her Delilah was a clever embodiment 'même avec son peu de chaleur'.

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HAROLD ROSENTHAL/R

Lunssens, Martin (*b* Molenbeek St Jean, Brussels, 16 April 1871; *d* Etterbeek, Brussels, 1 Feb 1944). Belgian conductor and composer. He studied at the Brussels Conservatory and won the Belgian Prix de Rome (1895) with his cantata *Callirhoé*; he later taught at the conservatory for many years. Afterwards he was successively director of the Kortrijk Academy of Music (1905–16), the Charleroi Academy of Music (1916–21), the Leuven Conservatory (1921–4) and the Ghent Conservatory (from 1924). He conducted Wagner at the Royal Flemish Opera, Antwerp, and composed in a ponderous style close to that of Bruckner and Mahler; his works include three symphonies, five concertos and four symphonic poems.

ERIC BLOM/CORNEEL MERTENS

Luo Dayou [Lo Ta-yu] (*b* Miaoshu province, Taiwan, 20 July 1954). Chinese popular songwriter and singer born in Taiwan. Luo began his creative career as a composer of film music in 1974 while studying in medical school. In 1980, he received his licence to practice as a doctor. However, when he released his first solo album the following year to much critical acclaim, he gave up the medical profession. Luo moved his base of operation from Taibei to Hong Kong in 1987. Two years later, he established his own production company, Music Factory, in Hong Kong, to develop the East Asian market (Hong Kong, mainland China, Taiwan). Widely respected as an all-round musician, Luo has received numerous awards for his film music (in background and feature song categories) in Hong Kong and Taiwan from 1987 onward.

Luo is versatile: he composes and arranges in all popular styles, from folk-like melodies and mellow soft-rock tunes to rock 'n' roll. He also produces his own recordings, most of which have topped popular charts in Hong Kong and Taiwan. His songs feature lyrics in Mandarin, Cantonese and the Taiwanese dialect of Hokkien. Luo also experimented with the crossover trend in the early 1990s, organizing pops concerts with symphony orchestras; he made his debut as a stage composer in 1997.

His fans found resonance in his voice of dissent. Among Luo's most popular songs were the *Lianqu* ('Lovesong') trilogy (1979—94), *Airen tongzhi* ('Comrade Lover', 1989), and *Huanghou dadao dong* ('Queen's Road East', 1991).

See also TAIWAN, §V.

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Shoudu/Capital, Culture Records MFCR 9202–2 (1992)
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Baodao xiansuntian/Salty, Sour, Sweet from Formosa, Era EMI EDL–6001 (1996)

JOANNA C. LEE

Luo Jiuxiang (*b* Dapu, Guangdong province, 1902; *d* 1978). Chinese *zheng* player. He is considered the foremost representative of the Hakka (Keija) regional school of *zheng* performance. He was active as a performer throughout much of his life, working as an accompanist to the regional opera *hanju*, and gaining conservatory teaching posts both in the northern city of Tianjin and in his home province, Guangdong. Luo also recorded widely from the mid-1950s. Unlike some of his peers in other schools of performance, Luo did not attempt to create new pieces for his instrument and his music remains largely in traditional style.

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Special Collection of Contemporary Chinese Musicians, Wind Records CB-07 (1996)

JONATHAN P.J. STOCK

Luo Yusheng [Xiao Caiwu] (*b* nr Shanghai, 1914). Chinese narrative-singer. Most influential of the female performers of *jingyun dagu* (Beijing drumsong) following LIU BAOQUAN, she created her own 'Luo style'. She began by singing Beijing opera arias, only commencing serious study of drumsong in 1934. When she moved north with her teacher (later also accompanist), she reworked the repertory of Liu Baoquan, adding other pieces and winning acceptance in Tianjin (1936) and Beijing (1939). Alone among her contemporaries, Luo deliberately went beyond the confines of a single school, adopting elements from Bai (Yunpeng) and Young Bai (Fengming) styles. Her most successful pieces date from this period: *Jian'ge wenling* ('Eavesbells at Sword Hall'), a slow reflective lament of the emperor for his lost love, created by Luo, became her signature piece. In 1951 Luo joined the new Tianjin Narrative arts troupe, where she both taught and performed through the years, creating many new pieces. She sang well into her seventies, making many recordings.

Her range is close to that of Liu Baoquan, and her voice has been called golden. In China she is appraised as singing the melody as well as the tale, the lyric tones floating out, graceful and winding, but so full of inner steel that the result stirs the gut and shakes the spirit.

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KATE STEVENS

Luo Zhongrong (*b* Santai, Sichuan, 12 Dec 1924). Chinese composer. As a composition student of Tan Xiaolin and Ding Shande at the Shanghai Conservatory of Music in the 1940s, he developed a special interest in the music and writings of Hindemith, whose book on harmony he translated into Chinese. He went to Beijing in 1951 where he worked with the Central Philharmonic Society as a resident composer until his retirement. His formal reputation in China is based on the popular mass song *The Land is Beautiful Beyond the Mountain* (1947) and on various conventional orchestral works of the 1950s and 60s. Luo was harassed and imprisoned during the Cultural Revolution.

When he took up composition again in 1979, his affinities with Western music shifted from Hindemith to Schoenberg. He wrote several song cycles and chamber works applying serial techniques. Luo has frequently stressed the coincidental but striking relationship between Western rhythmic or timbral serialism and the structural principles of *shifan luogu*, a genre of Chinese ritual percussion music. His String Quartet no.2 (1985) is very percussive in character and makes use of various *luogu* series. His musical style fluctuates between mild, Debussian Romanticism and serialism with a distinct pentatonic flavour, but he encourages bolder innovations in the younger generation. A private composition tutor at the Central Conservatory, he is held to be the spiritual father of modern Chinese music by many young composers in Beijing and Shanghai.

WORKS
(*selective list*)

Vocal: Song to Autumn, 3 songs, S, pf, 1962; Picking Lotus Flowers by the River, S, pf, 1979

Inst: Sym. no.1, 1959; Sichuan Suite, orch, 1963; Sym. no.2, 1964; Wind Qnt, 1980; Str Qt no.1, 1984; Str Qt no.2, 1985; 3 Pieces, pf, 1986; 3 Movts, str, 1987; Sonata, hn, pf, 1987; The Faint Fragrance, zheng, orch, 1989; Xiaokaimen, guan, orch, 1992; Tune of the Qin, guqin, ens, 1993

FRANK KOUWENHOVEN

Lupacchino [Luppachino, Luppagnino, Carnefresca], **Bernardino** (*b* Vasto; *fl* 1543–55). Italian composer. He served as a priest at S Maria Maggiore in Vasto in 1543, but may have moved further north by 1547, when his *Primo libro di madrigali a cinque* was published with a dedication to 'Carlo Antonio da Bologna Fantucci' and a laudatory sonnet by 'Giovan Batista da Forsembruno'. He was named *maestro di cappella* of S Giovanni in Laterano, Rome, in 1552 in succession to Paolo Animuccia, but was replaced in 1555 by Palestrina, having given offence by his ostentatious manner of living. His life thereafter is unknown. His works include 85 madrigals for three, four and five voices; he also wrote 13 duos without words, which were published together with 15 by G.M. Tasso and 11 that cannot be attributed firmly to either composer, as *Il primo libro a due voci* (Venice, 1559[24]; the first edition, now lost, must have dated from the 1540s, as Doni mentioned it in 1550). The popularity of the duos is attested by the great number of surviving reprints, the last from 1701.

The sonnet by Giovan Batista da Forsembruno at the end of Lupacchino's 1547 publication praises him for matching music to words. He did, indeed, make extensive use of word-painting, and he showed some whimsy in his choices of texts as well. *La cara pastorella* (1543), for example, is a dialogue in which a peasant girl promises that if her companion will show her the way, she will let him hear the song of the cu-cu-cuckoo (with suitable musical play on 'cu cu'). A few of the texts name specific women: Lucrezia, Laura, Julia, Bartholuccia (twice).

Although Lupacchino handled imitation well, he seems to have preferred a homophonic and declamatory texture. He was a skilled and imaginative harmonist, notwithstanding several instances of rough part-writing, and he used register effectively, not only for contrast but to produce clear and well-spaced sonorities. Repetitions of musical phrases (with new text) provide an organizing element in the music. Ludovico Balbi provided the cantus of Lupacchino's *Il dolce sonno* with four new lower voices in *Musicale essercitio* (RISM 1589[12]).

Lupacchino's untexted duos often include runs and modestly complicated figures in short note-values; some have long melodies with no pauses for breathing. Most phrases open imitatively then dissolve into free passages, often with runs in 3rds or 6ths, before proceeding to a clearcut cadence. Passages are sometimes repeated, especially the final phrase.

WORKS

Madrigali, 4vv (Venice, 1543)
Secondo libro di madrigali, 4vv (Venice, 1546)
Primo libro di madrigali, 5vv (Venice, 1547)
[with Gioan Maria Tasso] Il primo libro a due voci (Venice, ?2/1559[24])
Madrigals, 3–4vv, 1551[10], 1555[27], 1560[10] (attrib. P. Animuccia in 1558[13], 1559[17])

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J. Haar: 'The *Libraria* of Antonfrancesco Doni', *MD*, xxiv (1970), 101–23, esp. 112
D. Kämper: *Studien zur instrumentalen Ensemblemusik des 16. Jahrhunderts in Italien*, AnMc, no.10 (1970)

THOMAS W. BRIDGES

Lupato, Pietro [Luppato] (*fl* 1524–7). Singer. In 1524 he was promoted at S Marco, Venice, from the *capella minor* to the *capella maior* and in October 1525 he became acting *maestro di cappella* during the illness of Petrus de Fossis. On the latter's death (by July 1526) he became interim *maestro*, serving until the appointment of Willaert on 12 December 1527. Although he was reinstated in the *capella maior*, there is no further record of Lupato after this date. It now seems unlikely that he should be identified with the composer LUPUS. (See G. Ongaro: 'Willaert, Gritti e Luppato: miti e realtà', *Studi musicali*, xvii, 1988, pp.55–70.)

BONNIE J. BLACKBURN

Lupi, Johannes [Leleu, Jehan; Leleu, Jennot] (*b* c1506; *d* Cambrai, 20 Dec 1539). Franco-Flemish composer. From 1514 to 1521 he was a choirboy at Notre Dame Cathedral in Cambrai. After attending school in Cambrai he received a fellowship from the cathedral chapter to study at the University of Leuven, where he enrolled in the faculty of philosophy on 28 August 1522. On 18 June 1526 he returned to the cathedral as a *parvus vicarius*. On 21 March 1527 he succeeded Johannes Remigii (Jean Rémy, *dit* Descaudin) as master of the choirboys. He was promoted to *magnus vicarius* on 8 April 1530 and shortly thereafter named sub-deacon. Lupi was repeatedly dismissed from his post, mainly because of his inability to keep discipline among the choirboys; he also had difficulty in balancing the budget. But he was held in such high esteem as a musician that he was always reinstated, upon his promise of emendation. He suffered from a chronic illness that caused him to leave his position from 1535 to 1537 and that was responsible for his early death. He never became a priest; it took the chapter's special dispensation to fulfil his wish to be buried in the cathedral. Josquin Baston's *déploration*, *Eheu dolor* (*F-Pn* 1591), mourns the death of Lupi, 'not a wolf but an innocent lamb'.

In 1542 Attaingnant & Jullet published a book of motets entirely devoted to Lupi, containing 15 four- to eight-part motets. The collection is a retrospective one, containing early and late works, and was edited with exemplary care, particularly with regard to text underlay. The opening motet, *Salve celeberrima virgo*, is an impressive example of Lupi's skill in writing eight-part counterpoint.

Lupi was among the foremost composers of his generation. He was gifted with an uncanny ability to weave five and six voices together in faultless imitative counterpoint. His melodies tend to be very melismatic, yet with an unusual sensitivity to text declamation. His works show a fine sense of harmonic planning, with a preference for the Dorian mode. Stylistically, he was closer to the school of Gombert than to the French school. Like Gombert, he preferred a full texture, continuous imitative counterpoint and elided cadences, often with a flattened 7th (for a contrary view, see Urquhart). He did not use canon or cantus firmus and only rarely paraphrased the chant melody.

Lupi wrote only two masses. *Missa 'Philomena praevia'*, based on Richafort's motet, shows an unusual type of parody treatment: the Kyrie is a literal transcription of the *prima pars* of the motet, and the Gloria and Credo have no more than a few freely written bars, although the sections of the motet are not quoted consecutively. Only the 'Pleni', Benedictus and Agnus Dei are entirely Lupi's own creation. *Missa 'Mijn vriendinne'*, called *Missa 'Plus oultre'* in one source, also seems to be a parody mass, but of a different type. It is related to an anonymous *Missa 'Amica mea'* that survives in fragmentary state (*NL-L*, F).

Lupi's creative genius is best shown in his motets. An outstanding trait of his works is thematic unity. 13 of his motets are settings of responsories in the form *aBcB*, but two others also have identical musical endings for the two *partes*. His themes are related in various ways: by emphasis on certain intervals or notes, by exact repetition, by inversion or by variations in rhythm. Melodic unification also results from Lupi's handling of the modes; each mode suggested to him a number of melodic shapes appropriate only to that particular one, and thus similarities can be traced between motets written in the same mode. A number of his themes exhibit antecedent–consequent relationships. Lupi paid particular attention to text setting. The text shapes the melodic lines as well as the motet's whole structure. Each phrase of text is usually stated twice. The first musical phrase in most cases comes to rest on a non-cadential degree, avoiding traditional clausulas and a complete stop; the repetition of the phrase ends with a full cadence on the tonic or dominant, or with an interrupted cadence, depending on the grammatical structure of the text.

Lupi's chansons range from the serious to the risqué. *Vous scavez bien*, an early work, begins with a theme very similar to one in Josquin's *Mille regretz* and has the same melancholy cast. *Au joly bois sur la verdure* and *Quant j'estoys jeune fillette* are light, narrative chansons in the Parisian tradition, with many syllables set to repeated quavers. Chansons such as *Reviens vers moy*, a lady's plea to her lover, and its regretful response, *Plus revenir*, are more characteristic; nearly all phrases are set in close imitation, with little chordal motion. Stylistically, Lupi was just outside the Parisian school. His chansons are more polyphonic than those of Claudin de Sermisy; often they have long melismas. He liked to repeat the first phrases, at times using the opening material in the final phrase.

Lupi's music was generally not confused with that of LUPUS and LUPUS HELLINCK in contemporary sources. An exception is the motet *Ergone conticuit*, a setting of Erasmus's lament on the death of Ockeghem, attributed to 'Jo. Lupi' in RISM 1547[5]. Chronological and stylistic considerations suggest that this is more likely to be the work of Lupus. There were two other musicians named

Johannes Lupi. One was an organist who in 1502 left his post at the collegiate church of Ste Gertrude in Nivelles. The other, who probably died in about 1548, was a chaplain and singer at the church of Our Lady in Antwerp. (On these two musicians, see Albrecht.) Neither is known to have been a composer.

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Edition: *Johannis Lupi Opera omnia*, ed. B.J. Blackburn, CMM, lxxxiv/1–3 (1980–89) [B i–iii]

only principal sources given

MASSES

Missa 'Mijn vriendinne', 4vv, B iii (called Missa 'Plus oultre' in *E-MO* 771)

Missa 'Philomena praevia', 4vv, B iii (on Richafort's motet)

MOTETS

Musicae cantiones (Paris, 1542), B i

Ad nutum Domini, 6vv, B i; Adoremus regem magnum, 5vv, B ii; Alleluia. Ego dormivi, 5vv, B ii; Angelus Domini apparuit Zachariae, 5vv, B i (attrib. Jacquet de Berchen in *I-TVd* 5); Apparens Christus post passionem, 5vv, B ii; Ave verbum incarnatum, 6vv, B ii

Beata es Maria, 5vv, B ii; Benedictus Dominus Deus Israel, 4vv, B i; Domine quis habitabit, 4vv, B ii; Expurgate vetus fermentum, 5vv, B ii (attrib. Gombert in *Motectorum quinque vocum . . . Liber secundus* (Venice, 1541), ed. in CMM, vi/8; attrib. Giachet Berchem in 1552[2]); Felix namque es, 5vv, B i

Gaude proles speciosa, 5vv, B ii; Gaude tu baptista Christi, 5vv, B ii; Gregem tuum, O pastor, 5vv, B i; Hodie Christus natus est, 5vv, B ii (attrib. Consilium in 1554[10]); Isti sunt viri sancti, 5vv, B i; Nisi Dominus aedificaverit, 4 vv, B ii; Nos autem gloriari oportet, 5vv, B ii

O florens rosa, 6vv, B i; Pontificum sublime decus, 5vv, B ii (attrib. Lupus Hellinck in 1546[7]); Quam pulchra es et quam decora, 4vv, B i (attrib. Verdelot in 1538[8]); Quem terra pontus/Ave maris stella/O quam glorifica, 6vv, B ii

Salve celeberrima virgo, 8vv, B i; Sancta Dei genitrix, 5vv, B ii; Sancte Marce evangelista [= 2p. of Vidi speciosam sicut columbam], 5vv, *I-TVd* 29 (attrib. Jo. Lupi); Spes salutis pacis portus, 4vv, B i; Stella maris luminosa, 5vv, B i; Stirps Jesse virgam, 5vv, B i; Surge propera amica mea, 4vv, B ii

Te Deum laudamus, 4vv, B ii; Tu Deus noster suavis, 5vv, B i; Veni electa mea, 4vv, B ii; Vidi speciosam sicut columbam, 5vv, B i; Virginibus sacris fit vox, 5vv, B ii; Virgo clemens et benigna, 6vv, B i

CHANSONS

all edited in B iii

A jamais croy recouvrer mon adresse, 4vv; Au joly bois sur la verdure, 5vv; C'est une dure departye, 4vv; Changer ne puis, 4vv; Contraincte suis de reveler, 4vv; Dueil double dueil, 6vv (based on 4-voice version by Hesdin)

En revenant de Noyon, 4vv; Il me suffit de tous mes maulx, 4vv; Il n'est tresor que de lyesse, 4vv; Jamais ung cuer, 4vv; J'ay trop d'amours, 4vv; Jectes moy sur l'herbette, 4vv; Joyeulx recueil, 5vv

Les fillettes de Tournay, 4vv; Mon pauvre cueur plain de douleurs, 4vv; O vin en vigne, 4vv; Plus revenir ne puis, 4vv; Pour ung semblant, 4vv; Puisque j'ay perdu mes amours, 4vv; Puisque j'ay perdu mes amours, 5vv

Quant j'estoys jeune fillette, 4vv; Reviens vers moy, 4vv; Se j'ay eu du mal, 5vv; Vostre gent corps doulce fillette, 5vv; Vous scavez bien ma dame, 4vv; Vray Dieu qu'amoureux ont de peine, 4vv

DOUBTFUL WORKS

Christus factus est, 5vv; attrib. Lupi in 1555[12], attrib. Crecquillon in 1554[6], 1559[1]

Dum fabricator mundi, 5vv, B ii; attrib. Franciscus Lupino in 2 voices of 1555[12], Lupi in others

Ergone conticuit, 4vv; attrib. Jo. Lupi in 1547[5]

Pastores loquebantur ad invicem, 5vv, B ii; attrib. Lupi in 1550[2], *DK-Kk* 1873

Quam pulchra es et quam decora, 4vv, ed. in CMM, iv/7 (1959); attrib. Lupi in 1538[5], attrib. Mouton in *F-CA* 124

Quem vidistis pastores?, 4vv, B ii; attrib. Joannes Lupi (index only) in *NL-L* 1439

Quis est iste qui progreditur, 5vv; attrib. Lupi in *NL-Lml* B, attrib. Sermisy in 1545[3] and Sermisy's motet book of 1542

Dueil double dueil, 4vv, B iii; attrib. Lupi in 1544[10], attrib. Hesdin in 1536[3] and 4 later sources

Je suys desheritée, 4vv, ed. in Cw, xv (1931); attrib. Lupus in 1545[13] and 1537[4], attrib. Cadéac in 1540[11] and all later sources

Malgré moy suis en prison, 4vv, B iii (source unknown, ed. R. van Maldeghem, *Trésor musical*, xxiv, 1888 as a work by 'Johannes Lupus')

Ma pouvre bource a mal au cueur, 4vv, B iii; attrib. Lupi in 1541[7] and *D-Mbs* 1508, attrib. Beaumont in 1530[3]

Pluschen van Brusel hestoy gheset, 4vv, B iii; attrib. Jo. Lupi in *P-Cug* 48

Plus oultre j'ay voulu marcher, 4vv, B iii; attrib. Lupi in 1540[16] (not related to Lupi's mass of the same name)

Se je suis en tristesse, 6vv, B iii; attrib. Lupy in 1540[7]

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BONNIE J. BLACKBURN

Lupi, Roberto (*b* Milan, 28 Nov 1908; *d* Dornach, Solothurn, 17 April 1971). Italian composer, conductor and theoretician. He studied at the Milan Conservatory, graduating in piano in 1927, in cello in 1928 and in composition under Pedrollo in 1934. In 1937 he won the first Rassegna Nazionale for young conductors, and from that time he was very active as a conductor. He taught composition at the Florence Conservatory (1941–71) and was appointed artistic director of the Accademia di S Cecilia in 1944. From 1936 he worked on a new harmonic system, 'armonia di gravitazione', which he adapted skilfully in his compositions and which was discussed in his books *Armonia di gravitazione* (Rome, 1946) and *Il mistero del suono* (Rome, 1955). The system, which has something in common with Hindemith's *Unterweisung im Tonsatz*, associates structural principles with theosophical ideas and symbolism influenced by Rudolf Steiner's eurhythmics. Lupi applied it in his theatre music from *La danza di Salomè* (1952), but most markedly in *La nuova Euridice* (1957), in which he borrowed from Steiner's theories.

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(*selective list*)

Stage: La danza di Salomè (sacra rappresentazione, 1, after 14th-century ancient Umbrian text), Perugia, 1952; La nuova Euridice (mistero melodrammatico, 3, M. Della Quercia), Bergamo, 1957; Persefone (12 immagini sceniche), Florence, 1970

Vocal orch: Stabat mater, 1944; Psalm cl, 1945; Orpheus (cant.), 1950; Bucolica, 1953; Epigrammi enigmatici, 1960; 7 ideogrammi, 1963; Misteri, 1968

Orch: Varianti, 1948; Studi per 'Homunculus', 1958; Azioni sonore, 1960–62; 5 pezzi brevi, 1966; 12 ricercar in forma di Zodiaco, vc, orch, 1966

Chbr and solo inst: 6 studi, pf, 1942; Duo, vn, vc, 1943; Sonata, vc, pf, 1943; 7 aforismi, pf, 1944; 12 pezzi brevi, pf, 1944; Varianti, vn, pf, 1944; Nonephon, fl, 1966; Diario, fl, cl, pf, 1968; Diario secondo, sul nome BACH, vn, va, vc, gui, 1969;

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Edns.: Italian Ars Nova pieces, Renaissance lute music, works by Boccherini, Cherubini, Locatelli, Monteverdi, Vivaldi

ALBERTO PIRONTI (with RAFFAELE POZZI)

Lupino, Francesco (*b* Ancona, *c*1500; *d* *c*1572). Italian composer. He was a priest. His first known appointment was at the Santa Casa, Loreto, where he was a singer from September 1532 to October 1533, and *maestro di cappella e canto* from October 1533 to September 1540. From 1540 to 1543 he was *maestro* at Fano Cathedral, and was appointed *maestro di cappella* at Urbino Cathedral in 1544, remaining in this position until 1555. He was made a canon of the same church in 1563 and probably remained there until his death. Lupino is briefly mentioned by Pietro Cinciarino (a native of Urbino) in his treatise *Introduttorio abbreviato di musica piana* (Venice, 1549). Lupino's only surviving publication, *Il primo libro di motetti* (Venice, 1549), for four voices, is dedicated to Cardinal Giulio Feltrio della Rovere, brother of Duke Guidobaldo II of Urbino, papal legate and patron of the Santa Casa, Loreto. The contents include a number of canonic motets and, despite the title of the book, a complete setting of the ordinary of the mass, the *Missa 'Haec est Regina'*, composed in a strongly imitative style. In 1541 Lupino received, as a gift from the author, Del Lago's 'opera de musiche', probably the *Breve introdut-tione di musica misurata* (Venice, 1540). An eight-voice *Magnificat* survives in manuscript (in *I-GUBd*).

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IAIN FENLON

Lupi Second [Lupi], **Didier** (*fl* mid-16th century). French composer. He appears to have spent most of his life in Lyons, although he was probably not born there, as his book of four-part secular chansons published by Beringen in August 1548 is dedicated to various Italian bankers and merchants who had befriended and supported him since his arrival there. This volume includes settings of five texts by Clément Marot and four by Charles Fontaine; most of the texts are courtly *épigrammes* of eight or ten lines, but the volume includes a number of bawdy anecdotes set in lively syllabic counterpoint. In the same year he issued the *Premier livre de chansons spirituelles*, in collaboration with the poet Guillaume Guéroult, who worked for the Lyons printers Arnoullet (1550–53) and Granjon (1557). This volume attained considerable success: up to the mid-17th century the chanson *Susanne un jour* from this book was set by some 30 composers in about 40 different arrangements, most of which use Lupi's tenor as the melody. He was probably still working in Lyons in 1559 when Granjon published his setting of *O que je vis en estrange martyre*, a poem written for Clémence de Bourges by the son of the royal governor of Lyons Jean du Peyrat.

Lupi's close relationship with the Beringen brothers, Guéroult, Giles d'Aurigny and Barthélemy Aneau perhaps best expresses his attitude towards the Reformation. His music is part of the stream of new ideas that were being cultivated enthusiastically in Lyons at the time. The volume of *chansons spirituelles* is the first such large-scale work of importance by a French Protestant poet and musician. The pieces (including five psalm settings, a set of Lamentations, a *Te Deum* and two laments for St Susanna) fall into two distinct, characteristic groups. The first comprises strophic settings: in style these follow the model set by Bourgeois' 24 psalms published by Beringen in 1547 and described as 'en style familier ou vaudeville' or 'à voix de contrepoint égal consonnante au verbe', with characteristically simple melodies in the tenor that blend elements of folksong with the severity of Huguenot psalms. The second group contains non-strophic polyphonic pieces, in which frequent imitation alternates with syllabic passages; it is in these works that the influence of the secular chanson is most felt. The settings of 30 psalms by d'Aurigny are strophic and in a simple, syllabic style; their concise dimensions preclude long, imitative passages and text repetition. Brief imitation between groups of voices is common (mostly the lower voices alternating with the higher ones).

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Premier livre de chansons spirituelles nouvellement composées par Guillaume Guéroult, 4vv (Lyons, 1548); 1 ed. in Levy, 2 ed. in Becker, 9 ed. M. Honegger (Paris, 1960–65)

Tiers livre contenant trente et cinq chansons, 4vv (Lyons, 1548); 7 ed. M. Honegger (Paris, 1964)

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MARC HONEGGER/FRANK DOBBINS

Lupo [de Milano, de Almaliach]. Family of string players, active in Italy and then England. They were Sephardi Jews, and it is likely that they were expelled from Spain in 1492 and subsequently settled in Milan and Venice. Three individuals 'de Milano', Ambrosio, Romano and Alexandro, were among the six string players recruited in Venice for the English court in 1539–40. Romano died in 1542, when the group returned briefly to Italy, and Alexander disappears from records in 1544. Ambrosio or Ambrose, however, remained and founded a dynasty whose members served in the court violin consort up to the Civil War. In addition to those discussed separately below there were Horatio (bap. London, 5 Nov 1583; bur. London, 23 Oct 1626), son of (3) Joseph and brother of (4) Thomas (i); and Thomas (ii) (bap. London, 7 June 1577; *d* 1647–60), son of (2) Peter. It is not yet clear how several other musical Lupos were related to them. Francis

Franz[oon] Lupo founded an instrument making dynasty in Amsterdam that included his son Pieter and the Kleynman family of violin makers, while Andrew Lupo stated he was a musician of St Giles Cripplegate, London when he made his will on 3 October 1689. Branches of the family still exist in the USA, descended from two sons of (1) Ambrose who settled in Virginia in the reign of James I.

(1) **Ambrose** [Ambrosio] **Lupo** (*b* ?Milan; *d* London, 10 Feb 1591). String player and composer. According to one document he was the son of Baptist from the Venetian district of Castello Maiori and 'Busto in Normandy, in the republic of Malan'. His Jewish ancestry is revealed in a probate document of 1542, when he is described as 'Ambrosius deomaleyex', apparently a garbled rendering of 'de Olmaliach' or 'de Almaliach', a version of the Sephardic name 'Elmaleh'. He served in the English court string consort from 1 May 1540 until his death; in 1590 he was described as 'one of the eldest' of the group. He may be the author of some or all of the pieces ascribed to 'Ambrose' in English lute sources (see Craig-McFeely).

(2) **Peter** [Pietro] **Lupo** (*b* Venice, *c*1535; *d* London, spring 1608). String player, son of (1) Ambrose Lupo. He joined the musicians' guild in Antwerp on 17 January 1555. In the following year he travelled to England to join the court string consort, and served until his death. He may have been an instrument maker, for in 1559–60 he sold a set of violins and some wind instruments to the town of Utrecht. He may be the 'Peter' whose name is attached to one of the sets of divisions in the early Elizabethan collection of dances, *GB-Lbl* Roy.App.74–6, and could also be the 'Mr Petro' who contributed a galliard to the Willoughby Lutebook.

(3) **Joseph** [Gioseffo, Josepho] **Lupo** (*b* Venice, *c*1537; bur. Richmond, 23 April 1616). String player and composer, son of (1) Ambrose Lupo and father of (4) Thomas Lupo (i). He followed his brother into the musicians' guild in Antwerp on 20 August 1557, but preceded him to London. He joined the court string consort in November 1563, and served until his death. He composed a beautiful five-part pavan based on Lassus's *Susanne un jour* in *GB-Lbl* Eg.3665 and contributed a commendatory poem to John Mundy's *Songs and Psalmes* (1594).

(4) **Thomas Lupo (i)** (bap. ?London, 7 Aug 1571; *d* London, ?Dec 1627). Violinist and composer, son of (3) Joseph Lupo and father of (5) Theophilus Lupo. He joined the court violin consort at the beginning of 1588 at the age of 16, but did not receive a paid post until May 1591. He served continuously until his death at the end of 1627, when he was succeeded by his son (5) Theophilus. In 1610 he received a second place in the household of Prince Henry (renewed in 1617 when Prince Charles formed his own household). In June 1619 his original post was exchanged for one described in the warrant as 'composer for our violins, that they might be the better furnished with variety and choise for our delight and pleasure in that kind'. He was evidently in deep financial trouble towards the end of his life, for on 27 July 1627 he was forced to sign away more than £100 of future income to a creditor; the clerk noted that 'before he could subscribe his wife by violence kept him of[f] and would not permit him'

Most of Lupo's surviving music seems to have been written as part of his work in the household of Prince Charles. Charles was an accomplished and enthusiastic viol player and patronised Orlando Gibbons, Alfonso Ferrabosco (ii) and John Coprario, the composers who, with Lupo, effectively created the English viol consort repertory. The idiom of Lupo's five- and six-part fantasias was derived from the Italian madrigal, and some of them are modelled on particular works by Marenzio, Vecchi and others, though he sometimes introduced idiomatic division passages for the bass viols. The three- and four-part fantasias are more experimental. He used a number of new scorings, including three trebles, three basses, two trebles and tenor, two tenors and bass, two trebles and bass, and two trebles and two basses. The last two, in particular, seem designed for the mixed ensembles of violins and viols with organ accompaniment that were developed in Prince Charles's household. They introduce dance-like elements appropriate to the violin into the fantasia, and were evidently stages in the process that led in the 1620s to Coprario's fantasia-suites.

Little survives of the music Lupo must have written for the court violin band, though some of his compositions and arrangements presumably survive anonymously in the sources of Jacobean masque dance music. In 1611 he was twice paid £5 for setting the dances 'to the violins' for Ben Jonson's *Oberon* and *Love Freed from Ignorance and Folly*; the £10 he received for Campion's *The Lords' Masque* (1613) was presumably for similar services. His surviving output of vocal music is small but distinguished, and includes a fine group of five-part penitential Latin motets. His importance as a composer, however, lies in his viol fantasias. They reveal a resourceful and accomplished composer, who deserves more attention than he has received in modern times.

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VOCAL

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Sacred Vocal: Have mercy upon me, O God, 5vv; Hear my prayer, O Lord, 5vv; Heu mihi Domine, 5vv; Jerusalem, plantabis vineam, 5vv; Miserere mei, Domine, 5vv; Miserere mei, Domine, 5vv; O Lord, give ear to my complaint, 4vv; Out of the deep have I called unto thee, 5vv; O vos omnes, 5vv; Salve nos, Domine, 5vv; The cause of death is wicked sin, 5vv

Secular Vocal: Ay me, can love and beauty so conspire, 6vv; Daphnis came on a summer's day, 1v b; Shows and nightly revels; Time that leads the fatal round, 1v, lute, b viol; transcr. insts in P. Rosseter: Lesson for Consort (London, 1609); ed. in MB, xl (1977)

INSTRUMENTAL

Editions: *Thomas Lupo: The Four-Part Consort Music*, ed. R. Charteris and J.M. Jennings (Clifden, 1983)

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Thomas Lupo: The Five-Part Consort Music, ed. R. Charteris, i-ii (London, 1997–8)

24 fantasias, a 3; 4 pavans, a 3; 13 fantasias, a 4; 35 fantasias, a 5 (incl. some wordless Italian madrigals); 12 fantasias, a 6; 2 galliards, ?a 5, inc.; Almand, a 6, inc.; Galliard, set for kbd by B. Cosyn

(5) **Theophilus Lupo** (bur. London, 29 July 1650). English violinist and composer, son of (4) Thomas Lupo (i). He succeeded his father in the court violin band at Christmas 1627 and served until the beginning of the Civil War; a list of the group dated 12 April 1631 shows that he was one of the two 'contratenor' players. There

are 30 consort dances and two dance-like duets apparently by Theophilus in *GB-Ob* Mus.Sch.D.220 and *US-NH* Filmer 3, though some of those attributed just to 'Lupo' or 'T. Lupo' could be by (4) Thomas (i).

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PETER HOLMAN

Lupo, Peter. *See* LUPO family.

Lupo, Thomas. *See* LUPO family.

Lupot, Nicolas (*b* Stuttgart, 4 Dec 1758; *d* Paris, 30 Aug 1824). French violin maker of German birth. He is considered the greatest of the French makers, and is often referred to as the French Stradivari. The first violin maker of the family was his grandfather Laurent Lupot (bap. Mirecourt, 11 Aug 1696; *d* Orléans, after 1762). He worked in Plombières (near Epinal) about 1725, then in Lunéville for Stanislas Leczinski's court from 1738 to 1756, and finally in Orléans from 1762 until his death. His eldest son, François (i) (*b* Plombières, 5 July 1725; *d* Paris, 25 Aug 1805), Nicolas' father, left Lunéville to work in Germany as violin maker to the Duke of Württemberg. He settled in Stuttgart, where Nicolas was born, then in Ludwigsburg. In 1768 he returned to France and joined his father in Orléans, where he opened his own workshop and acquired the sobriquet François Lupot d'Orléans.

For a time Nicolas worked with his father, but the son's superiority quickly came to the fore in every department of violin making. From the beginning he determined to learn from Stradivari's work and had made considerable progress by the time he moved to Paris in 1794 (although he returned frequently to Orléans, where he continued to make instruments). The move was due principally to the encouragement of François-Louis Pique, himself a fine maker, only a year older than Lupot but established in Paris since about 1780. The two were in close contact during the last years at Orléans and began to work together, a collaboration which developed when Lupot arrived in Paris. Lupot quickly perfected his models and the style of his workmanship, doubtless inspired by an abundance of Stradivari instruments in the city. In 1798 he opened his own workshop at 24 rue Croix-des-Petits-Champs. Like that of Stradivari, Lupot's career had so far been one of constant, steady improvement. He reached the highest level of his achievement towards 1810, and generally sustained it to the end of his life. In 1813 he was appointed violin maker to the imperial chapel (after 1815 the royal chapel), and in 1816 he became violin maker to the Ecole Royale de Musique.

Although the work of Stradivari was Lupot's guide, he was anything but a slavish copyist. What he did grasp as well as any Stradivari follower was incomparable good taste in workmanship; within this discipline he gave expression to his own admirable ideas, as described by Sibire (1806). His rich orange-red varnish, perfectly transparent, gave the final touch. Occasionally he copied Guarneri 'del Gesù', whose violins were rapidly achieving fame in the first two decades of the 19th century. Lupot's production was almost entirely of violins; violas and cellos are a rarity. The aristocratic tonal qualities of his instruments have always been well appreciated by players. Lupot's most important pupil was Charles-François GAND, who also became his successor through having married a young girl that Lupot considered as his adopted daughter. Another was Sébastien-Philippe Bernardel. Lupot's influence was strongly felt in Paris throughout the 19th century; above all, he created the standard by which the rest of the great French school is judged.

François Lupot (ii) (*b* Orléans, 1775; *d* Paris, 4 Feb 1838) was a younger brother of Nicolas. From 1798 he lived for a while in Nicolas' home in Paris, where he began to make violins and bows. When he married in 1806, he went into business on his own at 18 rue d'Angevilliers. He was celebrated principally as a bow-maker; at times he rivalled François Tourte. Of the many bows branded 'Lupot' on the handle, a considerable number are the work of other contemporaries, but thousands of cheap bows were thus branded in Germany at the end of the 19th century.

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CHARLES BEARE/SYLVETTE MILLIOT

Luppachino [Luppagnino], **Bernardino.** *See* LUPACCHINO, BERNARDINO.

Luprano, Filippo de. *See* LURANO, FILIPPO DE.

Lupu, Radu (*b* Galaţi, 30 Nov 1945). Romanian pianist. He began to study the piano when he was six, made his public début when he was 12, and continued his studies with Florica Musicescu (who had taught Lipatti). In 1963 he was awarded a scholarship to the Moscow Conservatory, where his teachers included Heinrich and Stanislav Neuhaus. Despite winning two international piano competitions (the Van Cliburn, 1966, and the Enescu International, 1967), he remained a student in Moscow until 1969. That year he won the Leeds Piano Competition;

shortly afterwards (27 November 1969) he gave his first London recital, with considerable success.

Lupu's favoured composers are the great 19th-century Romantics – Schubert, Schumann, Brahms – as well as Mozart and Beethoven; in 1975 he gave the first performance of André Tchaikowsky's Piano Concerto, which is dedicated to him. His style is lyrical with a notable concern for smooth, rounded tone and a delicate refinement of the lower dynamics. He has been criticized for rhythmic waywardness, for a sometimes mannered bending of the basic pulse; but at its best his playing is distinguished by poetic sensitivity and a quiet, inward-looking emotional intensity. With Szymon Goldberg he recorded, and frequently played in concert, Mozart's piano and violin sonatas. Lupu's solo recordings include works by Schubert (a composer with whom he has a special affinity), Schumann and Brahms.

MAX LOPPERT/R

Lupus (*fl* 1518–30). Composer. His musical style, and the fact that a piece of his was copied in the so-called Medici Codex of 1518 (in *I-Fl*), a manuscript of predominantly French repertory, suggest that he may have been a northerner. Since many of his works appear in Italian sources, he is probably the 'Lupo francese cantore' (called 'fiammengo' in some documents) who was employed by Sigismondo d'Este in Ferrara from June 1518 to the end of April 1519 (Lockwood). Furthermore, he may be identifiable with LUPUS HELLINCK, who became a priest in Rome in April 1518 while in papal employment (Sherr, pp.xi–xii); but although the dates fit well, Hellinck was not French by language or political allegiance, and there are sharp stylistic differences between his and Lupus's music.

Although the title of one of Lupus's masses, *Missa Hercules Dux Ferrariae*, seems to confirm his connection with the Ferrarese court, its *soggetto cavato* is not derived from the title; moreover, the work was published two years before Ercole II d'Este came to power in 1534. Neither does the *soggetto* fit the name of the reigning duke, Alfonso, or Sigismondo. (The publisher Moderne may have added the title.) Another mass, on the *soggetto cavato* 'Carolus Imperator Romanorum Quintus', seems to connect Lupus with Charles V, possibly after his election in June 1519, or certainly after he was crowned Holy Roman Emperor in 1530 by Pope Clement VII. The two masses are technically similar to Josquin's *Missa Hercules Dux Ferrariae*, although written a generation later; they are completely unlike Hellinck's masses.

The motet *O spem non similem*, attributed to Lupus in the Vallicelliana Codex (*I-Rv*), was probably performed at the entry of Marino Grimani, Patriarch of Aquileia, in 1524. In describing Grimani's entry into Aquileia, Marino Sanuto spoke of 'una bellissima laude' performed in his honour by 'the most excellent singers of Venice'. The hypothesis that one of these singers, Pietro Lupato, might be identifiable with Lupus now seems less likely; the motet appears (anonymously) with the text *Regina clementissima* in *I-Pc* A17, dated 1522, suggesting that the text mentioning Marino Grimani is a contrafactum, though neither text fits the music particularly well.

Lupus was a composer of modest talent. His earlier works, such as *Esto nobis Domine* and *In nomine Jesu*, lack rhythmic and melodic direction; the texture is uniformly dense, the modal centres ill-defined and the counterpoint awkward, with frequent harsh dissonances. Other motets, however, such as *Postquam consummati sunt*, *Deus canticum novum* and *In convertendo Dominus*, show marked improvement in compositional skill; they enjoyed considerable success, judging from their appearance in numerous manuscripts and publications. Since Hellinck's works were often published under the name 'Lupus', it is possible that some of the better motets are his. The motet *Ergone conticuit*, set to a poem by Erasmus on the death of Ockeghem, fits stylistically into Lupus's oeuvre, although printed by Susato in 1547 as a work of JOHANNES LUPI.

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MASSES, LAMENTATIONS

Missa Carolus Imperator Romanorum Quintus, 5vv, *D-Mbs* 19 (Mus.ms.69) (T has soggetto cavato from the title of the mass: fa sol ut mi re fa sol sol fa sol ut mi ut)

Missa Hercules Dux Ferrariae, 4vv, 1532[8] (T has enigmatic soggetto cavato: sol fa re fa re mi re fa fa mi re)

Missa 'Quam pulchra es', 4vv, *A-Wn* 11883 (on a motet by Moulu or Mouton)

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MOTETS

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In convertendo Dominus, 4vv; ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ix (Monaco, 1962)

In nomine Jesu omne genu, 4vv, *I-Bc* Q19; ed. in Sherr, vii

Miserere mei Deus quoniam tribulor, 5vv, *Bc* Q19; ed. in Sherr, vii

Miserere mei Domine quoniam infirmus sum, 6vv, *Bc* Q19; ed. in Sherr, vii

O spem non similem (text: contemporary poem in honour of Marino Grimani, Patriarch of Aquileia) (= Regina clementissima), 6vv, *I-Rv* S[1] 35–40

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DOUBTFUL WORKS

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BONNIE J. BLACKBURN

Lupus, Eduardus. *See* LOBO, DUARTE.

Lupus, Manfred Barbarini. *See* BARBARINI LUPUS, MANFRED.

Lupus, Martin. Organist. He is possibly identifiable with MANFRED BARBARINI LUPUS.

Lupus Hellinck. *See* HELLINCK, LUPUS.

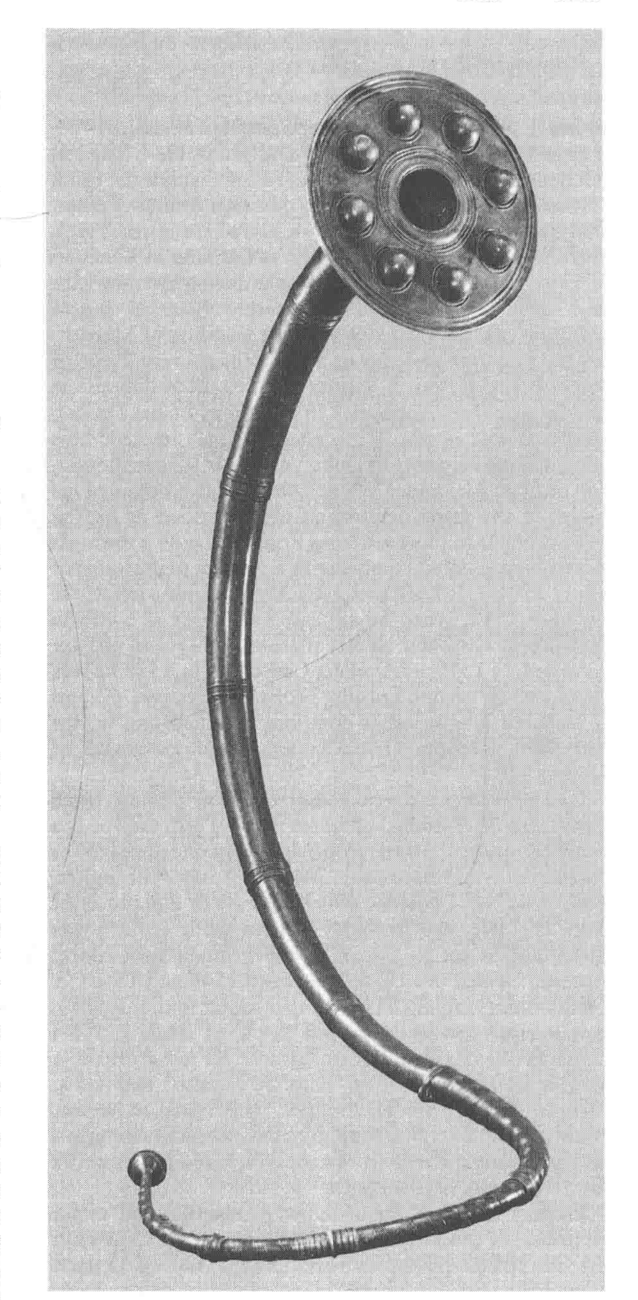
Lupus Italus. *See* LUPO family, (1) Ambrose.

Lupus Press. The 16th-century printing press in Cologne owned by ARNT VON AICH.

Lur. (1) A highly distinctive lip-vibrated instrument dating from the late Nordic Bronze Age (it is classified as an aerophone: trumpet). It consists of a conical tube, some 2 to 3 metres in length, made of several sections joined by bands and twisted into the shape of a contorted 'S'. At the speaking end in place of a bell is a bronze disc ornamented with geometric figures. Some examples of the instrument have small metal plates hanging from rings near the mouthpiece; these swing against each other to create a rattle effect. A large number of lurs have been excavated from peat bogs in the vicinity of the Baltic Sea, particularly in Denmark (see illustration) and southern Sweden. Similar instruments have been excavated in Ireland.

Its remarkable record of preservation and the striking appearance of the instrument, together with a certain measure of ethnic motivation, have led to enthusiastic claims for its musical importance which appear in some respects to be exaggerated. The fact that lurs are frequently found in pairs inspired the claim that they played part-music and influenced the beginnings of Western polyphony. This is not convincing, particularly since the phenomenon of ancient brass instruments appearing in pairs is widespread (for example, the Jewish Temple trumpets, the *ḥaṣoṣerot*). Somewhat more plausible are the claims for its musical versatility. These stem from experiments in which modern players using modern mouthpieces have produced all the notes of the chromatic scale. Sachs argued against these claims on the grounds that it is fallacious to equate an ancient instrument's potential with what was actually played on it. He cited the ability of modern string players to play medieval instruments in several positions whereas they were in fact played only in the 1st.

A further area of dispute is the timbre of the instrument, its protagonists attributing a noble, somewhat mellow character to it. However, there is virtually unanimous testimony to the raucous character of other ancient trumpets. There is also the question of whether the lur was primarily a cult or a military instrument, a mellow quality being supposed more appropriate for religion and a strident tone more appropriate for war. Perhaps the instrument was used for both, as was the case with brass instruments of the Mediterranean cultures. There, the raucous quality of trumpets served to strike fear into the enemy and likewise performed an apotropaic function in cult, that is, they warded off unwanted evil spirits during sacrifice. The SISTRUM, a kind of metal rattle, performed the same function on a smaller scale and one cannot but compare it with the rattle-like attachments of the lur.



Lur: one of a pair found at Tellerup, Fyn, c900–700 BCE *(Nationalmuseum, Copenhagen)*

(2) Scandinavian bark and wooden trumpet played by herders, until late in the 19th century, to frighten away wild animals and to round up cattle. *See* NORWAY, §II, 3, and SWEDEN, §II, 2.

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JAMES W. McKINNON

Lurano [Luprano, Lorano], **Filippo de** (*b* ?Cremona, *c*1470; *d* after 1520). Italian composer and priest. He is listed as 'clericus Cremonensis' in the records of Cividale del Friuli Cathedral, a fact that calls into question Ambros's claim that he was born in Vatellina or elsewhere in the Tyrol, and Disertori's that he was born at Laurana in Venetian territory. He was resident in Rome during the late 15th and early 16th centuries; he wrote *Quercus juncta columnus est* (RISM 1509^{2}) for the wedding of Marcantonio I Colonna to Lucrezia Gara della Rovere, niece of Pope Julius II, on 2 January 1508. In a Florentine manuscript (*I-Fl* Antinori 158), the text of his *Donna, contra la mia voglia* is preceded by the comment 'this song was the favourite of Duke Valentino' (Cesare Borgia, son of Pope Alexander VI), and this and five others of his pieces in the same manuscript are described as having been brought to Florence from Rome. He is also the most heavily represented composer in a Roman manuscript of about 1501 (*GB-Lbl* Egerton Eg.3051). Lurano left Rome by May 1512, when he appeared as singer at S Maria Assunta in Cividale; he left there by 1515 and is next recorded, in 1519, at Aquileia Cathedral. In 1520 he was succeeded by Jacopo Lurano, probably a relative. Filippo is included among other composers, Italian and north-European, in Filippo Oriolo's poem, *Monte Parnassus*, of about 1520.

Lurano wrote one secular motet, two or perhaps three *laude*, and 35 frottolas, of which two are also ascribed to other composers. All the frottolas except one appeared in Petrucci's prints between 1504 and 1509. The motet, *Quis deus hic? Phoebus*, which appears in a manuscript from Cividale, was probably written while Lurano was there, and is set to a text by the Friulian poet Marc' Antonio Grineo (*b c*1476; *d* between 1544 and 1550). A Latin *lauda*, *Anima Christi*, is also found in the Cividale manuscript. Petrucci's second book of *laude* (1508^{3}) contains one or two *laude* by Lurano: *Ne le tue brazie, o Virgine Maria*, ascribed to 'Filip. de Lurano'; and *Salve, sacrata*, ascribed to 'D. Philipo'. This name, however, could also refer to Don Filippo Lapacino, Mantuan priest and composer, whose works were included in Petrucci's lost tenth book of frottolas.

Lurano was one of the most productive and artful frottolists of the early 16th century. He favoured texts in the form of *barzelletta* or variants of it, setting 27 such poems. He also set four *ode*, one *capitolo*, one *strambotto* and two Latin poems. Among the *barzellette* are three songs intended for carnival in Rome: a *trionfo* of the goddess Fortuna, *Son Fortuna omnipotente* (1505^{4}), and two mascheratas, *Noi l'amazone siamo* and *Da paesi oltramontani* (both in 1509^{2}). The last two contain the typically coarse *doubles entendres* of the carnival-song repertory and appear to represent men masquerading as Roman courtesans.

Lurano often set poems that resemble serenades, such as *Aldi, donna, non dormire* (1505^{4}), or offer complaints against the harshness of a lady, such as *Fammi quanto mal* (1505^{5}). He was also fond of setting pairs of works with complementary textual themes, sometimes as a response to a previous work, as in *Se me è grato el tuo tornare*, perhaps an answer to *Se m'agrava el tuo partire*, and the paired texts of *Donna, contra la mia voglia* /*Donna, questa è la mia voglia*. His *Dissimulare etiam sperasti* sets a portion of Dido's lament from Virgil's *Aeneid*. This is a particularly significant work, with its recitative-like melody and through-composed form. Also indicative of his abilities is the secular motet *Quis deus hic? Phoebus*, a description of the lira-playing Apollo surrounded by the nine muses, over the mock-serious tenor, 'Sancta Maria, ora pro nobis'. As a frottola composer, Lurano ranks with Pesenti and just after Cara and Tromboncino. His frottolas are characterized by carefully constructed melodic lines and a skilful alternation of homorhythmic passages with sections containing brief imitative play.

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Fammi almen una bona cera, 1505^{5}, S; Fammi quanto mal, 1504^{5}, S; Ha, bella e fresca etade, 1507^{3}; Io te 'l voria pur dire, 1513^{1}; Io ti lasso, donna, hormai, 1505^{6}; Noi l'amazone siamo, 1509^{2}, ed. in Gallucci (1966); Non mi dar più longe, 1505^{5}, S; Non si pò quel si vole, 1506^{3}, D; Non som quel che solea, 1506^{3}, D; Poi che gionto è 'l tempo, 1506^{3}; Poi che speranza è morta, 1509^{2}; Quanto più, donna, 1505^{5}, S; Quercus juncta columna est ('Luranus numeros feciebat carmina faustos'), 1509^{2}; Quis deus hic? Phoebus (Grineo), *I-CF* 59

Rompe, Amor, questa cathena, 1505^{5}, S; Se m'agrava el tuo partire, *Fn* B.R. 230 (1504^{4}, attr. Tromboncino), C; Se me è grato el tuo tornare, 1504^{4}, C, D; Son fortuna omnipotente, 1505^{4}, C, ed. in *PirrottaDO*; Son tornato e Dio el sa, 1505^{4}, C; Tutto el mondo chiama, 1505^{5} (*GB-Lbl* Eg.3051 with text 'Da poi ch'ai el mio core'), S; Un solicito amor, 1505^{5}, S; Vale, hormai, con tua durezza, 1505^{5}, S; Vale, signora, vale, 1509^{2}; Vale, valde decora, 1509^{2}; Vana speranza mia, 1505^{5}, S, ed. in Haar (1986); Vien da poi la nocte luce, 1505^{5}, S; Viverò patiente, forte, 1505^{4}, C

SACRED

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WILLIAM F. PRIZER

Luscinius [Nachtgall], **Othmar** (*b* Strasbourg, *c*1478–80; *d* Freiburg, 5 Sept 1537). German theorist and composer. He studied from 1494 to 1496 in Heidelberg, later in Leuven and, from 1505, in Vienna. There he took organ lessons from the cathedral organist, Wolfgang Grefinger. Luscinius particularly admired the playing of Hofhaimer, the imperial organist, praising him in his *Musicae institutiones* and discussing his pupils, among them Hans Buchner and Kotter. Luscinius continued his studies (which were not only in music) in many centres in Europe and the Near East, and gave music lectures at Vienna University. In 1510 he met Virdung at the Reichstag in Augsburg. Further journeys took him to Konstanz and Melk. Between 1511 and 1514 he studied Greek and theology in Paris and then returned to Strasbourg, where he was organist at St Thomas from 1510 to 1520. In 1519 he took the degree of Doctor of Canon Law from Padua University. As a result of the Reformation he lost his organist's post and was prevented from obtaining a canonry. In 1523 he was in Augsburg and from 1525 to 1528 he was a preacher at St Moritz there. From 1528 he was a preacher at Freiburg Cathedral. In Freiburg he became friendly with Glarean and Erasmus and stayed with Erasmus for some time. In 1531 he went to live in the Carthusian monastery near Freiburg. Luscinius was one of the best-known humanist scholars in Germany, having written nearly 40 works on various subjects, including two treatises on music. *Musicae institutiones* (Strasbourg, 1515) contains his lectures on music given at Vienna. *Musurgia seu praxis musicae* was finished in 1518 although not printed until 1536. The first part is a free translation of Virdung's *Musica getutscht* (Basle, 1511), but the classification of the instruments is improved. The second part contains teaching in composition and discusses the latest techniques. No music by Luscinius survives apart from three organ works in the Kleber tablature (ed. H.J. Moser, *Frühmeister der deutschen Orgelkunst*, Leipzig, 1930).

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KLAUS WOLFGANG NIEMÖLLER

Lush, Ernest (Henry) (*b* Bournemouth, 23 Jan 1908; *d* Harrogate, 12 May 1988). English pianist. He studied with Tobias Matthay and Carl Friedberg and in 1928 became a staff accompanist for the BBC in London. He was senior accompanist until 1966 when he retired to work independently. He performed with many of the world's most celebrated musicians (he was a fine sonata player) as well as appearing as a soloist at the Proms in London; he made a number of tours as accompanist including one with Pierre Fournier in East Asia. Lush did not confine himself to what is generally known as 'serious' music: the BBC series 'Men about Music', in which he and the baritone Owen Brannigan gave programmes of light music, often including folksongs (to which Lush usually improvised the accompaniments), became very popular. A number of his recordings, including recitals with Kathleen Ferrier and Jacqueline du Pré, have been reissued on disc.

RONALD KINLOCH ANDERSON

Lusheng. Mouth organ of various tribal peoples in south-west China and mountainous areas of South-east Asia, notably Miao, Dong, Yao and others in Guizhou, Guangxi and nearby provinces. Chinese sources of the 13th century mention an eight-pipe mouth organ, *lusha*, played by the Yao people. *Lusheng* ('reed mouth organ') is a Chinese name, first used in the 16th century in reference to the mouth organ used in dance celebrations by the Miao people. Tribal names include *geng* (Miao), *gazheng* (Dong) and other cognate terms, *kāēng* being a common South-East Asian term. Some Chinese sources also refer to the instrument as *liusheng* (*liu*: 'six', the usual number of pipes).

The *lusheng* has a relatively narrow wind-chest of carved wood which is wrapped with rattan or other fibre, and a long, straight blow-pipe extending from one end. Passing through the wind-chest (and extending below the bottom) are six bamboo pipes of varying lengths, open at their top ends but (among Chinese types) closed by natural nodes near their bottom ends. Each pipe has a triangular free reed of bamboo or bronze (enclosed within the wind-chest) and a finger-hole (exposed above the wind-chest). On some variants, one pipe has two or three reeds for extra volume. The reed is activated upon closing of its finger-hole and either exhaling or inhaling through the blow-pipe. Tuning is pentatonic in any of several modes (see Yuan, 1986, pp.130–31).

A closely related mouth-organ is the *hulu sheng* ('calabash mouth organ'), which is prevalent among other tribal cultures of south-west China, notably the Yi, Lahu and Lisu in Yunnan province. Local names include *ang* (Yi), *nuo* or *naw* (Lahu). The *hulu sheng* is constructed from a dried calabash gourd (forming both wind-chest and blow-pipe), through which five or more bamboo pipes are inserted. *Hulu sheng* pipes also protrude through the wind-chest, but unlike *lusheng* pipes they are open at their bottoms and sit flush with the bottom of the wind-chest, allowing the right thumb to cover selected holes to obtain alternate pitches.

Hulu sheng wind-chests made entirely of bronze have been found in sites in central Yunnan province dating from around the 5th century BCE (examples are preserved at the Yunnan Provincial Museum, Kunming, and at the British Museum, London). Because these wind-chests are shaped like gourds, it is apparent that gourd mouth organs were used as models and date to an earlier period – making this one of the oldest instrument types in continuous usage in East Asia. *Hulu sheng* type mouth organs played by tribal peoples living in and around Yunnan province have been mentioned in Chinese sources from the 9th century to the present day. In traditional practice, both *lusheng* and *hulu sheng* are used in accompaniment of festival dances (especially those which

are associated with courtship), played by young men while dancing.

See also CHINA, §IV, 5(i) and SHENG.

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ALAN R. THRASHER

Lushier [Lusher], Mr (*fl c*1595–1600). ?English lutenist and composer. Nothing is known of his life. Two pavans and four almains for six- or seven-course lute survive in English manuscripts (*GB-Cu*, *Cfm* and *Lspencer*) ascribed to Lushier/Lusher. A further pavan and two galliards in the same style, ascribed to 'L' (in *GB-Cu*), are probably by the same composer. The music is both melodically and harmonically simple, with some technically brilliant divisions in one of the pavans.

ROBERT SPENCER

Lusikian, Stepan (*b* Yerevan, 31 January 1956). Armenian composer and pianist. He attended the Komitas Conservatory in Yerevan where he studied composition with Sar'ian, with whom he undertook postgraduate work (1975–83), and in 1981 completed studies in the piano faculty with G. Saradzhev. He taught harmony and composition at the Yerevan Conservatory from 1984, later becoming a senior lecturer. From 1992 to 1997 he was deputy Minister of Culture and Sport. He has won various awards in Armenia and the former Soviet Union. His style is based on both Near Eastern and Armenian traditions. His piano compositions, which are similar to early 20th-century works of the region (especially those of Komitas and Tigranian), and his vocal cycles are notable for their transparent texture and linear writing which is both ascetic and fluid. The principle of variation of short motifs and an improvisational manner of development are characteristic of Lusikian; this trait begins with the Cello Sonata (1982). Elements of *maqām* improvisation and allusion to the folk instrument *kemanche* can be observed in other string works. The imagery of the ballet *Tohpurn u mrjun'e* ('The Dragonfly and the Ant') is akin to that of Khachaturian and Prokofiev with its adaptation to children's experiences. He has written much other music for children including stage works and puppet shows.

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SVETLANA SARKISYAN

Lusingando (It.: 'coaxing', 'wheedling', 'caressing'; gerund of *lusingare*, 'to flatter'). An expression mark also found in the adjectival form *lusinghiero* ('seductive', 'flattering').

Lusitano, Manuel Leitão de Avilez. *See* AVILEZ, MANUEL LEITÃO DE.

Lusitano, Vicente [Lusitanus, Vincentius] (*b* ?Olivença [now Olivenza, Spain]; *d* after 1561). Portuguese composer and theorist. His family name is unknown: the surname 'Lusitano' simply means 'Portuguese'. Much of the received knowledge of his life is based on the 18th-century biography of Barbosa Machado: Vicente was born in Olivença, became a priest of the order of St Peter, and taught with great success in Padua and Viterbo. He published a treatise, *Introduttione felicissima*, in Venice in 1561, which was translated into Portuguese by Bernardo da Fonseca and published in Lisbon in 1603. One of Barbosa Machado's sources calls him a *mestizo*. Except for the fact of his priesthood and the printing of his Italian treatise, none of these statements has yet been verified. More can be deduced from his writings and the documentation concerning his dispute with Nicola Vicentino in Rome in 1551.

Lusitano's book of motets, *Liber primus epigramatum*, was dedicated to the young Dinis de Lencastre, son of Dom Afonso de Lencastre, Portuguese ambassador to the Holy See, 1551–7. Lusitano praised Dinis's musical knowledge and implies patronage of some sort; the book bears his coat of arms. The theorist Giovan Tomaso Cimello provided a prefatory epigram, flattering Lusitano as another Orpheus. Cimello at some point was in the service of Marc'Antonio Colonna, to whom Lusitano dedicated his Italian treatise of 1553, calling him 'mio Signore', but not clarifying the relationship.

By 1561 Lusitano had converted to Protestantism and sought a post at the court of Christoph, Duke of Württemberg, at Stuttgart, supported by Pietro Paolo Vergerio, ex-bishop and the duke's counsellor. Though he was paid for the compositions he sent (which probably included the *Beati omnes* in *D-Sl*), Lusitano was not hired. All trace of him is lost after this point.

Lusitano is remembered chiefly for the debate with Nicola Vicentino, which gave rise to the latter's *L'antica musica ridotta alla moderna prattica* (1555) and is reported on there at the end of Book IV, and also to the unpublished treatise of Ghiselin Danckerts, one of the judges. It originated in an argument about a *Regina caeli* performed in the home of Bernardo Acciaioli in Rome: according to Vicentino, Lusitano claimed that the music was purely diatonic; Vicentino maintained that in all contemporary music the chromatic and enharmonic genera were mixed with the diatonic. The debate took place in June 1551 in various stages. Danckerts having been absent at the time of the final encounter, both parties presented their positions in writing, which Vicentino

included in his treatise. Vicentino lost. Danckerts, however, claimed that Vicentino had falsified the report, and that the debate turned on whether composers knew in which genus they were composing, Vicentino denying, Lusitano affirming. (They were arguing at cross-purposes, since Vicentino claimed that the interval of a minor third belonged only to the chromatic genus, that of a major third only to the enharmonic, whereas Lusitano equated the chromatic genus with successive semitones and the enharmonic with quartertones.)

Apart from the last section of the *Introduttione*, Lusitano's treatise is 'very easy and useful', treating very briefly the Guidonian hand, hexachords (including transpositions to A, B, D and E), intervals, psalm intonations, and notation, with longer sections on proportions and counterpoint. A major section is devoted to 'General rules for making imitations on a cantus firmus in two, three, and four voices', followed by advice on composition. At several points Lusitano mentioned a longer 'trattato di musica pratica'. Robert Stevenson plausibly suggested that this was the anonymous Spanish *Tratado de canto de organo* in *F-Pn*. Like the *Introduttione*, it lays particular emphasis on improvised counterpoint.

As a composer Lusitano wrote imitative counterpoint in the manner of Gombert, but with even fewer rests. He followed his own advice to cadence occasionally in other modes, but not to mix *mollis* and *durus* (G Dorian motets have notated A flats, as does a *Regina caeli* that may be the one that sparked the debate). His Iberian heritage is reflected in his use of G sharp. The eight-voice *Inviolata* and *Praeter rerum* are modelled on Josquin's motets; the former uses the same canon (but with different rests between phrases), the latter the same melody and mensuration. The works in the Granada manuscripts attributed to 'Lusitano' (two have a double attribution, Avilés/Lusitano, unless this should be read as Avilés Lusitano) are possibly not his.

WORKS

MSS in E-GRcr are given parenthetical nos. following López-Calo

Liber primus epigramatum que vulgo motetta dicuntur, 5, 6, 8vv (Rome, 1551, altered to 1555 in unique copy) [1551]

MOTETS

Adjuva nos Deus, 3vv, *E-GRcr* 7 (1); Adjuva nos Deus, 4vv, *GRcr* 7 (1); Aspice Domine de sede sancta tua, 6vv, 1551; Aspice Domine quia facta est desolata, 5vv, 1551; Ave spes nostra Dei genitrix, 5vv, 1551; Beati omnes, 6vv, *D-Sl* Mus.fol.I 3; Benedictum est nomen tuum, 5vv, 1551; Clamabat autem mulier Cananea, 5vv, 1551; Crux et virga vigilans, 5vv, 1551; Domine non secundum peccata nostra, 4vv, *E-GRcr* 7 (1)

Elisabeth Zacharie magnum virum genuit, 5vv, 1551; Emendemus in melius, 5vv, 1551; Hic est Michael archangelus, 5vv, 1551; Hodie Simon Petrus crucis patibulum, 5vv, 1551; In jejunio et fletu, 4vv, *GRcr* 7 (1); Inviolata, integra et casta es, 8vv, 1551; Isti sunt due olive, 5vv, 1551; Lucia virgo quid ad me petis, 5vv, 1551; Non est inventus similis illi, 4vv, *GRcr* (5); O beata Maria quis tibi digne, 6vv, 1551

Passion according to St John, 4vv, *GRcr* 7 (1); Passion according to St Matthew, 4vv, *GRcr* 7 (1); Praeter rerum seriem, 8vv, 1551; Quid montes Musa colitis, 5vv, 1551; Quomodo sedet sola, 4vv, *GRcr* (5); Regina celi, 5vv, 1551; Salve regina, 6vv, 1551; Sancta Maria succurre miseris, 6vv, 1551; Sancta mater istud agas, 5vv, 1551; Sum servus Domini, 6vv, 1551; Videns crucem Andreas, 5vv, 1551; Vidi civitatem sanctam, 5vv, 1551

MADRIGAL

All'hor ch'ignuda d'herb'et fior, 3vv, 1562[8], ed. in M. Joaqim: 'Um madrigal de Vicente Lusitano publicado no "Libro delle Muse"', *Gazeta musical*, ii, nos.13–14 (1951), 13–14

WRITINGS

Introduttione facilissima, et novissima, di canto fermo, figurato, contraponto semplice, et in concerto, con regole generali per far fughe differenti sopra il canto fermo, a 2, 3, et 4 voci, et compositioni, proportioni, generi. s. diatonico, cromatico, enarmonico (Rome, 1553/R1989, 3/1561)

Tratado de canto de organo, *F-Pn* esp.219, ed. H. Collet: *Un tratado de canto de órgano (siglo XVI)* (Madrid, 1913); anon. in MS, attrib. Lusitano in Stevenson

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R. Stevenson: 'Vicente Lusitano: New Light on his Career', *JAMS*, xv (1962), 72–7 [should be read in the light of Alves Barbosa]

J. López-Calo: 'El Archivo de música de la Capilla Real de Granada', *AnM*, xiii (1958), 103–28

H.W. Kaufmann: *The Life and Works of Nicola Vicentino (1511–c.1576)*, MSD, xi (1966), esp. 22–32

M.A. Alves Barbosa: *Vicentius Lusitanus: ein portugiesischer Komponist und Musiktheoretiker des 16. Jahrhunderts* (Lisbon, 1977)

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BONNIE J. BLACKBURN

Lusse, Christophe de. *See* DELUSSE, CHRISTOPHE.

Lusse, (Charles) de [De-Lusse; Delusse; D.L.] (*b* ?1720–25; *d* after 1774). French composer, flautist and writer on music. The name Charles was supplied by Fétis; contemporary sources identify him by only his last name or by the initials D.L. Following Choron and Fayolle (1810–11) writers have confused his activities with those of the woodwind instrument makers Jacques and Christophe Delusse. Although the composer is designated as 'Le Sr Delusse le fils' in the earliest known reference to him (*Mercure de France*, June 1743), there is no demonstrable connection between him and the other Delusses and no contemporary reference to his activity in instrument making.

According to Gerber, Lusse was a flautist at the Opéra-Comique in about 1760, but neither his claim, nor Fétis's statement that he entered that orchestra in 1758 is confirmed by contemporary sources. He may have been active earlier in Paris as a flautist and flute teacher since he published several works there for that instrument between 1751 and 1757. He also composed vocal music, including a one-act comic opera and numerous songs, and he edited the earliest collection of *romances*, which appeared in 1767. In the 1760s he produced three theoretical works: a flute method first published in late 1760 or early 1761, a proposed reform of solmization syllables using only vowel sounds, and the article 'Musique' for the collection of tables to Diderot and d'Alembert's *Encyclopédie*. He may also have either written or published a dictionary of music, for in 1765 the *Mercure de France* announced that anyone interested in such a work should address himself to M. de Lusse. He is last mentioned in 1774.

Lusse was an important figure of the French flute school, particularly because of his experimentation with innovative techniques. His solo sonatas, all three-movement works, are full of brilliant effects and complex rhythms, dynamics and articulation markings. They exploit a higher range than previous French flute works, and the sixth sonata is the first to call for harmonics and

double-tonguing. An explanation and table of fingerings for harmonics also appear in the collection – the latter more extensive than the one in Lusse's flute method. His trios for flute, violin and cello are the earliest French examples of flute trios without a figured bass part. While the flute largely predominates in them, they are still somewhat conversational in style. Their slow movements possess a remarkable depth of feeling.

Lusse's *L'art de la flûte traversière*, although not a lengthy treatise, has important discussions of ornaments, tonguing and vibrato. Moens-Haenen points out that its treatment of ornamentation and vibrato is similar to that of Geminiani's *The Art of Playing on the Violin* (London, 1751). *L'art de la flûte traversière* also contains an important early example of progressive studies, preludes in 20 different keys and 12 long and difficult caprices or cadenzas 'suitable for the exercise of the embouchure and fingers, that can also be used at the end of concertos'. These are the earliest independent cadenzas in French flute literature, and also mark the beginning of the true flute étude in France. There is also an *Air à la grecque* (ed. R. Rasch, Utrecht, 1984) featuring quarter-tones, for which Lusse supplied a fingering chart. At least one extant copy of the method also has a handwritten description of fingering on a six-keyed flute tipped into it.

WORKS

FLUTE

6 sonates, fl, bc, avec une tablature des sons harmoniques, op.1 (Paris, 1751/*R*)
6 sonates, 2 fl, op.2 (Paris, 1751/*R*, 2/*c*1761)
Les favoris d'Euterpé: [6] trios, fl, vn, vc, op.3 (Paris, 1757; 2/6 trios, 1761)
Recueil de vaudeville, menuets, contredances, et airs detachées, fl/hurdy-gurdy/musette, i (Paris, 1752)

VOCAL

L'amant statue (comic op, 1, Guichard), Paris, Théâtre du Fauxbourg St Laurent, 18 Aug 1759; ariettes, 1–2vv unacc. (Paris, 1759)
Le retour des guerriers, cantatille, S, bc (Paris, 1743)
25 romances in Recueil de romances historiques, tendres et burlesques, tant anciennes que modernes, avec les airs notés, ed. de Lusse, i, 1v (Paris, 1767) [reviewed, before pubn, in *Annonces, affiches et avis divers* (5 Nov 1766)]
Other songs in *Mercure de France* (Feb 1744, March 1746, Feb 1760, Nov 1765, Dec 1765), and in 18th-century anthologies

THEORETICAL WORKS

L'art de la flûte traversière (Paris, *c*1761/*R*, 2/?1763/*R*) [with 28 lessons, 20 preludes, 12 caprices]; 12 caprices, ed. D. Lasocki (London, 1979)
'Lettre sur une nouvelle dénomination des sept degrés successifs de la gamme, où l'on propose de nouveaux caractères propres à les noter', *Mercure de France* (Dec 1765), 173–80 [also pubd separately (Paris, 1766)]
'Musique', *Recueil de planches, sur les sciences, les arts libéraux, et les arts méchaniques, avec leur explication*, vii (Paris, 1769) [accompanies the *Encyclopédie ou dictionnaire raisonné des sciences, des arts, et des métiers*, ed. Diderot and d'Alembert]

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Mercure de France (June 1743), 1413–14; (Sept 1759), 202; (Oct 1759), i, 197–9; (Jan 1761), ii, 176–8, and (April 1763), i, 163–6 [reviews of *L'art de la flûte traversière*]; (Jan 1765), i, 156
Mémoires pour l'histoire des sciences et des beaux-arts (*Mémoires de Trévoux*) (Jan 1766), ii, 357–8
J.M. Bowers: *The French Flute School from 1700 to 1760* (diss., U. of California, Berkeley, 1971), 74–5, 328–46
G. Moens-Haenen: Introduction to M. Delusse: *L'art de la flûte traversière* (1760) (Buren, 1980), i–vi
R. Lynn: 'The Art of the Transverse Flute by M. De Lusse: Translation and Annotation', *The Courant*, i (1983), 2–17
E.R. Reilly and J.Solum: 'De Lusse, Buffardin, and an Eighteenth-Century Quarter-Tone Piece', *Historical Performance*, v (1992), 19–23

JANE M. BOWERS

Lusse, Jacques. *See* DELUSSE, CHRISTOPHE.

Lussy, Mathis (*b* Stans, 8 April 1828; *d* Montreux, 21 Jan 1910). Swiss theorist. He received his first musical training from Alois Businger, the church organist in Stans, and in 1842 he entered the seminary of Saint-Urban to study organ and composition with Leopold Nägeli. Four years later he went to Paris to study medicine but soon abandoned the subject to devote himself exclusively to music. In 1852 he became a piano teacher in the Pipeus convent in Paris and taught there for the next 40 years. He returned to Switzerland in 1902 and spent his last years in Montreux. In 1908 he was made a Chevalier of the Legion d'Honneur for his contributions to music theory and aesthetics.

Between 1863 and 1909 Lussy published five books and several articles on the history of musical notation, the cultivation of musical feeling, and the theory of rhythm and expression. He hoped that the study of expression in performance would become a standard branch of musicology. His last book, *L'anacrouse dans la musique moderne*, is particularly valuable as a historical document as it involves comparative analyses of actual performances by the most important pianists of the late 19th century, namely Hans von Bülow, Anton Rubinstein and Karl Klindworth. Such analyses had no predecessors.

Lussy's theory of musical expression has been cited, along with the works of Spencer and Hanslick, as one of the most important contributions to music psychology and psychological aesthetics in the 19th century. His thesis that the generating causes of expression in performance reside in the musical structure has decidedly modern overtones, and it marks a significant departure from the earlier conceptions, which attributed the source of expression to the inspired soul of the performing artist.

Lussy's theory of rhythm, which is built on the principle of action–repose or tension–relaxation first formulated by Momigny, directly influenced the theories of Jaques-Dalcroze and Solesmes scholars, as well as those of Riemann.

WRITINGS

Exercices de piano (Paris, 1863, 2/1878)
Traité de l'expression musicale (Paris, 1874, 8/1904; Eng. trans., 1885)
with E. David: *Histoire de la notation musicale depuis ses origines* (Paris, 1882)
Le rythme musical (Paris, 1883, 4/1911; Eng. trans., abridged 1908)
'Die Correlation zwischen Takt und Rhythmus', *VMw*, i (1885), 141–57
'Zur neueren Literatur über die Reform der musikalischen Vortragszeichen', *VMw*, i (1885), 546–59
'Chabanon, précurseur de Hanslick', *Gazette musicale de la Suisse romande* (7 May 1896)
L'anacrouse dans la musique moderne (Paris, 1903)
'De la culture du sentiment musical', *IMusSCRII: Basle 1906*, 5–53
'De l'accent esthétique', *Vie musicale*, ix (1908), 129–34
'De la diction musicale et grammaticale', *Riemann-Festschrift* (Leipzig, 1909/*R*), 55–60
ed. A. Dechevrens: *La sonate pathétique de L. van Beethoven, op.13, rythmée et annotée par Mathis Lussy* (Paris, 1912)

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F. Niecks: 'Mathis Lussy's *Le rythme musical*', *MMR*, xiii (1883), 274–7

C.D.J. Fuchs: *Die Freiheit des musikalischen Vortrags im Einklange mit H. Riemann's Phrasierungslehre, nebst einer Kritik der Grundlagen poetischer Metrik des Buches 'Le rythme' von Mathis Lussy* (Danzig, 1885)
R. Bouyer: 'En lisant "L'anacrouse dans la musique moderne" par Mathis Lussy', *Le ménestrel* (9 Oct 1904)
E. Combe: 'Mathis Lussy', *Semaine littéraire*, xvi (1908), 397–400
E. Monod: *Mathis Lussy et le rythme musicale* (Neuchâtel, 1912)

MİNE DOĞANTAN

Lustig, Jacob Wilhelm [Wohlgemuth, Conrad] (*b* Hamburg, 21 Sept 1706; *d* Groningen, 17 May 1796). Dutch theorist, organist and composer, of German descent. His father, also Jacob Wilhelm, was a pupil of J.A. Reincken and was organist at the two Michaelis churches in Hamburg. In 1723 Lustig became organist at the Lutheran Filial church there; his teachers included Mattheson, Telemann and Kuntzen. He heard many virtuoso organists, including (in 1720) J.S. Bach, and he was a friend of the organ builder A.A. Hinsz. In 1728 he was appointed organist at the Martinikerk in Groningen, in succession to Havingha, and he remained there until his death at the age of 89. In 1732 or 1734 – Lustig gave different dates in the two sources of information on his life, his autobiography under the pseudonym Conrad Wohlgemuth in Marpurg's *Historisch-kritische Beyträge zur Aufname der Musik*, and a commentary in his Dutch translation of Burney's travels – he received a grant from his church to study in London. He married Alijne Reckers in 1736 and acquired Dutch nationality in 1743. Although in his autobiography he stated that he was perfectly happy with his post and would never leave Groningen, he applied for the post of organist at the Nieuwe Kerk in The Hague in 1741. Among his acquaintances were Burney, whom he met in 1772 and whom he presented with a list of his compositions, and G.J. Vogler, who visited Groningen in March 1786 and played the organ there.

As far as can be judged from his few surviving works Lustig was a composer of little originality or importance. His sonatas, despite French titles to individual movements, show exclusively Italian and German stylistic influences; there are occasionally striking harmonic progressions, but usually suggesting awkwardness rather than invention. In his lifetime he was highly regarded as an organist, organ examiner and teacher. He was also important as a writer on music. He translated much current literature into Dutch, notably works by Quantz, Werckmeister, Marpurg, Pasquali and Burney. His own writings provide much information on his contemporaries and musical life in the Netherlands, but are marred by his conceit, his jealous remarks on his more talented colleagues like Locatelli and Hurlebusch and his spiteful comments on publishers who refused his works. His books include passages taken, with acknowledgment, from the writings of Mattheson.

WORKS

6 sonates, hpd, op.1 (Amsterdam, 1735); partly repr. with other pieces (Paris, 1742/*R* in Musica Repartita, xi (Utrecht, 1987); ed. L. Cerutti (Padua, 1994))
Vervolg van 'tet musikaels tydverdryf, 10 secular and 20 sacred songs, 1v, bc, in A. Mahaut, *Maendelyks musikaels tydverdryf* (Amsterdam, 1752/*R*1979)
V Geestryke zang- en muzyk-stukjes (?Amsterdam, 1754–5), lost
Other compositions, all lost, cited in Commentary

WRITINGS

Inleiding tot de muzykkunde (Groningen, 1751, 3/1771)
Muzykaale spraakkonst (Amsterdam, 1754)
Samenspraaken over muzikaale beginselen (Amsterdam, 1756)
Autobiography in F.W. Marpurg, *Historisch-kritische Beyträge zur Aufname der Musik*, ii (Berlin, 1761–3/*R*) [under pseudonym Conrad Wohlgemuth]
Commentary in *Rijk gestoffeerd verhaal van de eigenlijke gesteldheid der hedendaagsche toonkonst* (Groningen, 1786) [Lustig's trans. of *BurneyFI* and *BurneyGN*]
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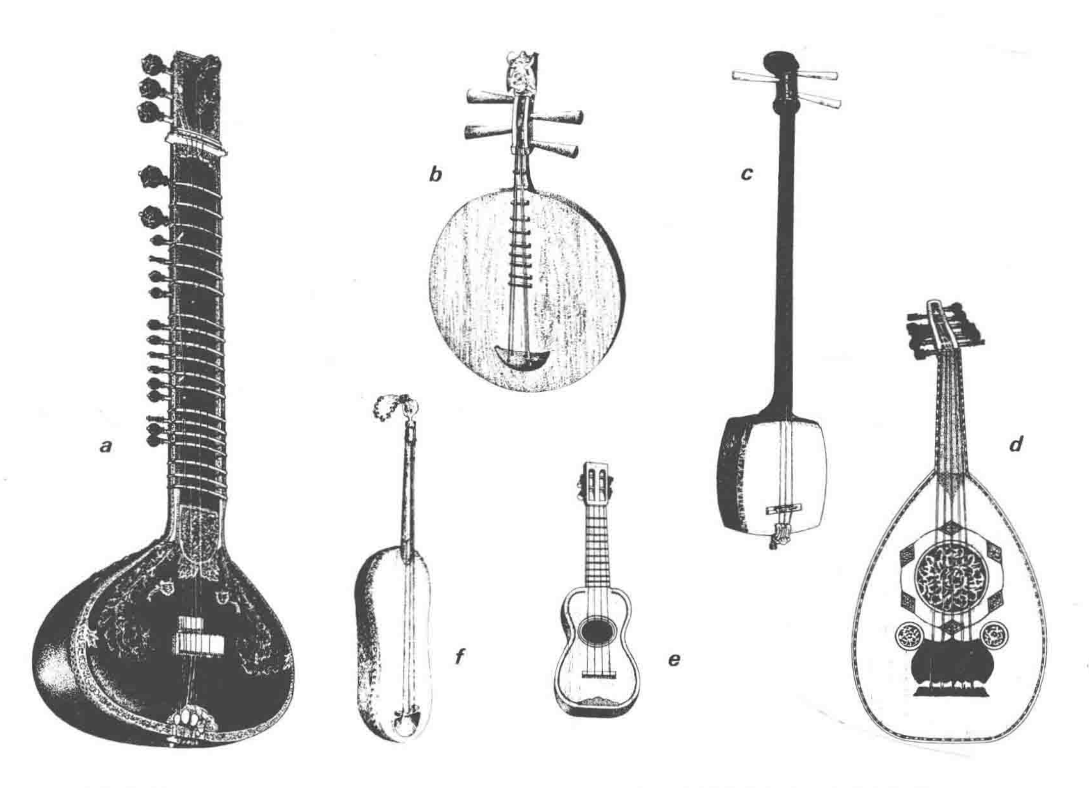
Lute (Arab. *'ūd*; Fr. *luth*; Ger. *Laute*; It. *lauto, leuto, liuto*; Sp. *laúd*). A plucked chordophone, made of wood, of Middle Eastern origin (*see* 'UD) which flourished throughout Europe from medieval times to the 18th century. Broader, generic uses of the term are discussed in §1.

1. The generic term. 2. Ancient lutes. 3. Structure of the Western lute. 4. History. 5. Tunings. 6. Technique. 7. Ornamentation. 8. Repertory: (i) Italy (ii) Germany, Bohemia and Austria (iii) France (iv) The Netherlands, Spain and eastern Europe (v) England.

1. THE GENERIC TERM. In the Hornbostel-Sachs classification system (Sachs and Hornbostel, A1914) the term 'lute' covers those 'composite chordophones' – string instruments in which a string bearer and a resonator are 'organically united' and cannot be separated without destroying the instrument – in which the plane of the string runs parallel with the soundtable (figs.1 and 2). This definition excludes harps and zithers but includes pluriarcs (or bow lutes) (*see* GABON, fig.2), lyres of various sorts and 'handle lutes' proper. The following excerpt from Hornbostel and Sachs (from the *GSJ* translation, with minor alterations) shows the classification of handle lutes (for their complete classification of lute types *see* CHORDOPHONE):

321.3 *Handle lutes*: the string bearer is a plain handle; subsidiary necks, as e.g. in the Indian *prasārinī vīṇā* are disregarded, as are also lutes with strings distributed over several necks, like the *harpolyre*, and those like the lyre-guitars, in which the yoke is merely ornamental
321.31 *Spike lutes*: the handle passes diametrically through the resonator
321.311 *Spike bowl lutes*: the resonator consists of a natural or carved-out bowl – found in Persia [now Iran], India, Indonesia
321.312 *Spike box lutes or spike guitars*: the resonator is built up from wood – found in Egypt (rabāb)
321.313 *Spike tube lutes*: the handle passes diametrically through the walls of a tube – found in China, Indochina [now Vietnam]
321.32 *Necked lutes*: the handle is attached to or carved from the resonator, like a neck
321.321 *Necked bowl lutes* (mandolin, theorbo, balalaika)
321.322 *Necked box lutes or necked guitars*: (violin, viol, guitar) NB a lute whose body is built up in the shape of a bowl is classified as a bowl lute
321.33 *Tanged lutes*: the handle ends within the body resonator

Common usage also excludes bowed instruments (such as the violin). However, the Hornbostel-Sachs classification provides suffixes for use with any division of the class of chordophones to indicate the method of sounding; thus, for example, a violin if played with a bow is classified as a bowed lute.



1. Examples of plucked lutes: (a) sitār (India); (b) yüeh-ch'in (China); (c) shamisen (Japan); (d) 'ūd (Syria); (e) ukulele; (f) gurmi (Niger)

Spike lutes and necked lutes differ from each other by the manner in which neck and resonator are assembled. Fig.3 illustrates possibilities of assembly as found in a series of instruments of the lute family (played with a bow) from the Indonesian island of Sulawesi. If the neck clearly passes through the resonator, as it does in the first four examples, the label 'spiked lute' applies. But in six cases the handle is 'attached', and in this sense the instruments are 'necked lutes'. However, the examples show that there are several transitional forms to which neither label applies well; hence a third category has been added to the Hornbostel-Sachs classification above, under the code 321.33, for instruments in which, as Hornbostel himself described it, 'the handle ends within the body'.

Sachs ascribed the earliest types to a period from the 4th to the 2nd millennium BCE, basing his conclusion on cultural geography. Seen in the perspective of human development, lutes are in any event a comparatively late invention. Because the use of a bow to play string instruments is even more recent – the earliest documentation dates from around the end of the 1st millennium CE – the discussion of ancient lutes in §2 deals exclusively with plucked instruments.

2. ANCIENT LUTES. Two types of ancient lute are clearly distinguishable: the earlier long-necked lute and the short-necked lute. There is a wide range of difference within each type, but the most common features of the long-necked lute are an unfretted, rod-like neck and a small oval or almond-shaped body, which before the advent of wood construction was fashioned from a gourd or tortoise shell. In many early examples where the table is of hide, the neck or spike is attached to it by piercing it a number of times in the manner of stitching. The strings, usually two, are attached at the lower end of the spike in varying ways and are bound at the top by ligatures from which hang decorative tassels. Pegs were not used until comparatively late in the instrument's history.

The long-necked lute is now thought (by Turnbull and Picken, for example) to have originated among the West Semites of Syria. Turnbull (A1972) has argued convincingly for its earliest appearance being that on two cylinder seals (fig.4*a*) of the Akkadian period (*c*2370–2110 BCE); on one the lute is in the hands of a crouching male who plays while a birdman is brought before a seated god. In contrast to the draped female harpists, the lutenists of early Mesopotamia are men, sometimes shown naked or with animals. None of these instruments has survived, but the lute's popularity is attested by many objects of the Babylonian period. The Louvre possesses a Babylonian boundary stone, found at Susa, which shows bearded men with bows on their backs playing the lute in the company of such animals as the lion, panther, antelope, horse, sheep, ox, and an ostrich. In the the early 2nd millennium BCE the lute is also attested for the Hittite Old Kingdom: a sherd from Alishar Höyük has preserved the end of a neck with two strings hanging from it.

The lute first appeared in Egypt as a result of Hyksos influence, which opened the country to Western Asiatic ideas. In the New Kingdom (1550–1070 BCE) the long-necked lute was often represented in banquet scenes, played either by men or women. The two main types of instrument, with round (usually a tortoise shell) or oval soundbox, appear in a scene now at the British Museum showing details of the frets and soundholes as well as the plectrum. The earliest Egyptian evidence of the lute to survive is a soundbox now in the Metropolitan Museum,

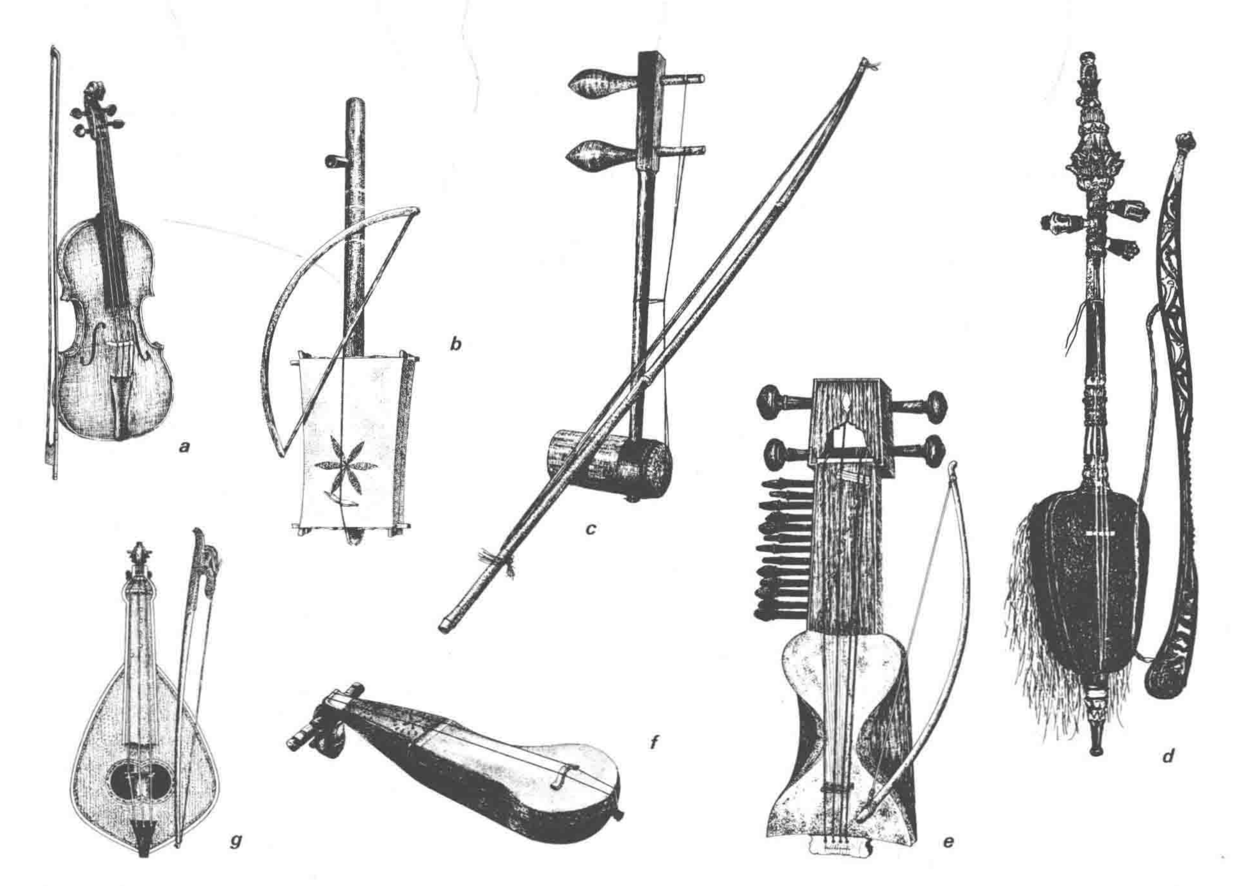
New York, and there is a well-preserved instrument from the Theban tomb of the singer Ḥarmose in the Cairo Museum (Dynasty 18, 1550–1320). The lute had a function in ritual processions such as those depicted in the Luxor temple at the festival of Opet, when a number of players performed together. It appeared more often, though, in the chamber groups that featured at court functions and official banquets. The end of the neck is sometimes carved with the head of a goose or falcon. This probably had religious significance, as is clearly the case when a Hathor head is carved. The dwarf-god Bes, himself probably of Asiatic origin, is an adept at the lute, and satirical scenes show it in the hands of a crocodile.

Greco-Roman lutes (*see* PANDOURA), which are depicted in a number of Hellenistic sculptures and on late Roman sarcophagi, are comparatively rare. They appear to have at least three strings, plucked with the fingers, and a thick unfretted neck. (The evidence indicating this last feature, however, may be influenced by the sculpture medium.) One depiction, a terracotta in the Louvre (see fig.4*c*), shows the body tapering to form the neck in the manner of the short-necked lute. The surviving representations from Byzantium, most notably a 5th-century mosaic from the former imperial palace of Istanbul and a 6th-century mosaic from a church near Shahhat, Libya, show lutes of the pandoura type.

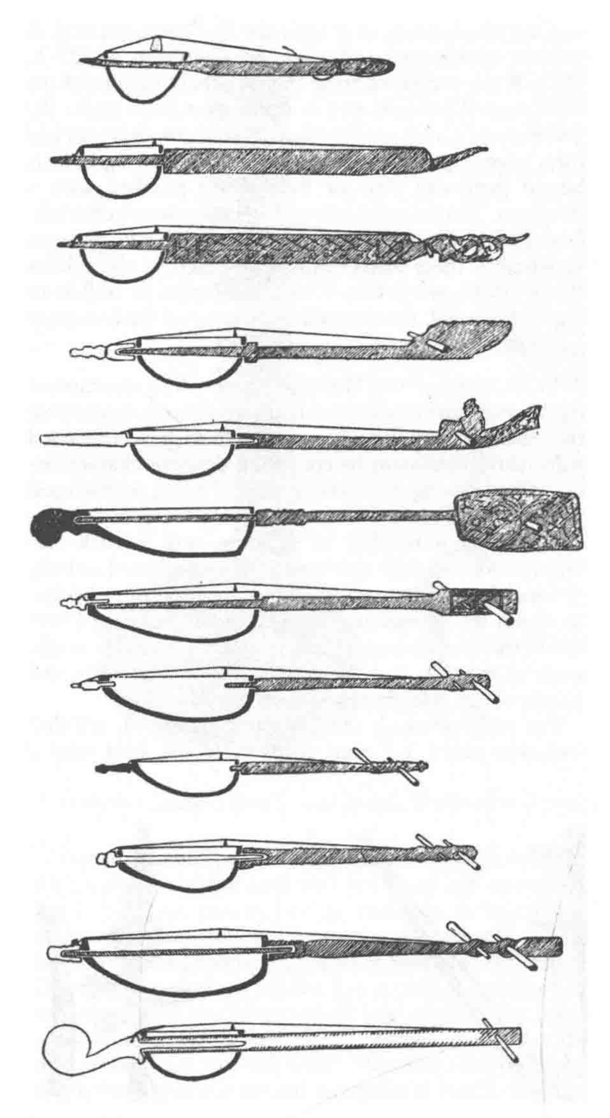
The short-necked lute, which is characterized by a wooden body tapering off to form the neck and fingerboard, probably also originated in Asia. There are only rare representations of it until the first centuries BCE. A number of statuettes and reliefs (see Geiringer, A1927–8, pls.1–3) are preserved from the Gandhara culture of the time, named from an area in north-west India under the influence of Greek civilization; these show short-necked lutes with a pear-shaped body, a frontal string-holder, lateral pegs and four or five strings plucked with a plectrum. The Sassanid lute or *barbat*, as shown on a 6th-century silver cup from Kalar Dasht, was of this type. Apparently these instruments are related to those lutes that spread eastwards to China and Japan, as well as to the Arabian *'ūd*, the immediate ancestor of the European classical lute.

3. STRUCTURE OF THE WESTERN LUTE. The structure of the Western lute evolved gradually away from its ancestor the Arabian *'ūd*, though some features have remained sufficiently consistent to constitute defining characteristics. Chief among these are: a vaulted back, pear-shaped in outline and more or less semicircular in cross-section, made up of a number of separate ribs; a neck and fingerboard tied with gut frets; a flat soundboard or belly in which is carved an ornate soundhole or 'rose'; a bridge, to which the strings are attached, glued near the lower end of the soundboard; a pegbox, usually at nearly a right angle to the neck, with tuning-pegs inserted laterally; and strings of gut, usually arranged in paired courses.

The ribs, of which the body is constructed, are thin (typically about 1·5 mm) strips of wood, bent over a



2. *Examples of bowed lutes: (a) violin; (b) rabāba (Syria); (c) ching-hu (China); (d) rebab tiga tali (West Malaysia); (e) sāraṅgī (India); (f) rebab (North Africa); (g) lira (Crete)*



3. Bowed lutes from the Indonesian island of Sulawesi, in cross-section, showing the varying ways in which neck and resonator are assembled

mould and glued together edge to edge to form a symmetrical shell. Although the overall sizes of lutes vary considerably, there is much less variation in the thicknesses of their constituent parts, and even very large lutes have ribs of less than 2 mm. The glue joints between the ribs are reinforced inside with narrow strips of paper or parchment. Many surviving lutes also have five or six strips of, usually, parchment glued round inside the bowl across the line of the ribs. The number of ribs varies according to date and style from only seven to up to 65, but it is always an odd number because lute backs are built outwards from a single central rib. Many kinds of wood, even sometimes ivory, have been used for the back. Maple and yew were the favoured local woods but exotic woods from South America and East Asia, such as rosewood, kingwood and ebony, were used as they became available in the 16th century. The extent of their use by 1566 is revealed in the inventory of Raimund Fugger (see Smith, B1980). At the lower end, where these ribs taper together, they are reinforced internally with a strip of softwood bent to fit, and externally with a capping strip, usually of the same material as the ribs. At the other end the ribs are glued to a block, often of softwood, to which the neck is attached. In most pictures of medieval lutes up to about 1500, as in the early *'ūd*, the ribs are shown as flowing in a smooth curve into the line of the neck and in these cases the end of the neck itself, suitably rebated, may have formed the block to which the ribs were glued. However, by 1360 there are already some pictures showing lutes with a sharp angle between neck and body, implying that the separate block, which is universally present in surviving lutes, was not unknown. The overlap of these two forms spanned at least 200 years; both forms are depicted in *The Last Judgement* by Hieronymus Bosch (*c*1500, Vienna Academy). In the later two-part construction the joint is a simple glued butt joint, secured with one or more nails driven through the block into the end-grain of the neck. This simple joint proved adequate during the remainder of the lute's history.

Most surviving lutes from the early 16th century have been re-necked in later styles but iconographical sources reveal that early necks appear most often to have been made of a single piece of hardwood such as sycamore or maple to match the body. In later and surviving lutes after about 1580, the neck is most often veneered in a decorative hardwood, often ebony, sometimes striped or inlaid with ivory, on a core of sycamore or other common hardwood. At first, throughout the medieval period and into the Renaissance, necks were semicircular or deeper in cross-section. As the number of courses increased through the 16th and 17th centuries, the necks became correspondingly wider, necessitating a change of left-hand position to enable stretches across to the bass strings. This meant that a thinner neck was more comfortable. Baron (C1727) commented that Johann Christian Hoffmann (1683–1750) made the necks of his lutes to fit the hand of their owner, unlike his father Martin Hoffmann (1653–1719), who made his necks too thick.

Separate fingerboards are often not very apparent in pictures of medieval lutes, leading to the supposition that they were either made of boxwood or simply constituted the flat top surface of the neck. Sometimes when there is a marked change of colour between the 'fingerboard' and the soundboard, the join occurs so far down the soundboard as to be beyond any possible neck block; a separate fingerboard is therefore structurally impossible. Instead, the change of colour must result from a protective coat of something like varnish. Surviving lutes from the 1580s onwards almost universally have separate ebony fingerboards set flush with the soundboard and, after about 1600, usually with separate 'points' decorating the joint between the fingerboard and soundboard (fig.5). The lutes of Tielke in the 18th century often had multiple 'points' (see G. Hellwig, B1980). Medieval and Renaissance lute fingerboards were usually flat, even the wide chitarrone and theorbo fingerboards, but from about 1700 makers started to give a curve to their fingerboards, helping the lie of the frets and making fingering easier.

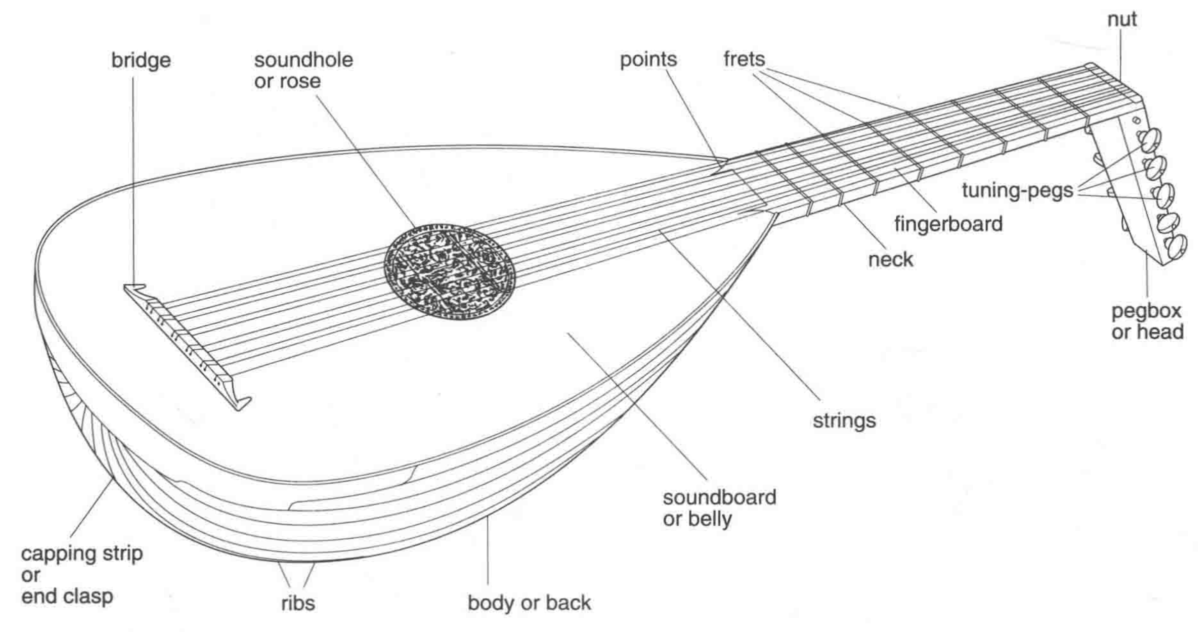
At the back of the top end of the neck a rebate is cut out to form a housing for the pegbox. This same design of joint, with or without a reinforcing nail into the end-grain of the neck, was used throughout the history of the lute, as was the basic form of the pegbox: a straight-sided



4. *(a) Long-necked lute on a Mesopotamian cylinder seal, Akkadian period, c2370–2110* BCE *(British Museum, London); (b) Long-necked lute and arched harp: detail from a painting in the tomb of Djeserkare'sonb, Thebes, from the time of Tuthmosis IV (reigned 1425–1417* BCE*); (c) Short-necked lute: terracotta figurine (3rd century* BCE*) from Tanagra (Musée du Louvre, Paris)*

box, closed at the back, open at the front and tapering slightly in both width and depth. However, after about 1595 various branches of the lute family also developed different and characteristic pegbox forms in order to accommodate the longer bass strings needed to extend the range of the lute downwards. Slender tapering hardwood tuning-pegs were inserted from the sides. Medieval pegs appear often to have been made of boxwood, but later, in the 17th and 18th centuries, fruitwood such as plum seems to have been a preferred material, though these were often stained black.

The soundboard is a flat straight-grained softwood plate, nowadays mostly thought of as *Picea abies* or *Picea excelsa* (though historically the types of wood used may have included species of *Pinus* and *Abies*) into which is carved an ornamental rose soundhole, whose pattern often shows decidedly Arabic influence (see Wells, D1981). However, it is noticeable that iconography does not support a continuous tradition of rose design from the Arabic *'ūd*; most medieval pictures of lutes feature gothic designs, and the frequency of Arabic patterns in the later surviving lutes may reflect rather the contemporary interest in such designs by artists such as Leonardo da Vinci and Dürer. The soundboard is often made from the two halves joined along the centre line, but on larger instruments several pieces may be used. Most surviving lute soundboards are quite thin, often about 1·5 mm. However, there is some support for the view that the very earliest soundboards, dating from about 1540, may have been rather thicker, and that they were made progressively thinner as the number of the supporting bars was increased (see Nurse, D1986). Early lutes from before the 1590s usually had no edging to the soundboard. After that, often an ebony or hardwood strip was rebated into half



5. Features of the Western 16-century lute

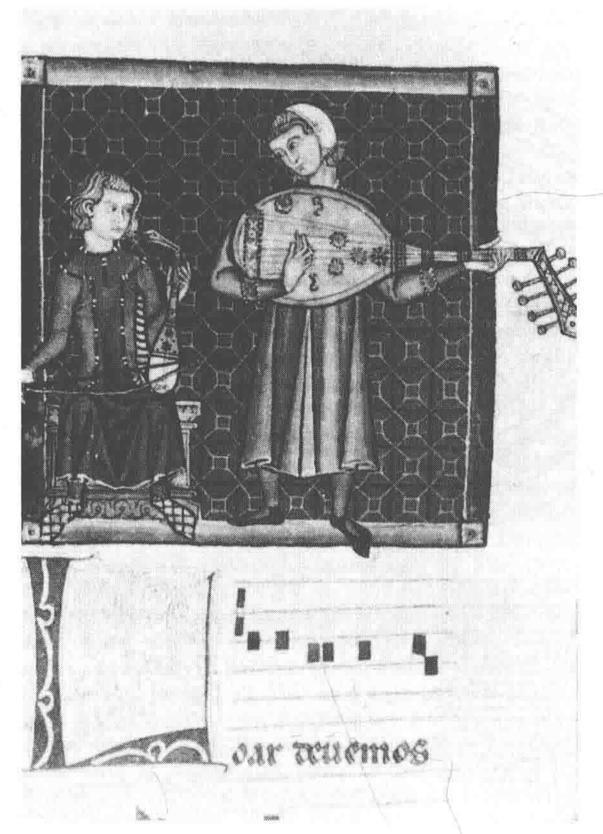
the depth of the soundboard edge as a protective measure. Later still, when the fashion for re-using old soundboards was in sway (see Lowe, B1976), a 'lace' of parchment or cloth with silver threads was often used to wrap the edge, possibly to cover pre-existing wear.

Bridge designs went through a slow evolution, particularly in the shape of the decorative 'ears' which terminate both ends, but were consistently made of a light hardwood such as pear, plum or walnut, sometimes stained black, and were glued directly to the surface of the soundboard. Their cross-sectional design was very cleverly arranged to minimize stress at the junction with the thin and flexible soundboard. Holes drilled through the bridge took the strings, which were tied so that they were supported by a loop of the same string rather than by a saddle as in the modern guitar. This has a marked effect on the tone of the instrument, and contributes to the sweetness of the lute's sound.

The tension of the strings, because they are pulling directly on the soundboard, tends to cause it to distort. This is resisted by a number of transverse bars of the same wood as the soundboard, glued on edge across its underside. These bars, besides supporting the soundboard, have an important effect on the sound quality. By dividing the soundboard into a number of sections, each with a relatively high resonant frequency, they cause it to reinforce the upper harmonics produced by a string rather than its fundamental tone. This is matched by the strings themselves, which are quite thin compared with those of a modern guitar; a thin string tuned to a certain note produces more high harmonics than a thicker string tuned to the same note. Thus the whole acoustical system of the lute is designed to give a characteristically clear, almost nasal, sound (*see also* ACOUSTICS, §II, 8).

4. HISTORY. The European lute derives both in name and form from the Arab instrument known as the 'ŪD, which means literally 'the wood' (either because it had a soundboard of wood as distinct from a parchment skin stretched over the body, or because the body itself was built up from wooden strips rather than made from a hollow gourd). The Arab *'ūd* was introduced into Europe by the Moors during their conquest and occupation of Spain (711–1492). Pictorial evidence shows Moorish *'ūd* players, and 9th- and 10th-century accounts tell of visits of famous players such as Ziryāb to the court of the Andalusian emir 'Abd al-Raḥmān II (822–52). The *'ūd* was not confined to Muslims, however, as is shown by illustrations to the *Cantigas de Santa María* of Alfonso el Sabio (1221–84) which include players in distinctive Christian costume (fig.6). However, from pictorial and written evidence it is clear that by 1350 what we must now call lutes, since there is no longer any connection with Arab musicians, had spread very widely throughout Europe, even though trading and cultural links with Moorish Spain were not well developed. We need to look elsewhere for a route that would lead to the eventual domination of European lute making by numerous German families who came originally from around the Lech valley region and Bavaria. Bletschacher (B1978) has argued that this was due largely to the royal visits of Friedrich II with his magnificent Moorish Sicilian retinue to the towns in this valley between 1218 and 1237. The valley was a main north–south trading route across the Alps, with the necessary raw materials growing there in abundance, so it would have been a natural focus for any such development to occur, even more so following the Venetians' capture of Constantinople in 1204 which so greatly increased their trading activities with the Near East. The *'ūd* is still in use although it no longer has frets. Over the centuries it has undergone structural changes analogous to those of the lute, and thus differs from both the original *'ūd* and the medieval lute.

As no lutes from before the 16th century have survived, information must be gathered from pictures, sculpture and written descriptions. These indicate that the lute has usually had its strings in pairs, and that at first there were only four such 'courses' (fig.7). From the start, lutes were made in widely different sizes, and therefore of different



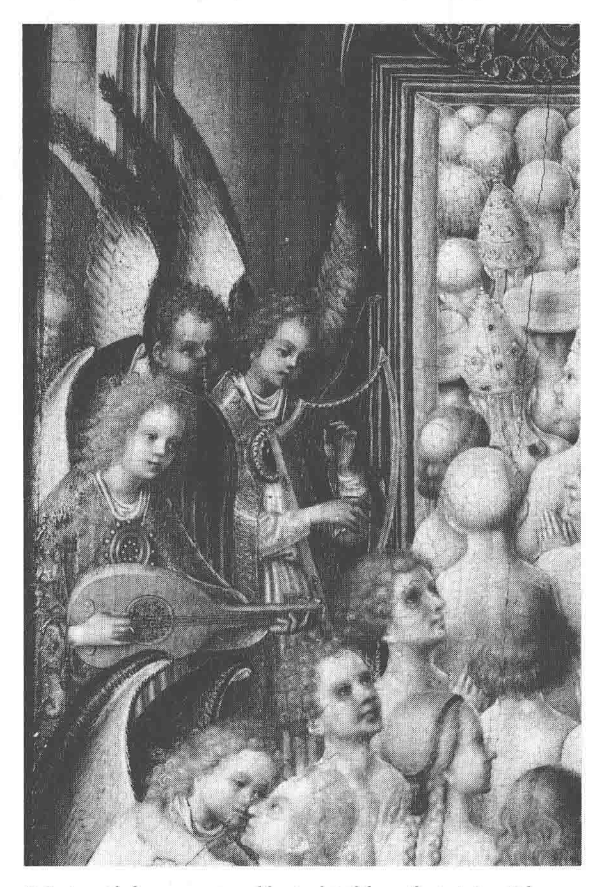
6. *Lute ('ūd) with nine strings, and rabāb: miniature from the 'Cantigas de Santa María', late 13th century (E-E b.I.2, f.162r)*

pitches. Both pictorial and written evidence point to the use of different sized lutes for treble and ground duet performance (see Polk, F1992). During the 15th century a fifth course was added. Masaccio depicted two five-course lutes in his altarpiece, *Virgin and Child* (1426; now in the National Gallery, London). Later, in his *De inventione et usu musicae* (*c*1481–3), Tinctoris mentioned a sixth course and there are even tablatures from this period calling for a seven-course lute, though no contemporaneous pictures show one.

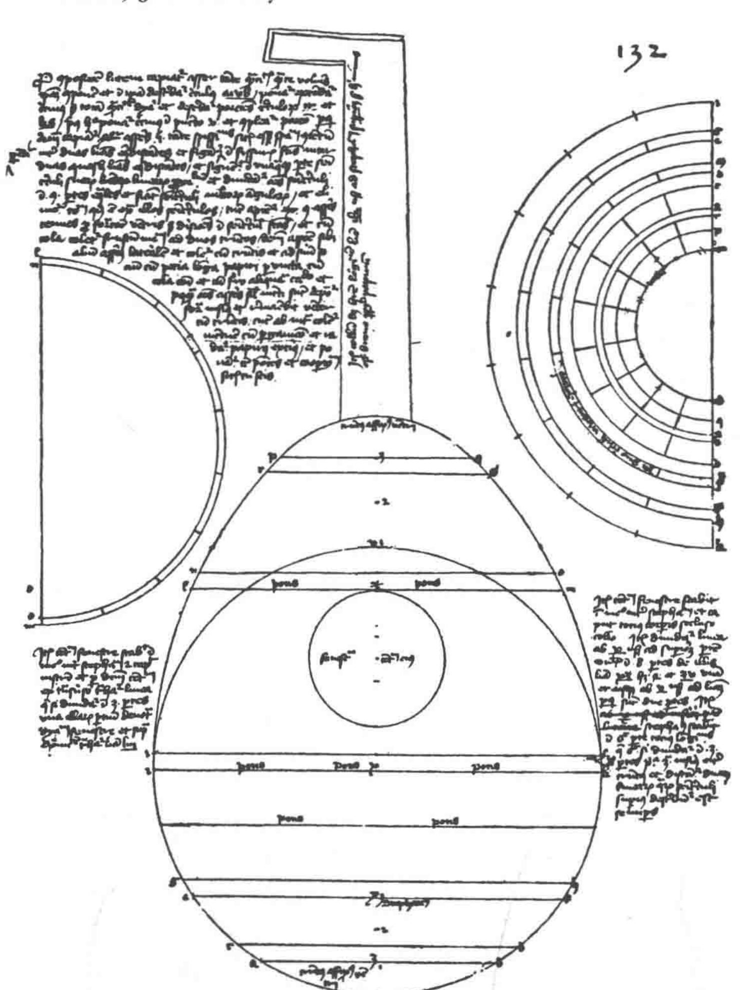
The earliest extant account of structural details for the European lute is in a manuscript of about 1440 written by Henri Arnaut de Zwolle (see Harwood, D1960). Arnaut described both the lute itself and the mould on which it was built, combining the two in the same diagram (fig.8). His design was unmeasured but instead was worked out in terms of geometrical proportion, including the positions of bridge, soundhole and three transverse bars. Almost 200 years later, Mersenne (1636) described the design and construction of a lute by remarkably similar methods. By this time the number of soundboard bars had doubled, but the placing of three of them, as well as that of the soundhole and bridge, corresponds with that given by Arnaut. There can be no doubt that there was a well-established tradition of instrument design by geometrical methods, going back to the '*ūd* at least as far as the 9th and 10th centuries (see Bouterse, D1979). It is perhaps significant that a portrait (1562) of the lute maker Gaspar Tieffenbrucker surrounded by his lutes and other instruments shows him holding a pair of dividers. However, when Arnaut's design is compared to lutes shown in most paintings of the period, it is in fact rather different, being oddly rounded at the top of the body. The very long neck he specifies is almost never shown. This suggests that, as an enquiring scholar, he may have been given the general principles of design by the lute maker(s) he consulted, but not the exact relationships which determine the precise shape and which may have been regarded as a craft secret.

Medieval lutes usually had two circular roses, one large and more or less halfway between the bridge and the neck, as specified by Arnaut, the other much smaller and higher up the body close to the fingerboard. The large rose was occasionally of the ornate 'sunken' variety, often with designs similar to some gothic cathedral windows. This may have been intentional, for Arnaut calls the rose in his drawing 'Fenestrum'. Around 1480 there was even a brief fashion for the upper rose to be in the form of a lancet window, and interestingly just such a rose has survived in the clavicytherium now in the RCM, London, which has been dated to about 1480 (see E. Wells: 'The London Clavicytherium', *EMc*, vi, 1978, pp.568–71).

The '*ūd* was, and still is, played with a plectrum, and at first the same method was used for the lute (see figs.4 and 5). With this technique it was probably mainly a melodic instrument, playing a single line of music, albeit highly ornate, with perhaps strummed chords at important points. However, some of the very early plectra are



7. *Lute with four courses and harp: detail from the painting 'The Last Judgment' by Stefan Lochner, fl 1442–51 (Wallraf-Richartz-Museum, Cologne); note the plectrum between the first and second fingers of the right hand, which is parallel to the strings*



8. Henri Arnaut de Zwolle's diagrams (c1440) for the construction of a lute (F-Pn lat.7295, f.132r)

shown as large and solid looking, implying that the lute may also have been used as a percussive rhythm instrument rather like the Romanian *cobză*, which closely resembles the very early medieval lute, especially in the wide spacing of the strings at the bridge and the shortness of the steeply tapering neck (see Lloyd, B1960). This may explain the early drone tunings (see §5 below).

During the second half of the 15th century, there was a change to playing with the fingertips, though, as Page (B1981) pointed out, the two methods continued for some time side by side. Tinctoris (*c*1481–3) wrote of holding the lute 'while the strings are struck by the right hand either with the fingers or with a plectrum', but did not imply that the use of the fingers was a novelty. However, the change was very significant for the lute's future development, for it allowed the playing of several parts at once, and meant that the huge repertory of vocal part music both sacred and secular became available to lute players. This function was made easier by the invention about this time of special systems of notation known as tablature, into which much of this repertory was transcribed (intabulated). There were three main kinds of tablature for the lute, developed in Germany, France and Italy respectively. A fourth early system, 'Intavolatura alla Napolitana', was also used from time to time. Of the four main types the French may have been the earliest. The German one was probably written during the lifetime of Conrad Paumann (*c*1410–1473), the supposed inventor of the system. Although Tinctoris had mentioned a six-course lute, these first tablatures, and indeed the very names by which the strings of the instrument were known, suggest five courses as still the most usual number at this time.

By about 1500 a sixth course was commonly in use, which extended the range of the open strings by another 4th to two octaves. This may have been enabled by improvements in string making. Gut was used for all the strings and it was usual on the two or three lowest courses to set one of the pair with a thin string tuned an octave higher, to lend some brilliance to the tone of its thick neighbour.

By 1500 the first written records confirm the existence of several lute-making families in and around Füssen in the Lech valley. Most of the famous names of 16th- and 17th-century lute making seem to have originated from around this small area of southern Germany. By 1562 the Füssen makers were sufficiently well established to form a guild with elaborate regulations which have survived (see Bletschacher, B1978, and Layer, B1978). A careful reading of these regulations reveals how much they were predicated on the idea of export. They also show an organized tendency to keep the trade within individual

families, which resulted in much intermarriage. This was a powerful force for continuity which clearly lasted for centuries. However, the number of masters who could set up a workshop in the town was limited to 20, so there was a built-in pressure to emigrate. It was also precisely this area which was devastated first by the Peasants' Revolt of 1525, the war against the Schmalkaldic League (1546–55), and finally by the Thirty Years War which killed more than half the population of central Europe. It is hardly surprising that lute makers, who already had international connections, moved away from the area in such numbers.

Many settled in northern Italy, no doubt attracted by the country's wealth and fashion but also perhaps by the access to exotic woods imported via Venice. The tradition of intermarriage meant that they remained together in colonies and did not become much integrated into Italian society. Luca Maler (*see* MALER) was active in Bologna from about 1503; by 1530 he was a property owner of considerable substance and had built up an almost industrial scale workshop employing mostly German craftsmen (see Pasqual and Ragazzi, B1998). The inventory compiled at his death in 1552 lists about 1100 finished lutes and more than 1300 soundboards ready for use; his firm continued trading until 1613. Among several other lute makers in Bologna were MARX UNVERDORBEN (briefly) and HANS FREI. The main characteristic of their lutes is a long narrow body of nine or 11 broad ribs with rather straight shoulders and fairly round at the base. This form is remarkably close to that proposed by Bouterse (D1979) in his interpretation of Persian and Arabic manuscripts of the 14th century. The chief difference is that these Middle Eastern descriptions, like Arnaut's, indicate a semicircular cross-section, whereas the instruments of Maler and Frei are somewhat 'more square'. Often made from sycamore or ash, they remained highly prized as long as the lute was in use, but became increasingly rare as time went on. No unaltered example is known to have survived, for their prestige was such that they were adapted (sometimes more than once) to keep abreast of new fashions. They have all been fitted with replacement necks to carry more strings; sometimes the vaulted back is the only original part remaining (see Downing, B1978).

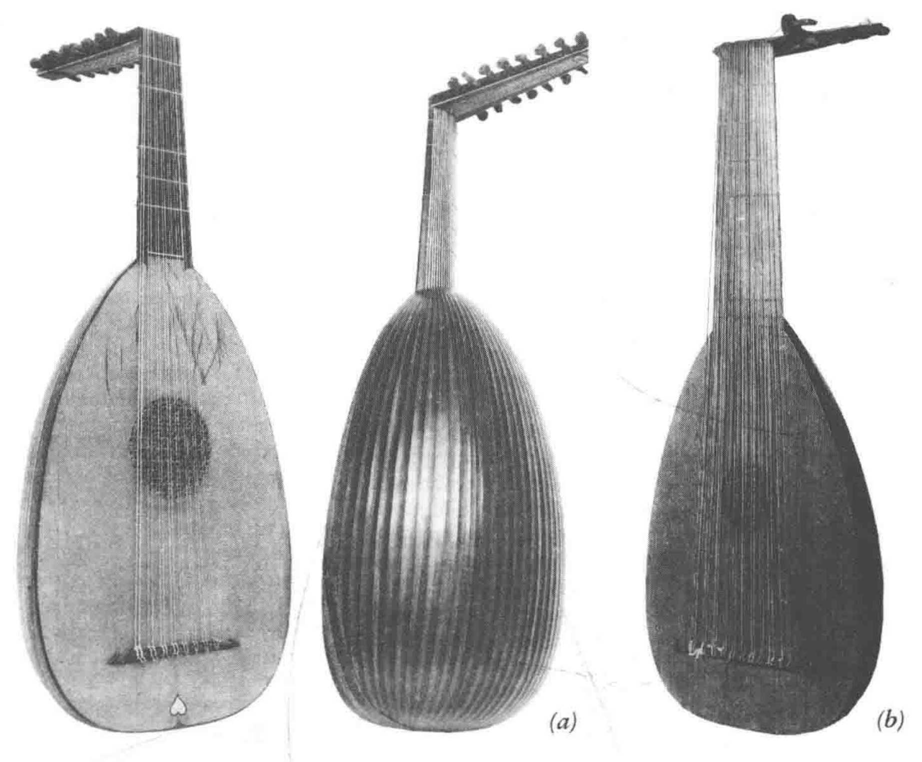
In Venice, as in Bologna, the German colony kept to its own quarter and had its own church. By 1521 Ulrich Tieffenbrucker is recorded as present in the city, and for the next hundred years the TIEFFENBRUCKER family, especially Magno (i), Magno (ii) and Moisé, as well as Marx Unverdorben and Luca Maler's brother, Sigismond, dominated lute making in the city (see Toffolo, B1987). The name Tieffenbrucker was taken from their original village of Tieffenbruck, but their instruments are usually signed Dieffopruchar and regional spellings abound with variants such as Duiffoprugcar and even Dubrocard. Another branch of the Tieffenbrucker family settled in Padua, including 'Wendelio Venere', who has recently been discovered to be Wendelin Tieffenbrucker, probably the son of Leonardo Tieffenbrucker the elder. MICHAEL HARTUNG also worked in Padua and may have been taught by Wendelin, although Baron (C1727) stated that he was apprenticed to Leonardo the younger. The typical body shape of these Venetian and Paduan lutes was less elongated than that of Maler's and Frei's instruments, and the shoulders were more curved (fig.10*a*, *c–f*). The first examples had 11 or 13 ribs, but later the number was increased, a feature associated with, but not exclusive to, the use of yew, which has a brown heartwood and a narrow white sapwood. For purposes of decoration, each rib was cut half light, half dark, which restricted the available width and required a large number of ribs, sometimes totalling 51 and even more. The yew wood was supplied from the old heartland of lute making in south Germany, and cutting the ribs for Venetian makers became a valuable source of winter employment there (see Layer, B1978).

The use of geometrical methods of lute design has already been mentioned, and it has been found by several writers that the shape of these instruments can be readily reproduced by such means (see Edwards, D1973; D. Abbott and E. Segerman: 'The Geometric Description and Analysis of Instrument Shapes', *FoMRHI Quarterly*, no.2, 1976, p.7; Söhne, D1980; Samson, D1981; and Coates, D1985). This may account for the similarity in basic form between instruments of different sizes and by different makers. By comparison with the modern guitar, these early lutes, whether of the Bolognese or Paduan type, are distinguished by the lightness of their construction. The egg-like shape of the lute body is inherently strong and does not need to be built of very thick materials. Although the total tension of up to 24 gut strings (for later lutes) can be as much as 70–80 kg, the well-barred thin soundboard withstands this pull remarkably well. Though in the 17th century, as Constantijn Huygens's correspondence makes clear, it was routine to re-bar old lutes as part of their renovation, this may have had more to do with alterations in barring layout than structural weaknesses.

The instruction to tune the top string as high as it will stand without breaking is given in many early lute tutors (though not by Dowland or Mace). If the highest string is lowered for safety's sake much beneath its breaking point, the basses will be either too thick and stiff or, if thinner,



9. Five-course lute with 11 frets, the top three glued to the soundboard: painting 'The Concert' (c1490) by Lorenzo Costa (National Gallery, London); the player's right arm and hand are again nearly parallel to the strings, in the old 'plectrum' position, although he is playing with the fingertips

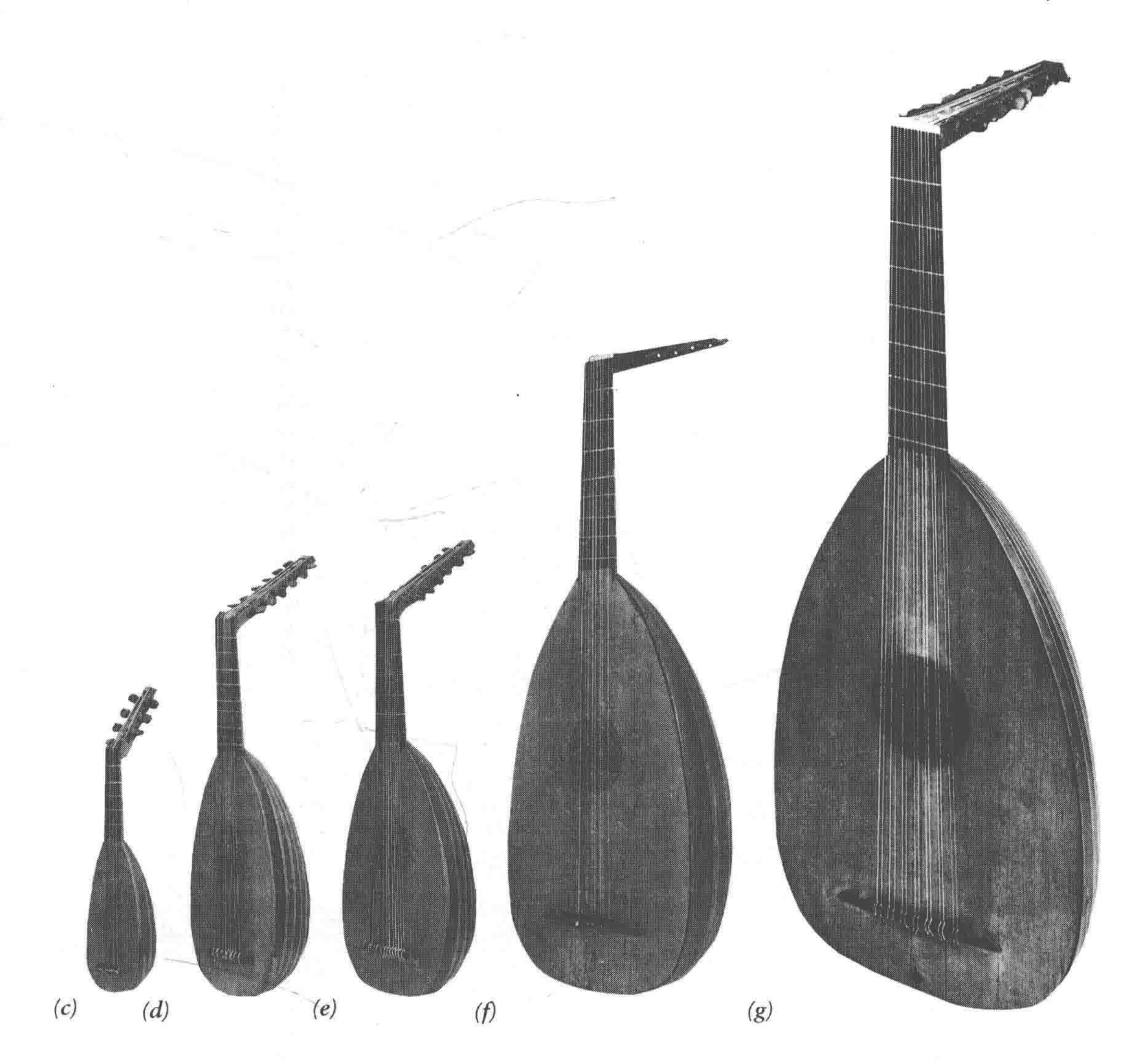


10. (a) Large 'mean' lute by Magno Tieffenbrucker, Venice, 1609 (front and back); (b) large 'mean' lute by Hans Frei, Bologna, 1550; (c)–(f) descant and two treble lutes (c1580) and a 'mean' lute (1582) by Wendelin Tieffenbrucker, Padua; (g) great bass lute by Michael Hartung, Padua, 1602; (a) Museo Bardini, Florence; (b) and (c)–(f) Kunsthistorisches Museum, Vienna; (g) Germanisches Nationalmuseum Nuremberg (all are reproduced to the same scale)

too slack to produce an acceptable sound. Wire-wound bass strings which could ease this dilemma by increasing the weight without increasing the stiffness are not known to have been available until after 1650, and were apparently not much used thereafter either. Therefore, as the breaking pitch of a string depends on its length but not on its thickness, the working level of a given instrument is fixed within quite narrow limits.

In the second half of the 16th century there was a tendency to build instruments in families of sizes (and thus pitches), roughly corresponding with the different types of human voice. The lute was no exception. Examples of the variety of sizes available around 1600 are shown in fig.10. The instrument by Magno Tieffenbrucker (fig.10*a*) has a string length of 67 cm; the string lengths of the instruments shown as fig.10*c–g* are 29·9 cm, 44 cm, 44·2 cm, 66·6 cm, and 93·8 cm. Strictly speaking, the smallest of these (fig.10*c*) should be called a MANDORE (*see also* MANDOLIN, §1). In England the nominal *a′* or *g′* lute was known as the 'mean', and was the size intended in most of the books of ayres, unless otherwise specified. The only other names used in English musical sources are 'bass' (nominally at *d′*) and 'treble', which is specified for the Morley and Rosseter *Consort Lessons*. The pitch of these 'treble' lutes implied by the other parts was also *g′* but it is possible that this music was intended to be played at a pitch level a 4th higher than that of the mean lute (see Harwood, B1981). This nomenclature of 'treble' has caused some interest and, taken together with a number of specifically English pictures of small-bodied long-necked lutes, may indicate a particular English variant (see Forrester, B1994).

It should be noted that although all sorts of sizes were available at most times, the general trend from 1600 to 1750 was towards larger instruments for common use. Thus, for example, we might expect Dowland's songs to be accompanied on a lute of about 58 cm string length tuned to a nominal *g′* or *a′*, whereas most French Baroque music of the mid-17th century calls for an 11-course lute of about 67 cm with a top string at a nominal *f′*, while the lutes used in Germany in the 18th century were mostly 13-course instruments of about 70–73 cm, also with a nominal top string of *f′*. Some of this may represent a drop in the pitch standard, but we must also assume that



(c) (d) (e) (f) (g)

string makers had managed to improve their products to increase the total range available, since these size changes represent considerable changes in the instruments' requirements. Apart from the development of overwound strings, this increase in range could only have been achieved by increasing the tensile strength of the trebles, by making the thick basses more elastic and flexible or by increasing the density of bass strings, perhaps by the addition of metallic compounds (see Peruffo, D1991). There is currently much interest in trying to reproduce these conjectured developments. It is noticeable from written accounts that the cost of strings was remarkably high compared to that of the lutes themselves, leading to the thought that there was more to their manufacture than is now apparent.

Although seven-course lutes appear as early as the late 15th century, and Bakfark's apprentice, Hans Timme, wanted to buy an Italian seven-course lute as early as 1556 (see Gombosi, F1935), it was only in the 1580s that they became at all common with the seventh course pitched at either a tone or a 4th below the sixth (see §5 below). Improved strings are conjectured to have popularized this greater range, perhaps providing a better tone and enabling John Dowland, in his contribution to his son Robert's *Varietie of Lute Lessons* (1610), to recommend a unison sixth course:

Secondly, set on your Bases, in that place which you call the sixt string, or γ ut, these Bases must be both of one bignes, yet it hath beene a generall custome (although not so much used any where as here in England) to set a small and a great string together, but amongst learned Musitians that custome is left, as irregular to the rules of Musicke.

The same book, reflecting the growing tendency to increase the number of bass strings, included English and continental music for lutes with six, seven, eight and nine courses. This only occasionally extended the range to low *C*; mostly the extra strings were used to eliminate awkward fingerings resulting from having to stop the seventh course. These 'diapasons' were usually strung with octaves. Already by the early 1600s the ten-course lute had made its appearance, shown in contemporary illustrations as constructed like its predecessors, with the strings running over a single nut to the pegbox, which has to be considerably longer to accommodate the additional

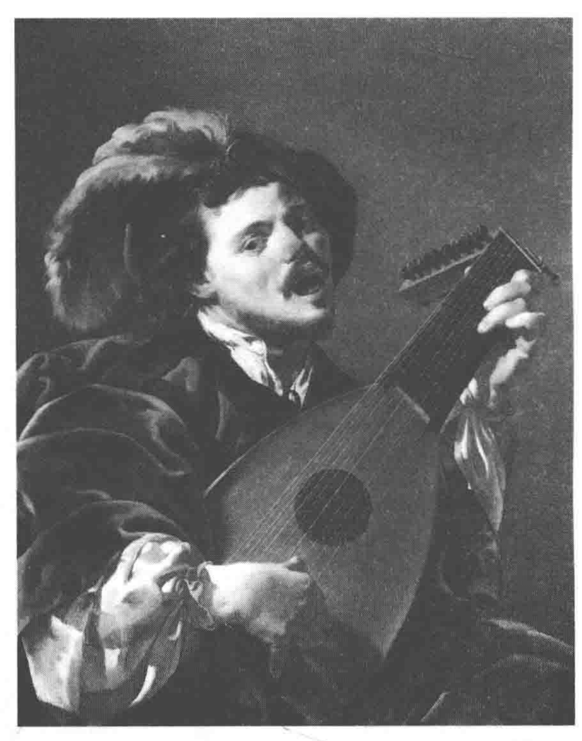
pegs. The pegbox is also usually shown as being at a much shallower angle to the neck than the earlier Renaissance lute, a fact borne out by the surviving original ten-course lute by Christofolo Cocho in the Carl Claudius collection, Musikhistorisk Museum, Copenhagen (no.96a). Often the paintings of ten-course lutes show a treble 'rider', a small extra pegholder on top of the normal pegbox side, designed to give a less acute angle on the nut for the fragile top string.

Another innovation reported by Dowland in *Varietie* was the lengthening of the neck of the instrument:

for my selfe was borne but thirty yeeres after Hans Gerles booke was printed, and all the Lutes which I can remember used eight frets . . . some few yeeres after, by the French Nation, the neckes of the Lutes were lengthned, and thereby increased two frets more, so as all those Lutes, which are most received and disired, are of tenne frets.

Initially this may have been done to improve the tone of the low basses, but unless stronger treble strings became available at the same time, the pitch level of these longer lutes must have been lower than the older eight-fret instruments. Interestingly, one such lengthened neck survived until quite recently, but when it was 'restored' this important source of evidence for the practice was removed. Sometimes extra wooden frets were glued on to the soundboard, an invention which Dowland attributed to the English player Mathias Mason.

It is interesting that Dowland should thus report the prevailing fashion in lutes as coming from France, for by his death in 1626 France was the dominant culture musically and was the centre for developments in different tunings, starting some time around 1620, which led to the 11-course lute. Lowe (B1986) has suggested that the 11th course may at first have been only an octave string. The later surviving 11-course lutes mostly appear to be conversions of ten-course instruments, all done in the same way, by making the second course single and adding a treble rider for the top string or 'chanterelle' on the top of the normal pegbox treble side. This effectively gave two extra pegs which were used for the new bass course, but, because the neck was now too narrow, these strings were taken over an extended nut which projected beyond the fingerboard and were fastened to the pegs on the outside of the pegbox. The famous portrait of Charles Mouton (fig.12) clearly shows that this was obviously not regarded as a stopgap measure. This final extra course on the same string-length has often been attributed to the invention of wire-wound or overspun strings, first advertised in England by Playford in 1664. However there is distressingly little hard evidence that these were in fact much used and they are not mentioned by either Mace or the Burwell tutor even though both wrote about the choice of strings. As Lowe (B1976) has shown, during the 17th century the French were already buying and converting early 16th-century Bologna lutes, seemingly because of a new aesthetic which valued the antique. There are so few surviving lutes with any claim to have been made in France that it is not possible to be sure what their makers were producing by way of new lutes at a time when lute playing was so important to French musical life. One must assume that the French cannot all have been playing on antique instruments. Indeed the inventory of the French maker Jean Desmoulins (*d* 1648) points to a vigorous rate of production since it lists 249 lutes in various stages of construction as well as 14 theorbos both large and small (see Lay, F1996). Only one



11. Ten-course lute with all the strings on one head: painting 'The Singing Lute Player' (1624) by Hendrick Terbruggen (National Gallery, London); note the right-hand little finger on the bridge, and the thicker octave strings of the bass courses; the right hand is now almost at right angles to the strings; note also the overhanging nut, carrying the lowest course outside the neck



12. The lutenist Charles Mouton: portrait by Jean François de Troy (1679–1752) in the Musée du Louvre, Paris

lute by this maker has survived (Cité de la Musique, Marseilles).

Makers working in Italy, where the old tuning held sway, had already addressed the problem of extending the bass range in the 1590s by the expedient of having longer and therefore naturally deeper-sounding strings carried on a separate pegbox. The theorbo, chitarrone, *liuto attiorbato* and archlute all had extended straight-sided pegboxes carved from a solid piece of wood set into the neck housing at a very shallow angle and carrying at their ends a separate small pegbox for these extended bass strings. The form of all these instruments is very similar, differing mainly in the length of the extended pegbox, the number of courses carried and whether the bass courses were double or single. It was therefore only to be expected that this principle of longer, and therefore unfingered, bass strings should also be applied to non-continuo lutes. From about 1595 to 1630 various other types of extended pegboxes were tried for the bass strings. In one version, an extra piece of neck was added on the bass side which carried its own small bent-back pegbox. One of these (by Sixtus Rauwolf, 1599, though the extension may be later) has survived in the Carl Claudius collection, Musikhistorisk Museum, Copenhagen and there are several paintings showing this form, including works by Carlo Saraceni (*c*1579–1620) and Jan Miense Molenaer (*c*1610–1668).

More widely adopted was a double-headed lute with curved pegboxes (fig.13), one set backwards at an angle rather like the normal lute, the other extended in the same plane as the fingerboard. This carried four separate small nuts to take the bass courses in steps of increasing length. This form usually had 12 courses and was apparently invented by Jacques Gautier in about 1630 (see Spencer, B1976, and Samson, B1977) but was not used much by the French who remained largely loyal to their single-headed lutes. As the author of the Burwell Lute Tutor (*c*1670) wrote: 'All England hath accepted that Augmentation and ffraunce att first but soone after that alteration hath beene condemned by all the french Masters who are returned to theire old fashion keeping onely the small Eleaventh'. He, or she, objected to the length of the longer bass strings and felt that they rang on too much, thereby causing discords in moving bass lines. It was, however, widely used in England and the Netherlands until at least the end of the 17th century. The apparent thinking behind this form was a desire to avoid the sudden leaps in tone quality between the treble and bass strings which characterize the theorbo and archlute forms. An important tutor for this type of lute was Thomas Mace's *Musick's Monument* (1676), in which it was classed as a French lute; Talbot (*c*1695), however, called it the 'English two headed lute'. For Talbot the 'French lute' had 11 courses, with all the strings on a single head. There has been some discussion as to the size of these instruments (see Segerman, D1998). Talbot measured the string length of a 12-course instrument of this type as 59·7 cm; iconographical sources show all sizes. To date, six examples of this type have been found with fingered string lengths of between 50 and 75 cm.

This same principle of stepped nuts for bass strings of gradually increasing length lay behind a specifically English form of the theorbo, which is also described in Mace and was measured by Talbot (see Sayce, B1995; Van Edwards, B1995). Unusually for a theorbo this had



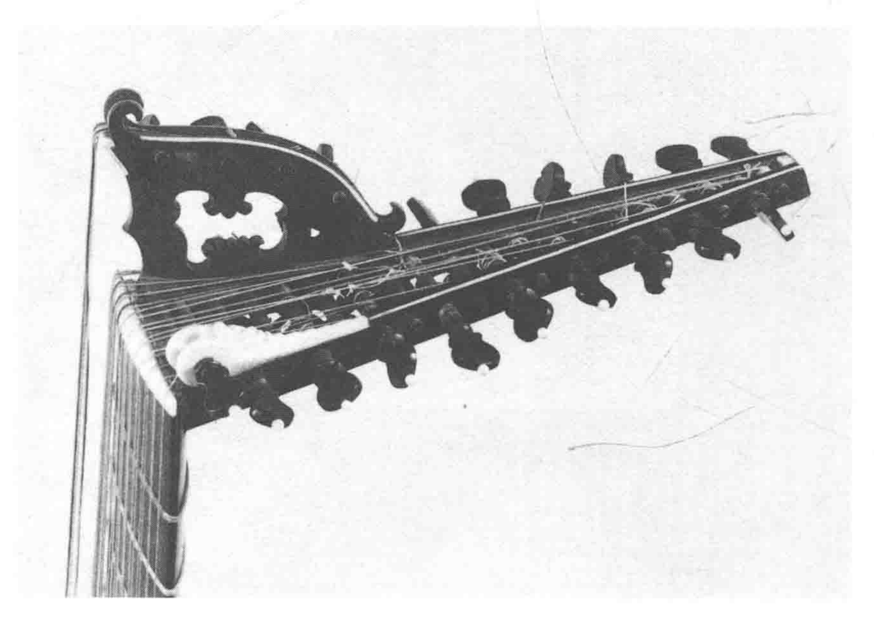
13. Man playing a two-headed 'French' lute: detail of a painting by Hendrik Martensz Sorgh (1611–70) in the Rijksmuseum, Amsterdam

double-strung courses in the bass which still further smoothed the transition across the range. None of these have survived. The French too seem to have developed their own version of the theorbo principle in the 17th century with a shorter extension than the Italian theorbo and possibly with single stringing (*see* THEORBO).

In Italy in the 17th century the drive towards extending the bass range of the lute was accommodated somewhat more consistently by incorporating the theorbo design into smaller lutes for solo use. Thus the *liuto attiorbato* came to be used in addition to normal lutes and theorbos, and later archlutes, for accompanying singers and continuo work. Matteo Sellas was part of another large German family of instrument makers still based in Italy, and produced very elaborate lutes and *liuti attiorbati* of ivory and ebony at his workshop 'alla Corona' (at the sign of the crown) in Venice. His brother Giorgio made equally decorative guitars and lutes 'alla stella'. Working in Rome, beyond what might seem to be the natural bounds of migration from Germany, were David Tecchler, Antonio Giauna and Cinthius Rotundus, from each of whom has survived an archlute, attesting this instrument's importance in Rome in the 17th and 18th centuries.

By the beginning of the 18th century, the centre of activity in lute music shifted from France to Germany and Bohemia. The makers extended the range of the instrument still further, and by 1719 composers were writing for 13 courses. There were two types of 13-course lutes developed and it is hard to say which was first, since both are possible conversions from pre-existing 11-course instruments and so labels are not conclusive. Paintings of both types are surprisingly rare. In one version a single pegbox was used like that of the 11-course lute, but, possibly starting as a conversion, a small subsidiary pegbox or 'bass rider' with four pegs to take the extra two courses was added to the bass side of the main pegbox (fig.14). This had the effect of giving between 5 and 7 cm extra length to these two courses. Commonly these lutes were quite large by previous standards with 70 to 75 cm being the usual string length. From what has been said so far about stringing this must imply a lower pitch for the main strings. It is clear from the details of the tablature that Silvius Leopold Weiss composed throughout his life for this version of the 13-course lute which was developed by the new generation of German makers, working in Bohemia and Germany itself. Among the most important at this time were Sebastian Schelle and his pupil Leopold Widhalm working in Nuremberg (see Martius, B1996), Martin Hoffmann and his son Johann Christian working in Leipzig, Joachim Tielke and his pupil J.H. Goldt working in Hamburg (see G. Hellwig, B1980) and Thomas Edlinger of Augsburg and his son Thomas, who moved to Prague and set up his workshop there. All these makers were violin makers as well, reflecting the growing importance of this instrument at a time when the lute was becoming less in demand.

These makers were also responsible for the other version of the 13-course lute with extended bass strings, the German Baroque lute (see Spencer, B1976). This had an ornately curved double pegbox carved out of a single piece of wood, usually ebonized sycamore. This type did not usually have a treble rider, but did occasionally feature a small separate slot carved in the treble side of the main pegbox to take the top string. Typically this kind of lute had eight courses on the fingerboard and five octaved courses going to the upper pegbox, these five being normally between 25 and 30 cm longer than the fingered strings. This design appears to be a modification of the pre-existing ANGÉLIQUE form. Some apparently early 13-course lutes, such as the 1680 Tielke instrument, dating from long before the earliest surviving 13-course music (*c*1719), seem to be converted 'angéliques'. Others, such as the Fux conversion in 1696 of a Tieffenbrucker instrument and the 13-course lute of Martin Hoffmann dating from the 1690s, raise more awkward questions of dating. An even more elaborate triple pegbox form of this type was also developed and a few examples have survived, notably by Johannes Jauck, a lute and violin maker working in Graz, and Martin Bruner (1724–1801) in Olomouc. These seem to have been functionally the same as the double pegbox form, and they may have represented a further attempt to obtain a smoother transition from the treble to bass courses.



14. Detail of pegbox showing treble and bass riders on a 13-course lute, originally by Hanns Burkholtzer, Füssen, 1596; string arrangement by Thomas Edlinger, Prague, 1705 (Kunsthistorisches Museum, Vienna)

Internally, the barring structure behind the bridge was altered by these makers. Beginning with an increase in the number of small treble-side fan bars, the characteristic J-bar on the bass side of the Renaissance soundboard was finally removed and various kinds of fan-barring were introduced right across this area of the soundboard. These seem to have had the effect of increasing the bass response. The main transverse bars were also made slightly smaller and more even in height, maybe with the same intention. The body outline of these lutes is remarkably similar to that of the early 16th-century lutes of Frei and Maler and this resemblance may well have been deliberate, for the old instruments continued to be highly prized. It was about this time (1727) that the first systematic history of the lute was written, by E.G. Baron. Referring to the lutes of Luca Maler, he wrote:

> But it is a source of wonder that he already built them after the modern fashion, namely with the body long in proportion, flat and broad-ribbed, and which, provided that no fraud has been introduced, and they are original, are esteemed above all others. They are highly valued because they are rare and have a splendid tone.

This echoes the value placed on Maler lutes in the Fugger inventory of nearly 200 years earlier, which talks of 'An old good lute by Laux Maler' and 'One old good lute by Sig[ismond] Maler'. Baron's comment on the possibility of fraud is also interesting in this context, since there are several surviving lutes with supposedly 16th-century Tieffenbrucker labels which are clearly the work of Thomas Edlinger the younger working in Prague at about the time Baron was published. Thomas Mace too wrote of Maler 'but the Chief Name we most esteem, is Laux Maller, ever written with Text Letters: Two of which Lutes I have seen (pittiful Old, Batter'd, Crack'd Things) valued at 100 l [£] a piece'.

In the 18th century a much simpler form of German 'lute', the mandora, emerged with the same string lengths and barring system as the Baroque lute but usually with only six or eight courses in a variety of tunings. Apparently mainly used by amateurs, it also found a useful niche in orchestras in place of the 13-course Baroque lute as well as for continuo and bass lines in sacred music, especially large scale works.

Throughout the lute's history the gut strings have been matched by movable gut frets tied around the neck. The placing of these frets has always been a problem to both theoreticians and players, and many attempts have been made to find a system that will give the nearest approach to true intonation for as wide a range of intervals and in as many positions as possible. A number of writers, including Gerle (C1532), Bermudo (C1555), the anonymous author of *Discours non plus mélancholique* (1557), Vincenzo Galilei (*Fronimo*, 1568) and John Dowland, put forward various systems, many of which were based on Pythagorean intervals. Late 16th-century theorists in Italy, as well as 17th-century writers such as Praetorius and Mersenne, habitually assumed that the intonation of the lute (and other fretted instruments) represented equal temperament, whereas, in contrasts, keyboard instruments were tuned to some form of mean-tone temperament (*see* TEMPERAMENTS).

5. TUNINGS. The earliest tuning instructions for the Western lute date from the late 15th century and are mostly for five-course lute. The best known is that of Johannes Tinctoris, whose *De inventione et usu musicae* (*c*1481–3) gives a tuning of 4ths around a central 3rd. However, as both five- and six-course lutes are mentioned, the position of the 'central 3rd' is unfortunately ambiguous. Both the Königstein Liederbuch (*c*1470–73) and an English manuscript dating from between 1493 and 1509 (*GB-Ctc* 0.2.13) give intervals of 4–3–4–4 from bass to treble. Ramis de Pareia (*Musica practica*, Bologna, 1482) stated that the most common tuning was *G–c–e–a–d′*, but mentioned another drone tuning with the lowest three strings tuned to *A–d–a*; the trebles were set in various (unspecified) ways. Antonio de Nebrija (*Vocabulario Español-Latino*, Salamanca, *c*1495) apparently gave an unlikely diminished 5th between the two lowest courses, then 3–4–5, but the correct translation of his description is disputed. The late 15th-century Pesaro manuscript (*I-PESo* 1144) includes tablature for a seven-course lute with the tuning 4–4–4–3–4–4, as does a manuscript now in Bologna (*I-Bu* 596.HH.2[4], which probably dates from the same period. The latter gives the tuning *E–A–d–g–b–e′–a′*.

By around 1500 six courses had become standard; the earliest printed sources, including Spinacino (1507), Dalza (1508) and Bossinensis (1509 and 1511) require a six-course lute, usually tuned 4–4–3–4–4. Virdung (*Musica getuscht*; Basle, 1511) mentioned lutes of five, six and seven courses, the six-course lute being the most common, and gave a tuning 4–4–3–4–4, with the sixth course tuned to a nominal *A*. The fourth, fifth and sixth courses were tuned in octaves, the second and third courses in unisons, with a single first course. Agricola advocated this pattern in the first edition of his *Musica instrumentalis deudsch* (Wittenberg, 1529) but gave a tuning a tone lower, in nominal G. Occasionally the sixth course was tuned down a tone, a variation called 'Abzug' by Virdung and 'bordon descordato' by Spinacino. In the 1545 edition of *Musica instrumentalis deudsch* Agricola stated that a seven-course instrument, with the seventh course tuned a tone below the sixth course, was preferable to this scordatura, which was difficult to manage.

This basic six-course tuning, with octaved lower courses, and an interval of two octaves between the outer courses, remained the norm for most of the 16th century. Tablature sources with parallel staff notation (from both the 16th and early 17th centuries) show that the most common nominal tunings were either in A (*A–d–g–b–e′–a′*) or G (*G–c–f–a–d′–g′*), though lutes in other nominal pitches are encountered. There is a considerable body of literature discussing whether or not these variable pitches were intended to be interpreted literally. Practical considerations of instrument availability, together with notational considerations such as the avoidance of leger lines in the staff notated part, suggest that these apparent lute pitches were only nominal. Cue notes are often provided in the tablature, to clarify the relationship of lute pitch to staff notation. The absolute pitch of the lute was variable; contemporary tutors typically instruct the player to tune the top course as high as possible, and set the other strings to that.

Surviving 16th-century tablatures for multiple lutes call for a total 'consort' of nominal *d″*, *a′*, *g′*, *e′* and *d′*, to accommodate all of the variations encountered in the duet and trio repertories, though Praetorius (*Syntagma musicum*, ii, 1618, 2/1619/*R*) mentioned other sizes too. The intervals between courses remained the same, irrespective of the size of the lute. A few lutenists explored other tunings, albeit briefly; these included Hans Neusidler

(1544) whose infamous *Judentanz* requires a drone tuning; Barberiis (1549) printed pieces using the tunings 4–5–3–4–4, 5–4–2–4–4, and 4–4–3–5–4; Wolff Heckel (1562) also used a drone tuning for a *Judentanz* and other pieces.

By the 1580s a seventh course, tuned either a tone or a 4th below the sixth course, was in regular use, and eight-course lutes incorporating both of these options became common in the 1590s. By the early 1600s ten-course lutes were in use, with diatonically tuned basses descending stepwise from the sixth course. Around the same period the octave tuning of at least the fourth and fifth courses was dropped in favour of unisons, though the octaves were certainly retained on the lowest courses and perhaps on the sixth course too. Otherwise the tuning of the six upper courses remained essentially unchanged, and became known as *vieil ton*. There was a brief vogue for *cordes avallées* tunings in France, used by Francisque (1600) and Besard (C1603), which involved lowering the fourth, fifth and sixth courses to give drone-like 4ths and 5ths. These tunings were used almost exclusively for rustic dance pieces.

In the early years of the 17th century two distinct traditions began to emerge. The Italians mostly retained the old tuning, adding extra bass courses (*see* ARCHLUTE) though P.P. Melli and Bernardo Gianoncelli experimented with variant tunings of the upper courses. Around 1620 French composers began to experiment with several *accords nouveaux*, first on ten-course lutes, and later on 11- and 12-course instruments. (With these new tunings, the interval between the first and sixth courses was always narrower than the two octaves of *vieil ton*; they should not be confused with the *cordes avallées* tunings, where this interval was always wider than two octaves.) This experimentation continued until at least the 1670s, and music for over 20 different tunings survives, many of which were given different names by different scribes or composers (see Schulze-Kurz, E1990). However, only a handful were common and these included what is today considered to be the normal 'Baroque' D minor tuning. This did not become standard until the second half of the 17th century; the tuning commonly known as 'Flat French' was equally popular until about the 1660s. The advantages of the new tunings were increased resonance and ease of left-hand fingering, though only within a very limited range of keys. The derivation of these tunings from *vieil ton*, and the subsequent emergence of the D minor tuning, has been somewhat obfuscated by recent editorial methods which transcribe these tunings on the basis of an instrument whose sixth course is tuned to G. The transition is much clearer (and transcriptions emerge in less obscure keys) if the sixth course in *vieil ton* is considered to be *A*. Some of the more common tunings are shown in Table 1. In all of the above tunings (including *vieil ton* on lutes with more than eight courses) the basses were tuned diatonically downwards from the sixth course. The lute had become essentially diatonic in its bass register, and the tuning of the lowest courses would be adjusted for the key of the piece. (This was a major factor in the grouping of pieces by key, which led to the baroque suite.)

TABLE 1

Vieil ton	*A–d–g–b–e′–a′*
Sharp tuning	*A–d–g–b–d′–g′*
Gautier	*A–d–g–b–d′–f♯′*
Mesangeau	*A–d–g–b–d′–f′*
Flat French	*A–d–g–b♭–d′–f′*
D minor	*A–d–f–a–d′–f′*

The first print to use the new tunings was Pierre Ballard's *Tablature de luth de différents autheurs sur l'accord ordinaire et extraordinaire* (Paris, 1623; now lost). Slightly later collections survive, containing fine music by Mesangeau, Chancy, Belleville, Robert Ballard (ii), Pierre Gautier (i) and others, in various *accords nouveaux*. The tunings were widely used in England after the 1630s; publications by Richard Mathew (1652) and Thomas Mace (C1676) use 'Flat French' tuning; Mace provided a translation chart to convert tablatures between 'Flat French' and 'D minor' tunings. By the 1670s the 11-course single-pegbox lute in D minor tuning had emerged as the preferred norm throughout much of Europe, and remained so until the early years of the 18th century, when two further courses were added, extending the lute's range down to *A′*. The last printed sources to make significant use of variant tunings are Esaias Reusner (ii) (1676) and Jakob Kremberg (1689).

6. TECHNIQUE. Several writers of instruction books for the lute have remarked that many masters of the art were, as Mace put it, 'extreme *Shie* in revealing the *Occult* and *Hidden Secrets* of the *Lute*'. Bermudo had lamented the same characteristic in teachers: 'What a pity it is (and those who have Christian understanding must weep for it) that the great secrets of music die in a moment with the person of the musician, for lack of having communicated them to others'. The training of professional players was almost certainly carried on through some system of apprenticeship, and this may well be one of the reasons why comparatively few books give really informative instructions on all aspects of playing technique. Nevertheless, details have been left by the more conscientious authors that are sufficiently clear to establish the main characteristics of lute technique in each period.

Although little was written about left-hand techniques, certain basic rules were mentioned from the Capirola Lutebook (*c*1517, *US-Cn*; ed. O. Gombosi, 1955; see also Marincola, F1983) onwards. The lute must be held in such a way that no weight is taken by the left hand. The thumb should be placed lightly on the underside of the neck, opposite the first and second fingers. The tips of the fingers should always stay as close as possible to the strings so that each one is ready to take its position without undue movement. Fingers must be kept in position on the strings until they are required to stop another string, or until the harmony changes. Judenkünig went so far as to say they must never be lifted until needed elsewhere.

In Capirola's lutebook the player was advised to keep the fingers in readiness and not to avoid using the little finger; the first finger could be laid across several strings to form a *barré* chord. Sometimes a finger was placed on one string only of a course in order to create an extra voice (a device also described by Valentin Bakfark and the vihuelist Miguel de Fuenllana); the right hand would then strike through the whole course as usual.

It was, however, the German masters who first codified a system of fingering. Judenkünig gave a series of diagrams of left-hand positions. In the first of these the hand spans the first three frets and the fourth fret on the sixth course; the first finger is marked with the six characters of the

first fret in German tablature; the second finger is marked with the next series; the third finger takes the lower three courses on the third fret; and the little finger takes the upper three courses as well as the fourth fret on the sixth course. Each diagram shows the fingers rigidly aligned on the appropriate fret. A small cross placed above a letter indicates that the finger must be held down and the following note played with the next finger, whatever fret it may be on. Judenkünig did not describe the fingering of chords, or cross-fingering where the counterpoint makes it necessary to depart from the prescribed alignment. Neusidler (*Ein newgeordnet künstlich Lautenbuch*, 1536) indicated by means of dots the fingering of a number of simple compositions. In general he followed the rules laid down by Judenkünig, but he also showed how chords constantly demand the use of fingers on frets other than those allotted to them in a strict diagrammatic scheme.

In England and France little attention was given to left-hand technique until the publication of Adrian Le Roy's tutor *Instruction ... de luth* (?1557, lost, repr. 1567, also lost, Eng. trans., 1568, see §8(v)), which described the *barré* chord as 'couching' the first finger 'along overthwart the stoppe'. Robinson (C1603) described how to finger certain chord passages and also how to finger ascending and descending melodic lines. He also added fingering marks to the first five compositions in his books. Besard (C1603) described in considerable detail the use of the *barré*, and half *barré*, and also gave advice on how to choose the correct finger for holding notes, particularly in the bass. Later in the 17th century more complete markings were given by Nicolas Vallet (*Secretum musarum*, 1615) and, for a 12-course French lute, Mace.

Until about the second half of the 15th century most representations of lute players (where the details are visible) show the strings being struck with a quill or plectrum. The hand approaches the strings from below the bridge and lies nearly parallel with them. The plectrum or quill is held either between the thumb and first finger, or the first and second, or even the second and third. Gradually the fingers replaced the plectrum. In pictures dating from about 1480 it is common to see players with the hand in a slightly more transverse position (see fig.9). For any composition involving chords the advantage of this change is obvious. Tinctoris observed that players were becoming so skilful that they could play four voices together on the lute perfectly.

The earliest printed books gave little information about right-hand techniques. A dot placed under a note signified that it was to be played upwards, and the absence of a dot downwards; all passages of single notes were played accordingly. Later sources specified that the downward stroke was always taken by the thumb on the accented beat, while the unaccented beat was taken upwards, usually with the first finger. This type of fingering was to remain standard practice until about 1600. It was still mentioned by Alessandro Piccinini (*Intavolatura di liuto, et di chitarrone*, 1623) and by Mersenne (1636–7), and it survived for runs of single notes across the lute from bottom to top and for certain other passages until 1660–70.

According to the instructions in the Capirola manuscript (the first to give any real insight into the playing position of the right hand), the thumb was held under the second finger, that is, inside the hand. Adrian Le Roy was the first to mention that the little finger is placed on the belly of the lute, although many representations of players before 1568 show the hand with the little finger in this position. Le Roy wrote: 'the little finger serveth but to keep the hande from [firm] upon the bealie of the Lute'. From then onwards it was frequently mentioned. Robinson, for example, said: 'leane upon the bellie of the Lute with your little finger onelie, & that neither to far from the *Treble* strings, neither to neere'. Mace wrote: 'The 2d. thing to be gain'd is, setting down your *Little Finger* upon the *Belly*, as aforesaid, *close under the Bridge*, about the *first*, 2d, 3d, or 4th. *Strings*; for thereabout, is its *constant station*. It *steadies the Hand*, and gives a *Certainty* to the *Grasp*'. From this time onwards, portraits of performing lute players always show the little finger placed either on the soundboard, in front of or behind the bridge, or on the bridge itself (as in fig.11).

During the Renaissance, chords were usually played with the thumb on the bass, playing downwards, and the first and second, or the first, second and third fingers, playing upwards. For chords of more than four notes the following procedure was given by Le Roy and Besard: for five-note chords the thumb plays the bass downwards, the third and fourth courses are raked upwards by the first finger, and the first and second courses are played respectively by the third and second fingers; six-note chords are played in a similar way with the thumb playing downwards across both the sixth and fifth courses. The upper note of two-part chords was generally taken by the second finger, although Robinson preferred the third.

A single dot under a chord of two or three notes generally means that it is played upwards with the usual fingers, but without the thumb. Gerle, however, used a dot under a chord to show that all the notes were to be played upwards with the first finger, while Judenkünig said that in dance music full chords may be stroked or strummed with the thumb throughout. Neusidler also mentioned the 'thumb-stroke'. Robinson, however, advocated the third finger for notes farthest from the thumb, the second for the next note, and the first for those nearest. Besard was the first writer to describe a new position for the thumb; his directions are translated as follows in Dowland's book of 1610:

> stretch out your Thombe with all the force you can, especially if thy Thombe be short, so that the other fingers may be carryed in the manner of a fist, and let the Thombe be held higher than them, this in the beginning will be hard. Yet they which have a short Thombe may imitate those which strike the strings with the Thombe under the other fingers, which though it be nothing so elegant, yet to them it will be more easie.

Dowland himself is said to have changed to the 'thumb-out' position in mid-career (Beier, B1979), presumably to take advantage of the consequent greater stretch, perhaps in connection with the addition of extra courses. The increase in the number of courses was probably also responsible for a general shift in the position and movement of the hand. Besard suggested:

> the first two fingers may be used in Diminutions very well insteed of the Thombe and the fore-finger, if they be placed with some Bases, so that the middle finger be in place of the Thombe, which Thombe whilst it is occupied in striking at least the Bases, both the hands will be graced and that unmanly motion of the Arme (which many cannot well avoide) shall be shunned. But if with the said Diminutions there be not set Bases which are to be stopped, I will not counsell you to use the two first fingers, but rather the Thombe and the fore-finger: neither will I wish you to use the two fore-fingers if you be to proceede (that is to runne) into the fourth, fift or sixt string with Diminutions set also with some parts.

Markings comprising a pair of dots or small strokes under the note to indicate the use of the second finger occur in many manuscripts from the early 17th century (e.g. Vallet used the latter marking). A single vertical line or stroke under a note was an indication to use the thumb, to which greater attention was paid with the increasing number of bass strings. Piccinini described an *apoyando* stroke:

> The thumb, on which I do not approve of a very long nail, must be employed in this manner, that every time you sound a string you must direct it [the thumb] towards the soundboard, so that it is crushed onto the string below, and it must be kept there until it has to be used again.

This type of stroke was mentioned by other writers and appears to have become standard practice during the Baroque period. In fact, such a technique is almost essential when the thumb has to make rapid jumps among a number of diapasons. If the thumb is held free, there is no point of reference from which each movement can be judged accurately.

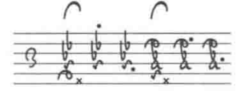
In the second decade of the 17th century many new technical devices began to appear. Bataille's *Airs de différents autheurs* (iv, 1613) used a dot for a quasi-rasgueado device in repeated chords (ex.1) that is described by Mersenne and became extremely common, especially in pieces in sarabande rhythm: the dot at the top of the chord stands for an upward stroke with the first finger, while the dot at the bottom stands for a downward stroke with the back of the same finger (ex.1*a*). For this device, sometimes called *tirer et rabattre*, later composers often distinguished the second, downward-struck chord by dots next to the notes (ex.1*b*).

Italy was apparently the first country in which the slur was developed as part of normal technique instead of being confined to the execution of graces. Pietro Paoli Melli (*Intavolatura di liuto attiorbato libro secondo*, 1614) described the action of the left hand, and placed a ligature under pairs of notes to be slurred, a marking which was always used to indicate the slur. There seems to be no evidence that the slur was used in France, England or Germany at this early date, but Mersenne described it in 1636.

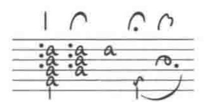
Piccinini introduced some individualistic traits into his playing: although the use of the nails was deprecated by nearly all other writers, Piccinini said that they should be 'a little long, in front of the flesh, but not much, and oval in shape'. He played the rapid '*groppo* that is made at the cadence' with the first finger alone, striking upwards and downwards with the tip of the nail. (This is similar to the vihuela's 'dedillo', which was usually played with short nails.) He also advocated a change of tone colour by moving the right hand nearer or farther from the bridge. In France an increasing number of different right-hand strokes were used. Mersenne gave the traditional fingerings both for chords and single-note passages, and some new strokes which had evidently become popular by then. He described several ways of playing chords, and a system of marking by which each method could be distinguished. Some chords were played downwards with the thumb: others with all the notes played by the thumb except the top one which was played by the first finger; others with the thumb playing the single bass note while the first finger raked the rest of the notes upwards. Unfortunately these detailed notations seem not to have been adopted in other surviving printed and manuscript sources. Nevertheless many of these devices became part of the French Baroque style. In volumes such as Denis Gaultier's *Pièces de luth* (1666), Denis and Ennemond Gaultier's *Livre de tablature des pièces de luth* (*c*1672) and Jacques Gallot's *Pièces de luth* (1681), markings are given for arpeggiating or 'breaking' chords. Some writers described the 'slipping' of the first finger across two notes on adjacent strings to realize a short mordent, usually at a cadence; this characteristic device, which was used well into the 18th century, was shown by three different markings (ex.2).

Ex.1

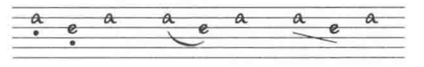
(a) Bataille: *Airs de différents autheurs* (1613)



(b) Gallot: *Pièces de luth* (1684)



Ex.2 Gallot: *Pièces de luth*



Many of these techniques were carefully described in English lute books such as the Mary Burwell Lute Tutor (*c*1660–72, *GB-Lam*) and in Mace's *Musick's Monument*. The techniques were passed on to the German school; a similar variety of strokes is described by Baron who also mentioned a change of right-hand position for tone colour. As in other countries, German sources vary greatly in the extent to which technique marks and left-hand fingerings were added to the tablature, often reflecting the level of attainment of the person for whom they were written.

The development of playing technique was thus closely related to the continual process of extending the resources of the instrument. Moreover, each technique produces particular qualities suited to its own time, and the modern lutenist must know this in order to do justice to the music. Most 'technical' indications, such as vibrato or staccato (see §7 below), or the spreading of chords (indicated by oblique lines separating the notes of a chord; see §8(iii)), come under the general heading of 'graces' (Fr. *agréments*; Ger. *Manieren*), which term adumbrates most aspects of performance as well as ornamentation in treatises, including playing loudly and softly or with rhetorical intent.

7. Ornamentation. The use of what in modern terms would be called trills, mordents, appoggiaturas and vibrato has evidently always been an integral part of the performance of lute music. The fact that in the Renaissance period ornament signs are frequently not included in printed books or manuscripts and are written about comparatively rarely in early tutors may be due to several causes; probably the most important was that there was a living tradition that was considered unnecessary to mention or notate. Another reason may have been that cited by Mersenne, namely that printers lacked the requisite signs in their equipment. These ornaments never acquired a standardized nomenclature or system of signs, although some degree of conformity developed towards the end of the Baroque period.

In the Capirola Lutebook (*c*1517, *US-Cn*), the earliest known source of information, two signs are used: one shows figures notated with red dots; the other consists of two red dots placed over the figure. Of the first sign it is said only that the finger on the lower fret is held firm and another finger is used to 'tremolize' on or from the fret above. The second sign is said to indicate that the note is 'tremolized' with a single finger; it probably represents a mordent.

More precise information was given by Pietro Paolo Borrono in the second printing (Milan, 1548) of the *Intavolatura di lauto* which gives appoggiaturas with both notes carefully indicated by sign. Only the appoggiatura from above is mentioned in the directions, which also say that it is to be played on the beat.

Rudolf Wyssenbach printed a transcription in German tablature (Zürich, 1550) of part of the contents of the Francesco-Borrono book of 1546; half circles are said to indicate *mordanten*, but no further explanation is given. The word *mordanten* appears to have been used in German as a general term for ornaments including the appoggiatura rather than as a specific term for any one type of ornament. It occurs in Martin Agricola's *Musica instrumentalis deudsch* (1529) and was still used by Matthäus Waissel in his *Lautenbuch darinn von der Tabulatur und Application der Lauten* (1592). Waissel's remark that the fingers are put 'a little later on the letters and moved up and down two or three times' indicates (in agreement with Borrono) that the ornament came on or after the beat and not before.

No information appears to have survived concerning ornamentation of French lute music before Besard, who made the following remark:

> You should have some rules for the sweet relishes and shakes if they could be expressed here, as they are on the LUTE: but seeing they cannot by speech or writing be expressed, thou wert best to imitate some cunning player.

Vallet used two signs: a comma, signifying a fall from above the main note (upper appoggiatura), and a single cross, signifying the same thing repeated several times, i.e. a trill. In his *Regia pietas* (1620) Vallet described what is in effect a vibrato, indicated by a double cross.

Mersenne gave the most complete exposition of the art of ornamentation of the period. Excluding minor variants (such as whether a tone or semitone is involved), seven ornaments may be tallied: the *tremblement* (trill); the *accent plaintif* (appoggiatura from below, equal in duration to half the value of the main note); the *martelement* or *soupir* (mordent); the *verre cassé* (vibrato, which Mersenne said was not much used in his time, although it was very popular in the past; in his opinion, however, it would be as bad a fault to omit it altogether as to use it to excess); the *battement* (long trill, more suitable to the violin, he said, than to the lute); a combination (for which no name is given) of appoggiatura from below with trill from above; and a mordent ending with *verre cassé*. He gave a sign to indicate each of the seven types, but remarked that in French music the small comma was generally used to 'express all sorts'.

In Italy, Kapsperger (*Libro primo d'intavolatura di chitarrone*, 1604) placed two dots above many notes to indicate the *trillo*, and also added a sign (an oblique stroke with a dot on either side) below certain chords to show that they were to be arpeggiated. Melli marked the notes on which a 'tremolo' should be performed, but gave no explanation of the meaning of the word, though he described a method of performing an appoggiatura from below by sliding the auxiliary to the main note with a single finger. This is indicated by a ligature above the two notes and appears to be unique in this period. Piccinini, however, gave detailed descriptions of the trill, the mordent and the vibrato, which he called the first, second and third tremolo, but he did not include signs for them in the tablature.

TABLE 2

<table>
<tr><td>,</td><td>a pull back</td></tr>
<tr><td>ʻ</td><td>a fall forward</td></tr>
<tr><td>X</td><td>to beat down the finger with a shake</td></tr>
<tr><td>⋮</td><td>three pricks to be struck upward with one finger</td></tr>
<tr><td>#</td><td>for a long shake</td></tr>
<tr><td>c</td><td>for a slide</td></tr>
</table>

TABLE 3

<table>
<tr><td>(a) #</td><td>(b) ·</td><td>(c) +</td><td>(d) |</td><td>(e) :</td><td>(f) ⊢</td></tr>
<tr><td>(g) ×</td><td>(h) ʔ</td><td>(i) |#</td><td>(j) :#</td><td>(k) ·#</td><td></td></tr>
</table>

Early English manuscript sources show no ornament signs, but all the books copied by Matthew Holmes (*c*1580–1610, *GB-Cu*) contain them, although their placing is often curious. At least 17 other manuscripts also have signs, and William Barley's *A Newe Booke of Tabliture* (1596) includes the double cross, but with no explanation of its meaning. The only English book of this period containing information on the subject is Robinson's *The Schoole of Musicke* (1603). He gave no signs nor any indication of where the graces should be placed, but he described three that could be used: the relish (perhaps an appoggiatura from above, or a trill); the fall (an appoggiatura from below); and a fall with a relish (possibly the same as Mersenne's combination of lower appoggiatura and upper trill). Robinson said of the relish:

> The longer the time of a single stroke ... the more need it hath of a relish, for a relish will help, both to grace it, and also it helps to continue the sound of the note his full time: but in a quicke time a little touch or jerke will serve, and that only with the most strongest finger.

The variety of graces in use around 1625 is indicated in Table 2, taken from the Margaret Board Lutebook (*GB-Lam*, f.32). Generally, however, the lack of standardization in signs and the absence of any indication of their meaning as used by different scribes poses a formidable problem in interpretation, and it is possible here only to offer some suggestions based on a study of their context in all the available material.

Table 3 shows the signs most generally found in English manuscript sources. Sign (*a*) is often the only sign in a manuscript, and, like the French comma, can be taken 'to express all sorts'. If it appears in company with other signs it seems to signify an ornament from above the main note, perhaps an appoggiatura or trill. Sign (*b*) indicates an appoggiatura from below, a mordent, or a slide (the ornament that comes up to the main note from a minor or major 3rd below). Sign (*c*) appears in the Sampson Lutebook (*GB-Lam*); its possible interpretation as a slide on a major 3rd is discussed below. Sign (*d*) indicates an appoggiatura from below, in the Sampson Lutebook; this

is suggested by the fact that the sign appears before a note which is followed by (*a*), presumably indicating Robinson's 'fall with a relish'. Sign (*e*) is used similarly (*US-Ws* 1610.1). Signs (*f*) and (*g*) (the latter from *GB-Lbl* Add.38539) indicate a mordent, appoggiatura from below or a slide. Sign (*h*) occurs in a limited number of pieces in *GB-Lbl* Add.38539, always on a note immediately preceded by the note above, and often in fairly fast runs. This may be the 'little touch or jerke' mentioned by Robinson, or possibly an inverted mordent. Although the latter was clearly described in Spain from the time of Tomás de Santa María (in *Arte de tañer fantasía assi para tecla como para vihuela*, 1565) to Pablo Nassare (*Escuela musica*, 1724), in Italy by Girolamo Diruta (*Il transilvano*, 1593) and in Germany by Praetorius (*Syntagma musicum*, iii, 2/1619), there is no mention of it in any English source. It would, however, fit into the passages in which the sign is used. Signs (*i*), (*j*) and (*k*) indicate a fall with a relish. In compositions in John Dowland's hand, (*c*), which appears on both open and stopped notes, presumably indicates an upper appoggiatura or trill; (*f*), which appears on stopped notes only, may indicate an appoggiatura from below; and (*b*), which appears on open notes only, may indicate a trill. However, these interpretations are open to question owing to a marked lack of consistency in the application of gracing, and in its notation. Many sources have few, if any, grace marks, and in the final analysis musical intuition has to be the arbiter. (The interpretation of ornament signs in English lute music is further addressed, with somewhat differing results, in studies by Buetens and Shepherd.)

Fashion in ornamentation may have varied from country to country; English players of the first two decades of the 17th century perhaps graced their music to a greater extent than those in any other part of Europe. A Fantasie by Dowland (*GB-Lbl* Add. 38539, f.14*v*), with nine ornaments in the space of five bars, shows an extreme of English practice.

No exact line of demarcation can be drawn between Renaissance and Baroque ornamentation. Most graces used in the earlier period continued in favour, but a few more elaborate combinations appeared. From Mersenne's time onwards, some French manuscripts have a large variety of signs: the comma, 'x' and 'v' for *martelements*, something like an ordinary mordent sign placed under a note, and, to indicate the appoggiatura from below, a bow-like sign placed beneath the tablature letter, very like Mace's sign for a slur. Double shakes or appoggiaturas began to appear. The *étouffement* (Mace's 'tut') is also mentioned in some sources, and the sign 'x' is used. Mace's *Musick's Monument*, in many ways the most thorough study of the French lute, includes (pp.101ff) a list of ornaments, which are summarized in Table 4. He also wrote of loud and soft play and the use of the pause (indicated by a small fermata sign) as additional graces to be observed.

In Denis Gaultier's *Pièces de luth* (1666) less elaboration is found. The two ornaments given are indicated by the comma and the slur and are equivalent to Mace's back-fall and fore-fall. In *Livre de tablature des pièces de luth* by Denis and Ennemond Gaultier (*c*1672) the explanation of the comma shows that the number of falls should be increased according to the length of the note. According to Mary Burwell's teacher, however, Denis Gaultier 'would have no shake at all'. Undoubtedly personal taste

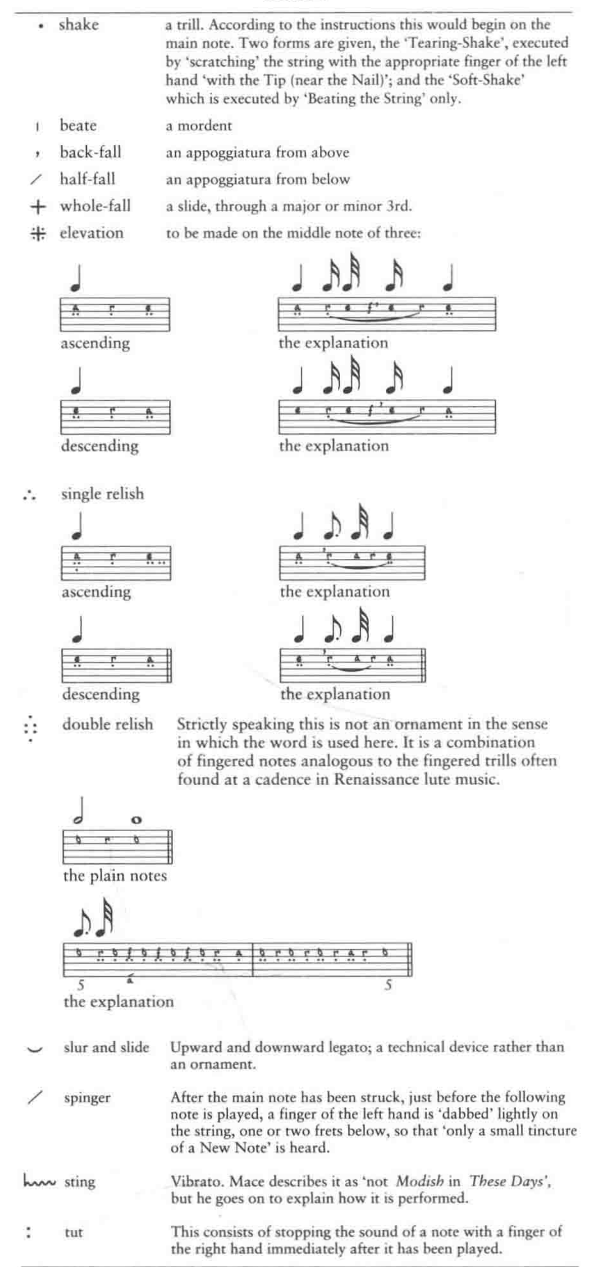


TABLE 4

Sign	Name	Description
·	shake	a trill. According to the instructions this would begin on the main note. Two forms are given, the 'Tearing-Shake', executed by 'scratching' the string with the appropriate finger of the left hand 'with the Tip (near the Nail)'; and the 'Soft-Shake' which is executed by 'Beating the String' only.
ı	beate	a mordent
,	back-fall	an appoggiatura from above
/	half-fall	an appoggiatura from below
+	whole-fall	a slide, through a major or minor 3rd.
⁜	elevation	to be made on the middle note of three:
		ascending — the explanation; descending — the explanation
∴	single relish	ascending — the explanation; descending — the explanation
⁘	double relish	Strictly speaking this is not an ornament in the sense in which the word is used here. It is a combination of fingered notes analogous to the fingered trills often found at a cadence in Renaissance lute music.
		the plain notes; the explanation
‿	slur and slide	Upward and downward legato; a technical device rather than an ornament.
/	spinger	After the main note has been struck, just before the following note is played, a finger of the left hand is 'dabbed' lightly on the string, one or two frets below, so that 'only a small tincture of a New Note' is heard.
〰	sting	Vibrato. Mace describes it as 'not *Modish* in *These Days*', but he goes on to explain how it is performed.
:	tut	This consists of stopping the sound of a note with a finger of the right hand immediately after it has been played.

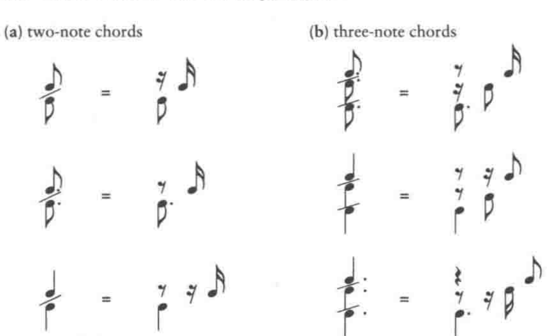
played a part in ornamentation as in all other aspects of performance. Three ornament signs are listed by Gallot: *tremblement*, or trill, indicated by a small comma after the tablature letter; *martelement*, or mordent, indicated by 'v'; *choutte*, or *tombé*, an appoggiatura from below, indicated by an inverted 'v' before the letter. The rhythmical breaking of chords, a universal feature of the French lute style (ex.3; see also §8(iii) below), was explicitly indicated by oblique lines between chord members. The existence of another explicit notation, a vertical line connecting non-adjacent tablature letters, to indicate that the notes are to be struck together, suggests that a certain degree of spreading was in fact normal.

German Baroque lutenists at first consciously maintained the tradition of the Parisian *luthistes*, using many

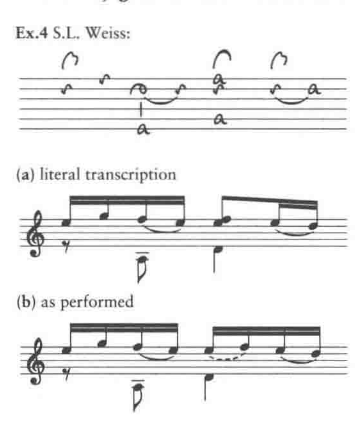
of the French ornament signs, which they classed under the general heading of *Manieren* (equivalent to *agréments* or 'graces') along with other technical or performance indications. The Breslau lutenist, Esaias Reusner (ii), who was coached by an unknown French lutenist in Paris in the 1650s, used a cross, a comma and a 'fermata' sign (*Delitiae testudinis*, 1667 and *Neue Lauten-Früchte*, 1676) but did not explain their meaning. The context suggests that the comma indicates a trill and the cross a mordent, while the fermata probably represents a pause, as it does for his English contemporary, Mace. Reusner indicated the appoggiatura from below by a bow under the letter. Le Sage de Richée (*Cabinet der Lauten*) gave, together with other information about performing practice, three ornaments: the trill indicated by a comma; the appoggiatura from above, which he called *Abzug*; and the appoggiatura from below (*Fall*). Both appoggiaturas are written out with a bow under the pairs of letters (the explanations are somewhat ambiguous). Radolt (Vienna, 1701) provided an exhaustive list of *Manieren* citing François Dufaut's example. Hinterleithner (Vienna, 1699) explained that the *Abzug* (which he called *Abriss*) divides the ornamented note's duration equally. Trills are only played on dotted notes; on shorter notes they are abbreviated to an *Abriss*. Radolt stressed that the trill always begins on the upper note. Baron (Nuremberg, 1727) used the same signs as Radolt for the appoggiatura from above (*Abziehen*) and for the trill (performed from the upper note, and gradually increasing in speed), but in addition described two forms of vibrato (*Bebung*): one (on the higher strings) performed with the thumb released from the back of the neck, the other with the thumb held firm. He indicated them with a double and slanted cross respectively. Baron added that the ornaments he mentioned were not the only ones that could be used, as many more could be added with the use of skill and taste: 'Every player must judge for himself what sort of affect he wishes to express with this or that ornament'. He also stressed the difference between solo performance, where a player could use more ornamentation and rubato, and ensemble playing, where each player's performing method had to be known in advance and accommodated for the sake of good ensemble. For faster music, Baron remarked that 'the best *Manier* is nothing more than neatness and clarity, and if someone wanted to make many other additions it would be as ridiculous as chasing rabbits with snails and crabs'.

Silvius Leopold Weiss's notational practice was remarkably consistent in his numerous autograph manuscripts. As was common in the period, he tended to use more

Ex.3 Perrine: *Pièces de luth en musique* (1680)



Ex.4 S.L. Weiss:



ornamentation in slow movements, and the ornamental notes are seamlessly integrated into the music, occasionally (especially the *Einfall*) being written out explicitly in the tablature, often using separate strings for the ornamental and main notes, rather than being indicated by signs. This 'two-string appoggiatura' (ex.4) had been in use since the days of the Parisian *luthistes*, but unlike them Weiss frequently used it in an unambiguously melodic context. He used the normal comma sign for an *Abzug* or *Triller*, sometimes extended by repetition, and the bow under a letter for an appoggiatura from below; sometimes, especially at a cadence, this sign extends backwards towards the previous note, even across a barline, looking somewhat like a legato slur (ex.5). The

Ex.5 Weiss:

mordent is marked by a single cross and *Bebung* (vibrato, rarely used by Weiss) by a short wavy line above and to the right of the letter.

There is no surviving treatise or table of ornaments by Weiss although he was much in demand as a teacher. Whereas he was following earlier practice in not using signs to distinguish the *Abzug* and *Triller*, nor the short and long forms of mordent and trill, later players, whose extensive repertory of signs was possibly influenced by the practice of their keyboard-playing contemporaries, became more explicit in their notation. A manuscript from Bayreuth (*c*1750, *D-Ngm* M274) contains two tables of 'Zeichen der Lauten Manieren' ('signs for lute graces') attributable to Weiss's one-time pupil, Adam Falckenhagen. The signs therein correspond with Falckenhagen's printed works and with the tablature version of J.S. Bach's Lute Suite in G minor BWV995, which was probably intabulated by Falckenhagen. Signs which seem to be introduced in these tables for the first time include one for 'gebrochener Bass' ('broken bass'; the fundamental and octave strings of a bass course being rhythmically separated), a sign for staccato or damped ('gestossen') chords, and a sign for the full turn (with a written-out realization equivalent to C.P.E. Bach's *geschnellte Doppelschlag*). A closely related table was printed by J.C. Beyer with his lute arrangements of *Herrn Prof. Gellerts Oden und Lieder* (1760). The principal ornament signs used or explained by Le Sage de Richée, Hinterleithner,

Radolt, Baron, Weiss, Falckenhagen and Beyer are summarized in Table 5.

From the early years of the 16th century until the end of the 18th, the use of graces was an integral part of performing practice on the lute as it was on the harpsichord. Because of its lack of sustaining power (compared with bowed instruments) these devices were essential, especially in slower music. Finally the necessity promoted the fashion and composers expected graces to be added, whether or not they were actually indicated, since they were an essential feature of lute style.

During the 17th and 18th centuries the art of ornamentation received careful attention in numerous treatises on singing and on playing various instruments, and also in composers' prefaces to their works: this valuable information is often applicable to the lute as well as to the particular subject under consideration (for further details *see* ORNAMENTS).

8. REPERTORY. From the 1270s, when Jehan de Meung in *Le roman de la rose* mentioned 'quitarres e leüz', the presence of the lute in western Europe is evident in literary sources, court records and inventories. The Duke of Orléans is said to have had in his service in 1396 'un joueur de vièle et de luc' called Henri de Ganière. The names of a few players from other parts of Europe have also survived, such as a certain Obrecht in Basle in 1363, and the brothers Drayer, minstrels at Mechelen from 1371 to 1374. During the 14th century, representations of the lute in drawings, paintings and sculpture became common, often in combination with other instruments, sometimes accompanying one or more voices.

Extant 15th-century records mention sums of money paid to lute players in service at the French court. In 1491 for example, Antoine Her, a lute player of the chamber royal, received a monthly stipend of 10 livres and 10 sols. The great esteem in which virtuosos were held is evident in the case of Pietrobono, who served the Este family at the court of Ferrara from about 1440 until his death in 1497. Other courts competed for his services; he was widely travelled, became a rich man and was celebrated by poets and writers of the time (including Tinctoris). Surviving documents imply that he accompanied himself in singing and that he was associated with another player who was listed as a 'tenorista' – possibly another lute player or a viol player who, in either case, would have supplied a 'tenor' against which Pietrobono would have improvised. He seems to exemplify an age in which Italian lute players were passing from a style that had been mainly improvisatory to one in which, as Tinctoris suggested, a full training in the technique of contrapuntal writing or playing was essential.

This development was associated with the change from playing the lute with a plectrum to using the right-hand fingers. Whereas previously the lute had been a melodic instrument, it could now be used for polyphony. This in turn soon led to the invention of special forms of notation to overcome the particular problems involved in transmitting the music to the written or printed page. Examples

TABLE 5

	Sign	*Le Sage de Richée*	*Hinterleithner*	*Radolt*	*Baron*	*Weiss*	*Falckenhagen*	*Beyer*
(*a*)		Triller (increasing in speed)	Triller (played as *b* on short notes)	Triller (starting on main note)	Trillo	[Abzug (=*b*) or Trillo, depending on context]	Abzug (=*b*)	Abzug (=*b*)
(*b*)		Abzug	Abriss	ausziehen	Abzug (no sign given)	[Abzug]	Abzug	Abzug
(*c*)	or	Fall	Einfall	einfallen	Einfallen (no sign given)	[Einfall]	Einfall	Einfall
(*d*)				Etoufement (damp with a right-hand finger)			Semi-trillo	
(*e*)			Tremulanten (vibrato)	Tremulanten (vibrato)	Bebung (vibrato; with the left thumb free)		Triller; Trillo	Trillo
(*f*)		[Mordant or martellement		Martellement	Bebung (vibrato; pulling the string back and forth along the fret)	[Mordant or martellement		
(*g*)							Mordant	
(*h*)						Bebung		
(*i*)							Semi-mordant (short mordent)	kurzer Mordant (short mordent)
(*j*)								kurzes Trillo (short trill)
(*k*)							(turn)	
(*l*)								Circulo mezzo (? = *k*)

of German, French and Italian tablatures from the end of the 15th century have come to light, but these fragments reveal little about the early repertory. In addition, there are in the Segovia Cathedral manuscript some instrumental duos with elaborate divisions by Tinctoris, Agricola and others that well suit the lute and clearly reflect the improvisational demands on players of the time; one of these in particular, a setting of Hayne van Ghizeghem's *De tous biens plaine*, ascribed to Roellrin, also appears in a German manuscript (*PL-Wu* Mf.20161) and is unlikely to have been playable on any other contemporary instrument. Some of the compositions in the earliest printed sources show a similar style.

A common thread that runs throughout the history of lute playing is the improvisatory skill of the great performers. For this reason, most of the repertory was probably never written down. Lute playing was passed on by individual tuition, and many lute manuscripts were compiled by teachers for their pupils, and supplemented (sometimes somewhat inexpertly) from memory by the pupils. These circumstances, combined with the irrecoverable loss of a great many sources, account for the fact that much lute music in manuscript carries no composer's name, and, as much in the Baroque period as in the Renaissance, there is frequently divergence between versions of the same piece in different sources, especially in matters concerning performance. For a fuller discussion of lute sources, with illustrations, *see* SOURCES OF LUTE MUSIC.

(i) Italy. The earliest surviving significant Italian lute source is a heart-shaped manuscript (*I-PESo* 1144) partially copied in the last decades of the 15th century and possibly of Venetian origin. Unusually, it is notated in a rudimentary form of French lute tablature (the rhythm-signs and sporadic barring being apparently based on the position of the *tactus* rather than on note durations) using letter-ciphers rather than numbers. This early layer of the manuscript, which includes one piece for seven-course lute, contains a few song arrangements (including the ubiquitous *De tous biens plaine*), a number of ricercares in improvisational style, and a single bassadanza, a setting of the well-known basse danse tenor *La Spagna*. From the first decade of the 16th century the Venetian printing press of Petrucci distributed music by the early lutenist-composers of the Italian school, whose influence was felt throughout Europe for the entire 16th century. Although Marco Dall'Aquila obtained a Venetian privilege to print lute music in 1505, no such publications by him have survived. Petrucci published six volumes of lute tablature between 1507 and 1511. The first two books, entitled *Intabulatura de lauto* (1507), contain works by Spinacino, mainly for solo lute but there are also a few duets. There are 25 pieces called 'recercare' but most of the pieces are intabulations of Flemish chansons (from the 1490s) originally for voices. The *Intabulatura de lauto, libro tertio* (1508), devoted to music by Gian Maria Hebreo, is now lost; the *Libro quarto* by Dalza (1508) contains dances and a few intabulations of frottolas by contemporary Italians such as Tromboncino. These books include rudimentary instructions for tablature reading and right-hand technique. Songs for solo voice and lute appeared in the *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto* (*Libro primo*, 1509; *Libro secundo*, 1511), in which the lutenist Franciscus Bossinensis intabulated the lower parts of frottolas whose vocal originals had already been printed by Petrucci. The first book contains 70 such compositions, the second 56; each contains 20 or more ricercares as well. The six Petrucci volumes form a substantial collection of first-rate music in what must have been a well-established tradition of lute writing. The types of composition they contain evidently reflect the unwritten procedures of late 15th-century lute playing. The 'first phase' of Italian printed books for lute included one more collection of frottolas with voice part and tablature, by Tromboncino and Marchetto Cara. The sole extant copy is undated, but it certainly appeared in the 1520s.

Among the earliest examples of Italian lute music are two pieces in a Bologna manuscript (after 1484, *I-Bu* 596). The first page gives an explanation of the tablature headed 'La mano ala viola'. There has been some discussion about the meaning of 'viola' in this instance but, since the discovery of Francesco Canova da Milano's *Intavolatura de viola o vero lauto* (Naples, 1536/*R*), it is clear that it refers to the flat-backed, waisted instrument which closely resembles the Spanish vihuela and which was considered suitable for playing lute music. The form of tablature used in this case is the rare 'Intavolatura alla Napolitana' in which the second volume of Francesco's book is printed and which is explained in Michele Carrara's *Regola ferma e vera* (Rome, 1585). In appearance it resembles Italian tablature but it is the reverse way up, with the figures for the lowest course lying on the bottom line of the staff. The figure 1 is used throughout for the open course.

Few contemporary manuscripts survive, but two are of special importance, both of Venetian provenance. The earlier (*F-Pn* Rés.Vmd 27) dates from the first decade of the 16th century, and, like the earlier Pesaro manuscript, the tablature for the most part omits bar-lines and rhythm-signs. It comprises two sections, the first of which contains 25 ricercares, dances and frottolas for solo lute; a ricercare and the bassadanza on *La Spagna* are also found in the Pesaro manuscript. The second section contains lute accompaniments to 89 frottolas without the vocal melody. The other manuscript, the Capirola Lutebook (*c*1517, *US-Cn*), beautifully written and adorned with drawings by a pupil expressly to ensure its preservation, includes instructions for playing and the use of ornamentation (see §7 above). The composer, Vincenzo Capirola (*b* 1474; *d* after 1548), was clearly the outstanding figure of the earliest period of written lute music.

The acknowledged leader of the following generation, and one of the most famous lutenists of any age, was Francesco Canova da Milano. He was already famous for his remarkable skill at improvisation (his contemporaries often referred to him as 'Il divino') when his first works were published: *Intabolatura di liuto* (Venice, 1536), and the above-mentioned *Intavolatura de viola o vero lauto*. Some 120 to 150 of his compositions are known today; many continued to appear in print until late in the century and also appeared in manuscript collections in several countries besides Italy. Francesco's lute music consists chiefly of pieces entitled ricercare or fantasia. He expanded the scope of the quasi-improvisatory ricercare of the older generation of composers, often making greater use of sequence, imitation and repetition, and sometimes writing in the strictly contrapuntal style that became characteristic of the ricercare during and after the latter part of the 16th

century. There are also many intabulations of chansons and other vocal works, most of which were published after Francesco's death. (For a modern edition of Francesco's lute works see *The Lute Music of Francesco Canova da Milano (1497–1543)*, ed. A.J. Ness, HPM, iii–iv, 1970.)

From 1536 onwards, publishers, clearly exploiting a growing level of demand from dilettante players, frequently issued lute music in books devoted to more than one composer's music. Five distinguished lutenist-composers are represented in the *Intabolatura de leuto di diversi autori* published by Castiglione (Milan, 1536); as well as fantasias by Francesco himself, there are several of comparable quality by Marco Dall'Aquila, Giovanni Giacopo Albuzio and Alberto da Ripa, as well as dances by Pietro Paulo Borrono.

Marco Dall'Aquila is the most important figure immediately preceding Francesco. A number of his works were printed, but most, including several which may originate from a lost print, are collected in a Munich manuscript (*D-Mbs* 266). The challenge of marrying a strictly imitative compositional style to the technical resources of the lute was also taken up by Alberto da Ripa (works ed. J.-M. Vaccaro, CM, *Corpus des luthistes français*, 1972–5), whose fantasias, often of considerable length, further add a telling use of expressive dissonance. Borrono seems to have specialized in dance music, although he also composed fantasias. His excellent dances are usually arranged into suite-like groupings of three or more pieces, sometimes with a concluding toccata.

Borrono published several collections of his own works and those of Francesco from 1546 onwards. In that year a large number of publications appeared containing works by minor composers such as Giulio Abondante, Melchiore de Barberiis, Giovanni Maria da Crema, Marc'Antonio Pifaro, Antonio Rotta and Francesco Vindella. Alongside idiomatic dances, fantasias and ricercares appears an almost equal number of arrangements or 'intabulations' of ensemble music, usually originally written for voices but occasionally of instrumental music by Julio Segni and others. Often these are hard to distinguish from original lute compositions, and recent research has begun to reveal that extracts of previously composed works were sometimes incorporated without acknowledgement into lute ricercares by many lutenists of the period, including Francesco himself.

Among the great number of Italian composers for the lute working in the second half of the 16th century, none reached the stature of Francesco Canova da Milano, although Giacomo Gorzanis (from 1561 to 1579), Giulio Cesare Barbetta and Simone Molinaro (1599) published some excellent works. All the current types of composition are represented in their works: ricercares and fantasias in the contrapuntal style developed by Francesco; intabulations of vocal originals; settings of dances, including the various popular grounds such as the *passamezzo antico*, the *passamezzo moderno* and the romanesca, as well as other famous tunes of the time. Much of this music was for solo lute, but a collection of dances for three lutes by Giovanni Pacoloni, long thought to have been lost, survives in an edition printed by Pierre Phalèse (i) in Leuven in 1564. In 1559 some of Francesco Canova da Milano's ricercares were published by the Flemish composer Ioanne Matelart as *Recercate concertate*, that is, with a second lute-part or *contrapunto*, ingeniously converting the original solos into duets. Until the middle of the 16th century, lute music was generally within the prevailing modal ideas of the time, although some composers occasionally departed from strict modal structure. In 1567, however, Gorzanis produced a remarkable manuscript of 24 passamezzos, each with its accompanying saltarello, in major and minor modes on all the degrees of the chromatic scale, rising in succession.

True chromatic writing for the lute was rare, although by the end of the century it was beginning to be exploited, notably in works by the Genoese *maestro di cappella*, Simone Molinaro. The few surviving fantasias by the important Neapolitan composer and lutenist Fabrizio Dentice show a great command of the instrument and its contrapuntal possibilities; they are technically demanding, being consistently written in four real parts.

Vicenzo Galilei was another important figure of the period, though he is less known today as a composer than as a writer; his theoretical and practical studies are contained in books printed between 1568 and 1589, while further prints and manuscripts preserve a large body of his excellent lute music (extracts ed. in IMi, iv, 1934). At this time Italian lutenists were in demand throughout Europe; Galilei's gifted younger son Michelangelo (1575–1631) worked as lutenist for the Polish and Bavarian courts (it was said that his brother, the scientist Galileo, was an even finer player). Diomedes Cato and Lorenzini were outstanding composers, each with a very personal style. Diomedes served the Polish court for many years, while Lorenzini, said to have received a papal knighthood for his lute playing, was unsuccessfully approached by Lassus as a recruit for the Kapelle of the Duke of Bavaria. His technically demanding and expressive music was later collected and published by a pupil, the French lutenist Besard, in his *Thesaurus harmonicus* (Cologne, 1603). Another distinguished lutenist who does not seem to have left Italy, Giovanni Antonio Terzi, published two books of his own fine music (1593 and 1599) – fantasias, vocal intabulations and dances – mainly for solo lute but including music for two and four lutes as well as lute parts to be played with other instruments. In Terzi's second collection the 'courante francese' appears for the first time in Italy, presaging the changes in musical style and lute technique that were to result in French dominance of the lute scene for most of the following century.

French influence in dance music becomes increasingly important in the few Italian lute collections of the 17th century, although the expressive Italianate toccata style holds sway in freely composed genres. Michelangelo Galilei (1620) composed suites each comprising an introductory toccata effectively exploiting expressive dissonance followed by a sequence of dances in French style. This quasi-improvisatory style was taken somewhat further in the collections for lute and chitarrone or theorbo (1604, 1611 and 1640) by the lutenist and theorbist of German extraction, Giovanni Girolamo Kapsperger, whose idiosyncratic works have been compared with those for keyboard by his Roman colleague, Frescobaldi. A more reserved figure is Kapsperger's Bolognese rival, Alessandro Piccinini, who was capable of fine works in a severely contrapuntal idiom as well as tuneful dances, virtuoso variations and expressive toccatas, frequently using chromaticism to good effect. A number of pieces by various members of the Garsi family

of lutenists from Parma are found in a variety of manuscript sources, suggesting that their music was especially popular among dilettante players such as the owner of one such book (*PL-Kj* Mus Ms 41053), the Polish or White Russian nobleman K.S.R. Dusiacki (*see* GARSI, SANTINO).

By the 1620s the lute in Italy was normally fitted with several extra bass courses. A full octave of open basses on an extended neck was standard on the *liuto attiorbato* (the 'theorboed lute') as used in the French-influenced works of Pietro Paolo Melli who, unusually, experimented with scordatura tunings. This type of instrument, whose larger cousin, the *arciliuto* (archlute), was principally (although not exclusively) used for accompaniment from around 1680, was also called for in the highly virtuoso music of Bernardo Gianoncelli (1650), and again in the Corellian sonatas of Giovanni Zamboni (1718). Lute tablature was by this time virtually obsolete in Italy, although the instrument was used throughout the 18th century. The last significant sources, Filippo Dalla Casa's manuscripts of 1759 (*I-Bc* EE155; ed. O. Cristoforetti, 1984), are written entirely in staff notation, a fact which raises the question as to whether more Italian lute music may survive in this form as yet unrecognized.

(ii) Germany, Bohemia and Austria. Although based in Italy, many of the important figures in the early history of the lute were in fact German, notably the 15th-century blind organist, harpist and lutenist Conrad Paumann, who is said to have invented the German lute tablature system. Outside Italy the first printed lute music appeared in the Germanic states of the Holy Roman Empire. Virdung included instructions for the lute and one piece as a pedagogical illustration. Schlick's *Tabulaturen etlicher Lobgesang und Liedlein* (1512) contains 14 songs for voice and lute and three solo pieces. Judenkünig's *Utilis et compendiaria introductio* (*c*1515–19) and *Ain schone kunstliche Underweisung* (1523) both include instructions for playing as well as music. The first contains solo lute intabulations of settings of Horace's odes by Petrus Tritonius published for voices in 1507, together with other similar pieces and dance music; the second is a mixture of dances, lute versions of vocal originals, and five pieces called 'Priamel', corresponding to the Italian ricercare. Gerle (1532) gave instructions and music for viol and rebec as well as for lute; his book was reprinted in 1537, and in 1546 a revised and enlarged edition was published. His *Tabulatur auff die Laudten* (1533) comprises music for solo lute, including intabulations and pieces entitled 'Preambel'.

The publications of Hans Neusidler began with his book of 1536. He was the first writer of instruction books to show real pedagogic talent; not only did he give clear instructions for both right and left hands, but his pieces are carefully graduated, leading the beginner by gentle degrees through the initial difficulties. Two modified tunings are found in his work: one, known as 'Abzug', consisted in lowering the sixth course by a tone, and the other was used in his *Judentanz*. (The scordatura notation of this piece has been misread by some scholars, who thereby mistook it for an early example of polytonality.)

Collections of music in German tablature continued to be printed until 1592, some under the name of the publisher, such as those of Rudolf Wyssenbach (1550) and Bernhard Jobin (1572), others by composer, collector or arranger, such as those of Sebastian Ochsenkun (1558), Matthäus Waissel (1573, 1591, 1592) and Wolff Heckel (including music for two lutes, 1556, 1562). A total of about 20 or 30 volumes appear to have been printed. Most of these show considerable influence from Italian, French and even Spanish music of the time.

The German system of lute tablature was in use not only in Germanic countries, but was also widespread throughout central and Eastern Europe. Its earliest appearance (the Königstein Liederbuch; *see* SOURCES OF LUTE MUSIC, §3), however, records a few single-line melodies which may be more suitable for a bowed instrument (identical tablature notation systems were often used for plucked and bowed instruments until well into the 18th century). Although there have been a number of studies of German lute tablature sources, the general lack of modern editions reflects the reluctance of modern lutenists to play from German tablature, which is commonly perceived as more difficult to read than the French or Italian systems. The relative importance of German lute sources has thus been consistently undervalued in the modern revival.

Many of the surviving manuscripts have evident associations with a university milieu, and these 'student' lutebooks often incorporate an anthology of Latin verses (frequently amorous), classical quotations and wise proverbs. Their musical content is sometimes less edifying, but they are valuable as repositories of a very wide range of styles and types of music, from solo pieces (fantasies, preludes etc.), complex intabulated vocal polyphony from the French, Italian and Flemish repertory as well as German chorale settings and *Gesellschaftslieder*, through to otherwise unrecorded dance and 'folk' music, often explicitly labelled with a regional origin. Some of the dance music can be shown to have its origins in polyphonic music and in the repertory of the *Stadtpfeifer*. An interesting characteristic is the late survival in lute sources of otherwise obsolete genres such as the *Tenorlied* and the *Hoftanz*. From the late 16th century onwards, formerly popular *Hoftänze* are often classed as 'Polish dances' in German lute sources. In manuscript and printed sources, the non-German music included tends to be predominantly Italian in the early 16th century, but by the end of the century a scattering of French, Polish and other Slavic, Hungarian and other Eastern European, and, increasingly, English dances are identified, many of which prove to be unique survivals.

After 1592, German publications for the lute used either Italian or French tablature, although German tablature continued in manuscript sources until about 1620. Important printed collections were those of Adrian Denss (*Florilegium*, 1594), Matthias Reymann (*Noctes musicae*, 1598) and Johann Rude (*Flores musicae*, 1600); these are extensive collections of pieces from the international repertory, and similar compilations continued to appear in the 17th century. The most important of these anthologies was Besard's *Thesaurus harmonicus* (Cologne, 1603), mentioned above in connection with Lorenzini, Besard's lute teacher in Rome, whose works occupy a central position in the volume. Others were those of Georg Leopold Fuhrmann (*Testudo gallo-germanica*, Nuremberg, 1615), Elias Mertel (*Hortus musicalis*, Strasbourg, 1615), and Johann Daniel Mylius (*Thesaurus gratiarum*, Frankfurt, 1622).

Probably as a consequence of the Thirty Years War (1618–48), little music for the lute was published in

German-speaking lands until much later in the century. A few manuscripts, and the evidence of paintings and literary sources, suggest, however, that the instrument continued in regular use, in solos and for accompanying the voice. Among the most important manuscripts is that compiled by Virginia Renata von Gehema in Danzig (now Gdańsk) around the middle of the century (*D-Bsb* Mus.ms.40624). In common with most such collections, it consists mostly of music by French lutenists such as Mesangeau, the Gaultiers, Dufaut and Pinel, or by their German imitators, leavened with German song settings (and, in this particular case, by an unusual number of Polish dances). The French influence extended to the use of the *accords nouveaux* on lutes with ten to twelve courses. Esaias Reusner (ii), who studied with a French lutenist, in his two published collections (1667 and 1676) mostly used the D minor tuning that was rapidly becoming the standard, but also employed other tunings in a highly idiomatic fashion. While Reusner's debt to French models, especially Dufaut, is clear, his music is characterized by an increasing tendency towards a cantabile melodic style and an expressive use of dissonance. Philipp Franz Le Sage de Richée seems to have worked for Baron von Niedhardt in Breslau, capital of the German-speaking province of Silesia, a region of much importance in the subsequent history of lute music. In his *Cabinet der Lauten* (n.p., n.d.; the copy formerly in Riemann's possession bore the date 1695), he praised Gaultier, Dufaut, Mouton (his former teacher) and the influential Bohemian aristocratic lutenist Count Jan Antonín Losy. His valuable lute-playing instructions were frequently copied into manuscripts and his book was – most unusually – reprinted as late as 1735. A more mysterious figure is Jacob Bittner who a decade earlier published a highly accomplished collection of *Pieces de lut* (Nuremberg, 1682).

In the Hapsburg lands of Austria and Bohemia, French influence on lute music was, if anything, even stronger, and it seems likely that several French players visited the region. Among the large number of items of lute and guitar music assembled in the great library of the Lobkowitz family at Roudnice are several that suggest close personal contact with Mouton, Gallot and others, including the guitarists Derosiers and Corbetta. Local composers for the lute, like their German counterparts, tended to imitate the French, while adding touches of Italianate melody, explicitly in the case of movements labelled 'Aria', which may reveal the increasing influence of opera. By 1700 the lute was unmistakably an 'aristocratic' instrument in Vienna, although T.B. Janovka (*Clavis ad thesauram magnae artis musicae*, Prague, 1701/*R*, 2/1715/*R* as *Clavis ad musicam*) stated that lutes were so plentiful in Prague that the houses could be roofed with them. The Viennese lutenists Ferdinand Ignaz Hinterleithner (1699) and Baron Wenzel Ludwig von Radolt (1701) dedicated their published works to successive music-loving emperors, although neither contains much music of any inspiration; they are both collections of chamber music for lute with other instruments. Their younger contemporary J.G. Weichenberger left no published collection, and much of his music is lost, but what remains shows some fine qualities, especially in his extended improvisatory preludes.

Count Jan Antonín Losy von Losinthal, the 'Prince among lutenists' according to Le Sage de Richée, left a significant number of works in manuscript in an idiomatic and appealingly mixed French/Italian style. He is best known, however, as the posthumous dedicatee of a *tombeau* composed on his death (1721) by the greatest lutenist of the following generation, Silvius Leopold Weiss (1686–1750), whose influence was felt throughout the German-speaking world. Weiss's long career embraced early employment in his native city of Breslau, an extended stay in Italy (1708–14) and a lengthy period of employment as one of the stars of the Dresden musical establishment (1717–50). A larger body of music by him survives than by any other lutenist of any age (over 650 pieces) dating from all periods of his life, although establishing a reliable chronology for Weiss's works is extremely difficult. In his multi-movement pieces, which he always called 'sonatas', he took the standard constituent dance forms of the French suite, working them out into impressive structures, often, especially in the later music, of great length. Some require a great deal of virtuosity in performance, but all remain highly idiomatic for the lute. In slower movements, such as sarabandes and allemandes, Weiss used a three-part texture, the inner voice contributing greatly to the expressive effect, while in faster music such as courantes, gigues and other virtuoso finale movements, the texture becomes predominantly two-part. Many of his sonatas are on an unprecedentedly large scale; they can take up to 30 minutes in performance. Most, however, do not survive with integral preludes; these are sometimes found added later to the manuscripts, in a few cases by Weiss himself. This suggests that he supplied them as substitutes or models for a movement that he expected an expert player to improvise. These highly expressive quasi-improvised preludes and fantasies, often employing chromatic harmony, represent some of Weiss's most characteristic music. He also composed a good deal of music of a more contrapuntal nature in fugal sections of overtures and fantasies as well as in a number of self-standing fugues.

Among the pieces of J.S. Bach believed to have been intended for the lute (or lute-harpsichord, and thus in direct imitation of lute style) are some fugues (BWV997, 998) which extend the demands on the player beyond the normal bounds of idiomatic technique. Bach, although usually restrained in the simultaneous activity of the voices in these works, builds towards contrapuntal climaxes in four real parts, whereas Weiss ingeniously gives the impression of more complexity than in fact is present. Several of Bach's lute works are adaptations of music originally for solo cello or violin which he made himself or are the work of contemporary lutenists (e.g. BWV997 and 1000, tablature versions by J.C. Weyrauch; BWV995, arranged by Bach, tablature version probably by Adam Falckenhagen), a precedent which has been successfully followed by many of today's players. Bach clearly admired the instrument, writing expressive obbligato solo parts for the original versions of the St Matthew and St John Passions and using a pair of lutes in the *Trauerode*. The suite for harpsichord and violin BWV1025, for some time suspected as a spurious work, has been shown to be an arrangement of a lute sonata by Weiss, and contemporary references testify to the two composers' acquaintance and mutual respect.

Weiss was the pre-eminent leader among a flourishing community of both amateur and professional lutenists in his time. Among the best-known were Wolff Jacob

Lauffensteiner (1676–1754), Adam Falckenhagen (1697–1754), and the Breslau-born players Ernst Gottlieb Baron (1696–1760), already mentioned as an early historian of the lute, and Weiss's pupil Johann Kropfgans (1708–*c*1771). Lauffensteiner's music, and that from the early careers of Baron and Falckenhagen, is similar in style to that of Weiss (which leads to some confusion in manuscript sources). By the 1740s, however, lute composers began to prefer a simpler two-part texture, with increased treble–bass polarization. Later lutenists, such as the expert keyboard player and student of J.S. Bach, Rudolf Straube (1717–*c*1780) and the Bayreuth violinist Joachim Bernhard Hagen (1720–87), were affected by the somewhat different idioms of their principal instruments, and no trace of influence from the earlier French lute tradition remains. All these players, including Weiss himself, composed chamber works for the lute with other instruments, including concertos, although in the case of Straube and, most regrettably, of Weiss himself, none survive in complete form. There was a continuing demand for lute music among German amateurs, as is shown by the large quantity offered for sale in Leipzig; over 200 solo works, 23 lute duets, over 150 trios for lute, violin and bass, and 50 concertos for lute with string ensemble feature in various Breitkopf catalogues between 1761 and 1771. A significant repertory of vocal music arranged for the lute, sometimes fully texted, together with occasional written references to the practice, suggests that the lute at least in some circles maintained its traditional role in domestic situations as an accompaniment to the voice. The use of the larger and louder theorbo as a continuo instrument in church and opera house continued as long as there were expert players; Weiss performed in all the Hasse operas in Dresden until late in 1749, and Kropfgans took part in Hiller's operettas in Leipzig for another two decades after that. Carl Maria von Weber heard Weiss's son, Johann Adolf Faustinus Weiss, play the theorbo in the Dresden Hofkirche as late as 1811.

Questions of authenticity surround the handful of early works by Haydn in contemporary versions for lute with other instruments, in which the first violin part of a quartet, transposed down an octave and furnished with a simplified bass line, is given to the lute. Some highly idiomatic music in a similar style was composed by the Viennese lutenist Karl Kohaut (1726–82; like Haydn, a member of Baron van Swieten's circle), including ensemble *divertimenti*, some challenging concertos and a single surviving solo sonata. Towards the end of the century Friedrich Wilhelm Rust composed a set of three sonatas for lute and violin (dated 1791 on one manuscript, but probably composed some years earlier). The last work for solo lute was a set of 12 variations by Christian Gottlieb Scheidler (*d* 1815) on a theme by Mozart, inspired by the first performance of *Don Giovanni* in Prague in 1787.

(iii) France. Although the Pesaro manuscript (see §8(i) above) was written in 'French' tablature, its repertory and origin are exclusively Italian. The first printed French tablature, using a five-line staff, appeared in Guillaume Vorstermann's *Livre plaisant et tres utile* (Antwerp, 1529), a translation of Virdung's book of 1511. Virdung's musical example was replaced with the Flemish chanson *Een vrolic wesen* (in organ tablature and staff notation as well as for lute). Also in 1529 Pierre Attaingnant at Paris printed his *Tres breve et familière introduction*; his *Dixhuit basses dances* of 1530 contained some 66 lute pieces (for a modern edition of some of Attaingnant's music, see *Preludes, Chansons and Dances for the Lute*, ed. D. Heartz, 1964).

Between 1551 and 1596 Adrian Le Roy printed books of music for guitar and cittern as well as for lute. His surviving lutebooks extend from *Premier livre de tablature de luth* (1551) to *Livre d'airs de cour* (1571) for voice and lute. His instructions for playing the lute survive in English translation, and give a clear description of the technique used in France at the time.

Guillaume Morlaye was associated with the printer Michel Fezandat, also of Paris, who brought out not only Morlaye's own works (1552–8) but also those of the Italian, Alberto da Ripa (1552–62). Julien Belin's *Premier livre* (1556) was printed by Nicolas Du Chemin, and Giovanni Paolo Paladin's (1560) at Lyons by Simon Gorlier.

In the latter part of the 16th century French music publishing declined somewhat, and few lutebooks were issued except for some reprints of earlier works. With the increase of diapason strings, the use of a five-line tablature staff gave way to six lines, and around the end of the century further changes began to appear. Somewhat earlier, the term 'à cordes avallées' had been used in one of Gorlier's guitar books to denote the lowering of certain strings. The application of this term to the lute in Anthoine Francisque's *Le trésor d'Orphée* (1600) signified a departure from the basic Renaissance tuning and foreshadowed a period of transition in which many tuning systems were adopted, though the old set of intervals continued in use for some time (see §5 above). The most notable collection of this period was Besard's *Thesaurus harmonicus* (1603); the same editor's *Novus partus* (1617) includes several pieces for an ensemble of lutes and instruments or voices as well as for solo lute. The ten-course lute figured largely in the books of Robert Ballard (ii) (1611, 1614) and of Vallet (1615, 1619, 1620), who also included a set of pieces for a quartet of lutes. Other distinguished composers for the lute in *vieil ton* include Julien Perrichon, Victor de Montbuisson, Mercure d'Orléans and Charles Bocquet. Their excellent works include a number of preludes or other improvisational genres, although dance music predominates.

Together with the increase in the number of diapason strings and the new tunings a marked change of style became apparent. Preludes, courantes, voltas and sarabandes became the favourite forms in the first decades of the 17th century, while intabulations of polyphonic music and the contrapuntal *fantasie* all but disappeared. The characteristic form of French lute song, the *air de cour*, sprang from the elaborate court ballets, and flourished between 1571 and 1632.

The eight volumes of *Airs de différents autheurs* (1608–18), the first six of which were arranged by Gabriel Bataille, include works by all the finest French songwriters of the time and show the influence of *musique mesurée à l'antique*. Although the exact setting of long and short syllables was not always strict, the verbal rhythms and poetic structure became of prime importance, and the restriction of the bar-line almost entirely disappeared. Many songs of great beauty were written in this style, notably by Pierre Guédron. (See also *Chansons au luth et airs de cour français du XVIe siècle*, ed. L. de La Laurencie, A. Mairy and G. Thibault, 1934; and *Airs de*

cour pour voix et luth (1603–1642), ed. A. Verchaly, 1961.)

Early works by René Mesangeau and Ennemond Gaultier use the *vieil ton*, but both composers left a larger body of music in the later tunings. Gaultier in particular favoured the D minor tuning which was to become the norm by the mid-17th century. Three important anthologies under the title *Tablature de luth des différents autheurs sur les accords nouveaux* were issued at Paris by Pierre Ballard (1623, 1631, 1638); unfortunately the earliest does not survive. These present informal 'suites' of dances grouped by composer and tuning (strongly associated with key); although the numbers of each dance vary, the order of the 'core' component movements – allemande, courante, sarabande – remains fixed. Among the dances, which include sets of branles, there are a few song settings. Some of the composers, including Belleville and Chancy, were fashionable dancing masters who were closely associated with the *ballet de cour*; others, especially Mesangeau, Pierre Dubut *le père* and François Dufaut, together with the eminent royal musician Germain Pinel, were prominent and influential lutenists whose works make up a large proportion of the manuscript repertory preserved in France, Britain and German-speaking countries during the rest of the century.

Coinciding with the emergence of the D minor tuning as the favourite *accord nouveau*, the 11-course lute (see §3 above) became established as the norm, and seems to have ousted the 12-course instrument in France by the middle of the century, although the latter retained its popularity in Britain, Germany and the Netherlands for much longer. Players such as Dufaut and Dubut *le père* adapted to the new tuning with great success, while a new generation of lutenists, among them Denis Gaultier, Jacques Gallot and Charles Mouton produced a major body of expressive work in the classic *style précieux* of the Paris salon. In the pursuit of rhetorical expression (a goal made explicit in the famous and sumptuously decorated manuscript of Denis Gaultier's music, *La rhétorique des dieux*, Paris, *c*1652; ed. A. Tessier, PSFM, vi–vii, 1932/*R*) a variety of strokes and fairly extensive ornamentation were expected, even more than those specifically indicated in the notation, and the use of *notes inégales* was also left to the taste and discretion of the player. (For the solo lute music see *Corpus des luthistes français*, a series produced by the CNRS, 1957–.)

An integral characteristic of the music of the French Baroque school was a convention of performance, reflected in the notation, that came to be known as *style brisé*; in many passages the notes of the treble and bass (or other voices) were sounded one after another (the bass first) instead of simultaneously as was the more general practice in polyphonic music. A related feature was the rhythmic breaking or arpeggiation of chords that were often written plain. This could be indicated by oblique lines placed between the component notes; often, however, such signs, like the explicit notation of *notes inégales*, were omitted altogether. Perrine, in a passage addressed to harpsichordists as well as lutenists, referred to the convention as 'the special manner of playing all sorts of lute pieces'; ex.6 shows the interpretation given in his *Pieces de luth en musique* (1680). It was this style in particular that exerted a considerable influence on the writing of contemporary keyboard players and visitors such as the young Froberger. These conventions in the performance of French lute music were clearly considered characteristic of the genre by Germans adopting the French lute style. They are almost always more explicitly notated in the many important German sources of 17th-century French lute music which formed the basis of the German repertory well into the 18th century. Since, furthermore, these manuscripts often preserve large numbers of works (for example, by Dufaut, Gallot and Mouton) not found in French sources their importance is considerable.

(iv) The Netherlands, Spain and eastern Europe. In Antwerp Guillaume Vorstermann, who had published the French translation of Virdung's *Musica getutscht*, brought out a Flemish translation, *Dit is een zeer schoon boecxken ... opt clavecordium luyte ende fluyte* (1554, 2/1568). Of greater scope were the activities of Pierre Phalèse (i), whose first lutebook, *Des chansons reduictz en tabulature de lut* (Leuven, 1545), contained works by many composers. Phalèse, something of a pirate among publishers, specialized in large anthologies of music from all over Europe, collecting vocal as well as instrumental music of many kinds. The only surviving edition of Giovanni Pacoloni's book, with music for three lutes, was published by Phalèse at Leuven in 1564. He later moved his press to Antwerp, where he joined Jean Bellère. Emanuel Adriaenssen's books *Pratum musicum*, 1584, and *Novum pratum musicum*, 1592, with other editions up to 1600, were printed by Pierre Phalèse (ii) at Antwerp, and contain work by other composers besides Adriaenssen himself, in arrangements for one to four lutes with and without voices.

Joachim van den Hove produced two large collections of works by internationally famous composers: *Florida* (1601) and *Delitiae musicae* (1612). His own compositions and arrangements, which demand a sure technique, also appear in them and in a number of manuscripts, two of which are autograph (the Schele manuscript, *D-Hs*; and Hove, *D-Bs*). In 1626 Adriaen Valerius published an unusual collection of music for voice, lute and cittern with or without other instruments called *Neder-landtsche gedenck-clanck*. This was a thinly disguised book of patriotic songs directed against the occupying Spanish forces, using many popular tunes, some of them English. The enormous Thysius manuscript (*see* THYSIUS, JOHAN) contains lute music in all the genres of the early 17th century, including much English music, a large repertory of intabulated sacred and secular vocal music and a number of pieces for an ensemble of lutes. As far as the rest of the 17th century is concerned, although copious iconographical evidence suggests continuing popularity of the instrument in the Netherlands, there are almost no surviving musical sources for the lute.

After the expulsion of the Moors in 1492 the history of the lute in Spain becomes obscure. It was referred to by Bermudo as 'vihuela de Flandes', implying a degree of unfamiliarity. The only extant books of tablature printed in Spain are for the vihuela, which, though tuned to the same intervals as the lute, is a quite distinct instrument (for an account of its history and repertory *see* VIHUELA). Nevertheless there is much evidence to suggest that the lute was more commonly used than has been generally recognized.

The most famous 16th-century east European lutenist was Valentin Bakfark, born in Transylvania. He wrote some fine fantasias in the Italian manner, and his great

renown as a player took him to various courts and the houses of nobles and magnates all over the Continent. His books testify to his cosmopolitan reputation: *Intabulatura liber primus* (1553) was printed in Italian tablature in Lyons and was partially reprinted as *Premier livre de tabelature de luth* (1564) in French tablature, by Le Roy & Ballard in Paris. His *Harmoniarum musicarum in usum testudinis factarum tomus primus* (1565) was printed in Kraków and reprinted in Antwerp (1569), both editions using Italian tablature. Wojciech Długoraj, born in Poland about 1557, published no books of his own, but his works are found in several collections. Jakub Reys ('Polonois') was also born in Poland, but went to France when quite young and was appointed lutenist to Henri III; his works are mostly found in French anthologies.

(v) England. Little is known about the use of the lute in England before the 14th century. Social development was hardly ripe for the general spread of art music outside the church, the court and a few great houses. Under the Tudors, however (following the Wars of the Roses which ended with the seizure of the English throne by Henry VII), a wealthy middle class began to appear, and the few urban centres of population grew at an unprecedented rate. From the time of Henry VIII onwards, manuscripts containing lute tablature began to appear, though none extant dates from before 1540. Most of the professional lutenists at Henry's court were Flemish or Italian. The three royal children were taught to play, and evidence suggests that in general some amateur performers were beginning to become quite proficient.

The growth of the 'leisured classes' by about the middle of the 16th century led to a demand for instructions for playing the lute, which was best satisfied by printed books. The register of the Stationers' Company records licences to John Alde for *The Sceyence of Lutynge* (1565) and to Robert Ballard (i) for *An Exortation to All Kynde of Men How they shulde Learn to Play of the Lute* (1567), but neither of these is now extant. The first three surviving instruction books in English are all derived from a single French source, Le Roy's *Tres breve et tres familière instruction*, now lost. *A Briefe and easye Instru[c]tion* (1568) 'englished by J. Alford Londenor' contains instructions in the form of rules with music examples, followed by a collection of fantasias and dances. The rules, with certain minor variants, are reprinted as the second part of *A Briefe and Plaine Instruction* (1574), which also teaches 'to set all music of eight divers tunes in Tableture for the Lute' (almost all the examples being chansons by Lassus). The third part comprises a collection of music, quite different from that of 1568, 'conteinynge diverse Psalmes, and manie fine excellente Tunes'; the latter are versions of French chansons that Le Roy had set for voice and lute in his *Livre d'airs de cour* (1571). English Protestant taste (the book is dedicated to Edward Seymore, Earl of Hertford) is catered for by the inclusion of metrical psalm tunes.

Le Roy's instructions were again translated, but without acknowledgment, by William Barley in *A New Booke of Tabliture* (1596), which also contains sections for the orpharion and bandora. This work is the first printed collection for lute by English composers, and includes, in the bandora section of the book, the earliest English solo songs with tablature accompaniment. Robinson's *The Schoole of Musicke* is a thorough lute method, written in the form of a dialogue 'between a Knight, having children to be taught, and Timotheus, who should teach them'. The music that follows is all by Robinson himself, and includes some pieces for two lutes as well as fantasias, dances and settings of popular tunes for solo lute.

The last English instruction book for the Renaissance lute was Robert Dowland's *Varietie of Lute-Lessons* (1610), comprising a translation of the instructions from Besard's *Thesaurus harmonicus* (1603) and other observations on lute playing, by John Dowland. These are the only words on the subject that John Dowland left, despite references to 'my father's greater work' in Robert Dowland's other publication of the same year, the songbook *A Musicall Banquet*. The *Varietie* contains a selection of fantasias, pavans, galliards, almains, currants and voltes (by English and continental composers) which must surely have been collected originally by John Dowland on his European travels.

These books, together with a considerably larger body of manuscript collections dating from about 1580 to about 1625, reveal music of the highest quality by composers such as John Johnson (i), Francis Cutting, Richard Allison, Daniel Bacheler, Philip Rosseter, Robert Johnson (ii), Alfonso Ferrabosco (i) (who spent most of his time in England between about 1562 and 1578), and above all John Dowland whose international fame at this time was unique among lutenists.

Solo lute music circulated mainly in manuscript, but starting with Dowland's *First Booke of Songes* (1597) a series of songbooks for voice and lute was published in England – some 30 volumes averaging about 20 songs apiece. The duration of this vogue was only 25 years (the last collection was John Attey's *First Booke of Ayres* of 1622) but it was responsible for some of the finest English songs of any period. A few of the composers also wrote in the madrigal style, and a few also composed solo lute music; but in general the writers of lute-songs in England kept almost entirely to that genre. Its appeal lay in a direction other than that of madrigals or solo lute music, for it entailed a much more concise setting of the text than the former, and had a less abstract emotional effect than the latter.

Many books of ayres were arranged so that they could be performed either as solo songs with lute and usually bass viol accompaniment, or as partsongs for four voices with lute. The favouring of a sustained bass line to balance the melody in the voice reflects the tendency to think in terms of a polarization of harmonic interest between those two parts. Many collections include lute parts as contrapuntal as the texture of a madrigal, but eventually accompaniments showed a tendency towards simplification, with less imitative part-writing and more straightforward chordal structure. Ultimately this led to the 'continuo song', where only the melody and bass were written down and the lutenist or theorbo player was expected to fill out the harmonies according to certain conventions known as the 'rule of the octave'. The partsong alternative, started by Dowland in his *First Booke* and originally intended to appeal to a public eagerly immersed in madrigal singing, lent a characteristic stamp to the English ayre that makes it quite distinct from anything produced on the Continent. (For a modern edition of some of Dowland's music, see *Collected Lute Music*, ed. D. Poulton and B. Lam, London, 1974, 3/1984.)

Another English use of the lute was in the mixed consort of three melody instruments (treble viol, flute, bass viol) and three plucked (lute, cittern, bandora), a grouping almost certainly conceived originally as an accompaniment to a solo voice somewhat in the manner of the older songs with viols (*see* CONSORT, §2). The treble viol, flute and bass viol played in three-part harmony which, often incomplete on its own, was filled in by the three plucked instruments. The cittern and bandora (both wire-strung) formed the alto, tenor and deep bass, while the lute had a dual role. Much of the music was in dance forms, with repeated sections, in the first of which the lute played chords; but in the repeats the lute played elaborate and rapid 'divisions', giving a silvery, shimmering quality to the music. This technique was known as 'breaking the ground in division'; hence the expression 'broken music'. The light texture of the three melody instruments allowed the lute prominence, while the cittern and the deep bandora provided fullness and body.

Printed collections of music for such a combination include the *First Booke of Consort Lessons* edited by Morley in 1599 and reissued with additional pieces in 1611 (ed. S. Beck, 1959) and Philip Rosseter's 1609 edition of *Lessons for Consort*. No complete set of partbooks has survived for any of the editions. There are, however, two manuscript collections (the Matthew Holmes manuscripts in *GB-Cu* and the Walsingham consort books in *GB-BEV* and *US-OAm*), both also incomplete but whose contents overlap to some extent with those of the printed books. Part of William Leighton's *The Teares or Lamentacions of a Sorrowfull Soule* (1614) is devoted to 'consort songs' set for four voices with the same six instruments.

With the development of the Jacobean and Caroline masque, larger groups of instruments began to appear. In Ben Jonson's *Oberon* (1611) '20 lutes for the Prince's dance' were required, and the description of *Love freed from Ignorance* (1611) tells of the entrance of '12 Musitions that were preestes that songe and played' and '12 other lutes'. The theorbo, said to have been introduced into England by Inigo Jones in 1605, soon found its way into favour in these entertainments. In James Shirley's masque, *The Triumph of Peace* (1634), as many as seven lutes and ten theorbos were used.

Soon after the death of John Dowland in 1626, however, the English school of lutenist-composers declined. For some time the popularity of the lute had been overshadowed by that of the lyra viol, which was now cultivated by those amateurs who were also avid players of ensemble music for viols. With the coming of Charles I's wife, Queen Henrietta Maria, and her entourage from France, a fashion grew up at court for all things French. The famous lutenist Jacques Gautier arrived from Paris with the Duke of Buckingham in 1617, was appointed to the court in 1619 and soon became popular in London, where he entered the literary circles of writers such as John Donne.

An interesting English manuscript spanning the change from the 'old' lute music of the Elizabethan and Jacobean composers to that of the new French style was compiled by Lord Herbert of Cherbury. It includes music by Dowland, Rosseter, Holborne and other such composers, along with that of Gautier and some compositions of Cherbury himself, the latest dated 1640. Also represented in this manuscript is Cuthbert Hely, who is otherwise virtually unknown. His music is of astonishing intensity: firmly grounded in the earlier English tradition, it nonetheless explores previously untried harmonic territory. Cherbury retained the 'old' tuning of the main six courses despite his interest in the new music and the French lute, but the new tunings are in evidence in other manuscripts, such as the latter part of Jane Pickering's Lutebook where compositions by John Lawrence (*d* *c*1635) and Gautier demonstrate the 'Harpe way', 'flat way' and 'tuning Gautier'.

With a few exceptions, such as the solos and duos by William Lawes, of which only three pieces survive, and the large quantity of (lost) lute music said to have been composed by John Jenkins, little music of any great value was written for the lute by English composers up to the time of the Civil War; but Lawes, using the theorbo as thoroughbass in his 'Royal' and 'Harpe' consorts, produced some of the most distinguished instrumental music of his time. During the Commonwealth and at the Restoration, trio sonatas continued to appear for viols or violins with the theorbo specified as a suitable continuo. A set of 30 unnamed pieces for solo lute or theorbo by John Wilson (1595–1674) is of outstanding interest. The pieces are in a distinctive improvisatory preludial style and systematically cover all 24 major and minor keys, with tuning indications to match. Such a scheme was only possible on the lute, whose tablature was unaffected by aspects such as enharmonic spellings and 'double' accidentals, which would have caused great problems in the staff notation of the time.

Meanwhile, the French lute and music by French composers began to enjoy considerable popularity, although the contents of Richard Mathew's *The Lute's Apology for Her Excellency* (which he claimed was the first printed book for the French lute to appear in England) fall well below the standard of excellence maintained in such manuscript collections as the Hender Robarts Lutebook, the Mary Burwell Lute Tutor (*GB-Lam*) and the Panmure Lutebook (*GB-En*). These collections, all compiled by, or under the supervision of, lutenists from Paris, show that the works of the Gaultiers, Vincent, Pinel and other distinguished French composers were familiar to English and Scottish players of the second half of the 17th century. An early 18th-century repertory for the French lute in Scotland is found in the Balcarres Lutebook, whose approximately 200 pieces consist of dance-tunes (often arranged from fiddle versions) and intabulations of Scottish melodies and well-known English songs such as 'Lillibulero' and 'The King Enjoys his Own Again', as well as a few French lute pieces.

The last great figure in the history of the lute in England was Mace, whose *Musick's Monument* contains the most thorough extant set of instructions for the French lute, as well as some appealing music. He discussed technique, ornamentation, playing style, stringing, tuning, care of the instrument and many aspects of its history. The section on the theorbo is also valuable.

As a continuo instrument, particularly in accompanying the voice, the theorbo was important throughout the 17th century and well into the first half of the 18th. The theorbo or theorbo-lute is mentioned on the title-pages of many volumes ranging from Angelo Notari's *Prime musiche nuove* (London, *c*1613) through most of Playford's songbooks to Purcell's *Orpheus Britannicus* (1698–1702), John Blow's *Amphion Anglicus* (1700) and

John Eccles's *Songs for One, Two and Three Voices* (1704). Walter Porter included both lutes and theorbos among the accompanying instruments of the consort in his *Madrigales and Ayres* (1632).

The lute and theorbo were used by Handel in a number of his operas and other works, both as continuo and as obbligato in certain arias, such as 'The soft complaining flute' in his *Ode for St Cecilia's Day* (1739). Players of the instrument were becoming rare, however, and Handel's occasional use of it was usually due to the presence of a visiting virtuoso player, such as Carlo Arrigoni (in London between 1731 and 1736), who played in the Concerto op.4 no.6, originally scored for 'Lute, Harp and Lyrichord'. According to Burney, the final appearance of the lute in an opera orchestra in England was in the aria 'Due bell'aline' in Handel's *Deidamia* (1741).

Little more is heard of the lute in England in the 18th century, although the names of distinguished foreign players are occasionally encountered in newspaper advertisements for concerts; S.L. Weiss visited London and gave a short series of concerts in 1718. One player who settled in London was J.S. Bach's former pupil, Rudolf Straube, from whom Thomas Gainsborough bought a lute and requested lessons in 1759. A manuscript partially compiled by Straube (*GB-Lbl* Add.31698) contains annotations in a later hand suggesting that pieces from it were copied by a player of the 'Theorboe Lute' up to the late date of 1813. However, the instrument mentioned on a few title pages dating from about 1800 as the 'lute' was in actual fact the harp-lute, whose music shows no discernible relationship with the real lute. (For other modern editions of English lute music see the series *English Lute Songs*, London, 1967–71, and *Music for the Lute*, ed. D. Lumsden, 1966–.)

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KLAUS WACHSMANN (1), JAMES W. MCKINNON, ROBERT ANDERSON (2), IAN HARWOOD, DIANA POULTON/DAVID VAN EDWARDS (3–4), LYNDA SAYCE (5), DIANA POULTON/TIM CRAWFORD(6–8)

Lute-harpsichord (Fr. *clavecin-luth*; Ger. *Lautenklavecimbel*, *Lautenklavier*, *Lautenwerck*). A gut-strung harpsichord (occasionally supplemented with a choir of metal strings) intended to imitate the sound of the lute. It should not be confused with the so-called LUTE STOP on some harpsichords. Some writers have described the ARPICORDO as a form of lute-harpsichord, but this is incorrect because 'arpicordo' is only another name for the Italian polygonal virginal. Gut-strung *arpicordi* were known, however – Michel de Hodes made an 'arpicordo leutato', and Banchieri's ARPITARRONE (*L'organo suonarino*, 2/1611) was probably gut-strung – and in all probability there were other experiments with gut-strung keyboard instruments. A 'Harfentive' was described by Virdung (1511) as being gut strung, but exactly what kind of instrument it was is unclear; it seems to have been intended to imitate the harp.

German makers in the first half of the 18th century seem to have been those most interested in the potentials of the lute-harpsichord and a number of different types were produced by such builders as Johann Christoph Fleischer, Zacharias Hildebrandt and Johann Nicolaus Bach. The form and layout of lute-harpsichords was quite variable. Some were rectangular, some oval, some wing-shaped like a harpsichord; some had a hemispherical resonator below the soundboard (similar to the lute); some had individual bridges for each string and others had continuous bridges like those in a conventional harpsichord. Of all these instruments, Fleischer's 'Theorbenflügel' was probably the most elaborate, having three sets of strings: the register at 8′ pitch and the one tuned an octave lower were of gut, but there was also a 4′ register with metal strings, presumably to brighten the overall sound.

Jacob Adlung devoted a chapter of his *Musica mechanica organoedi* (ii, 1768, pp.133ff) to lute-harpsichords and considered them to be 'the most beautiful of all keyboard instruments after the organ ... because it imitates the lute, not only in tone quality, but also in compass and delicacy'. He gives the compass as generally three octaves, *C* to *c″*, with strings that are not as long in the bass as in a harpsichord. The two lower octaves have two strings to every note and in the bass octave these are tuned as unison and octave, as on the lute; the top octave is single strung. According to Adlung the 'Lautenwerk' sounded so like the lute that it could deceive even experienced lutenists, but had the serious disadvantage of not being able to imitate the lute's dynamic gradations. J.N. Bach (a second cousin of J.S. Bach) partly overcame this difficulty by devising instruments with two or three keyboards. The jacks plucked the strings at different distances from the nut, those furthest from the nut giving the softest tone.

Among the instruments in the inventory of J.S. Bach's estate, made after his death in Leipzig in 1750, there were two lute-harpsichords, valued at 30 Reichsthaler each. An interesting eyewitness account of a lute-harpsichord which Bach is said to have designed, and had built for him by Zacharias Hildebrandt, is given by J.F. Agricola, who was himself a pupil of Bach. Agricola wrote in Adlung's *Musica mechanica organoedi* (p.139) that:

> It had two courses of gut strings, and a so-called Little Octave of brass strings. In its normal disposition – that is, when only one stop was drawn – it sounded more like a theorbo than a lute, but if one drew the lute stop [i.e. the buff stop] such as is found on a harpsichord together with the cornet stop [i.e. the 4′ brass strings], one could almost deceive even professional lutenists.

One work by J.S. Bach that must surely have been written for a lute-harpsichord is the Suite in E minor, BWV996. Bach's autograph has not survived but a contemporary manuscript copy, by J.L. Krebs, has the following inscription on the title-page: 'Preludio con la Svite / da / Gio: Bast. Bach./ aufs Lauten Werck'.

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EDWIN M. RIPIN/DENZIL WRAIGHT

Lute societies. In England, the Lute Society was founded in 1956, to encourage the playing of the lute and related instruments; the dissemination of information on playing technique and historical instruments; and, by making working drawings available, the construction of modern instruments. The society, which numbered about 400 members in the 1990s, holds three or four meetings a year for lectures and performance. It publishes information

booklets and lute music in tablature, and arranges playing days. The *Lute Society Journal* commenced in January 1957; since 1959 it has appeared annually, changing its title to *The Lute* in 1982. A newsletter has been issued irregularly since February 1959, frequently with a music supplement in tablature.

The Lute Society of America, founded in 1966, issues irregularly a newsletter (known as the *Quarterly* from 1989), and annually a journal (no.1, 1968). The Swedish Guitar and Lute Society, founded in 1968, publishes a quarterly journal, *Gitarr och luta* (no.1, October 1968), and arranges a summer school. The Centre Animation Expression Loisir in Paris commenced publication of the journal *Luth et musique ancienne* in June 1977. The title was shortened to *Musique ancienne* from June 1978, but the journal continued to devote considerable space to the lute until the final issue (no.23, June 1989). The Nederlandse Luit Vereniging, founded in 1982, issues a newsletter approximately every four months, *de tabulatuur* (no.1, November 1982). The Société Française de Luth, founded in 1985, issues a bulletin about three times a year called *Tablature* (no.1, January 1985). It also arranges playing days and publishes tablature. The Società Italiana del Liuto, founded in 1990, issues a quarterly *Bollettino*.

ROBERT SPENCER

Lute stop (Fr. *nasale*, *registre d'hautbois*; Ger. *Nazard*, *Nasal-Register*, *Nasalzug*, *Oboezug*). A row of jacks plucking one of the 8′ choirs of a harpsichord very close to the nut, producing a characteristically penetrating sound. In the 18th century the German terms for the stop were 'Spinet' and 'Cornet'. Although this stop has been called 'lute' in English since the 18th century there is considerable confusion as to the proper use of the term, since such apparently equivalent foreign terms as 'Lautenzug' actually refer to the BUFF STOP. For clarity, the term 'nasal stop' is now sometimes used in English.

EDWIN M. RIPIN/JOHN KOSTER

Lutfullayev, Bakhrullo (*b* Farish area, Jizak province, 5 Sept 1948). Uzbek composer. He trained at the Tashkent Conservatory as a choral conductor (graduating in 1972) and composer (graduating in 1987 from the class of M. Tajiyev). He has worked as a chorus member and conductor for Uzbek Radio (1965–88), teacher at the Tashkent Conservatory (1988–92), head of the music department of Uzbek Radio (1992–6) and, since 1996, as head of music on Uzbek TV. His broadly lyrical style is influenced by Uzbek *maqom*; his works are notable for their sumptuous combination of Uzbek melodies with Western forms of polyphonic development.

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(*selective list*)

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RAZIA SULTANOVA

Luth (Fr.). *See* LUTE.

Luthé (Fr.). A term used by François Couperin to characterize the consistent application of the arpeggiated lute style to the harpsichord. *See* STYLE BRISÉ.

Luthéal [piano-luthéal]. A modified grand piano with parallel (not overstrung) strings, fitted with a mechanism which caused a 'pièce de touche' or buffer to come down on the strings, thereby producing sounds of a very individual timbre. The device was named 'jeu de harpe tirée' by its inventor, the Belgian organ builder Georges Cloetens. His first patent for it, granted on 28 January 1919, shows a very strong damper added to the strings which resulted in a kind of imitation of the 'lute-like' playing of the harpsichord ('jeu de clavecin'), very rich in harmonics. The keyboard was arranged in two halves, dividing at middle C. With four draw stops (two each for the treble and bass, as in a harmonium) the performer thus had nine combinations of timbres available, including the normal timbre of the piano.

Ravel used the instrument for the accompaniment to his violin piece *Tzigane* (1924); he also scored for it in his opera *L'enfant et les sortilèges* (1920–25). In the latter work, he suggested placing sheets of paper between the hammers and the strings of an upright piano as an alternative method of obtaining the *jeu de clavecin*, a technique which was employed at the Paris Opéra and which had previously been used by Satie in *Le piège de Méduse* (1914). A *luthéal* has been discovered in the cellars of the museum of the Brussels Conservatory and restored. In 1987 the French government commissioned the building of a *luthéal* to commemorate the 50th anniversary of Ravel's death; this instrument is now in the Musée de la Musique, Paris.

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ROGER J.V. COTTE

Luther, Martin (*b* Eisleben, 10 Nov 1483; *d* Eisleben, 18 Feb 1546). German theologian and founder of the Lutheran Church. He influenced all 16th-century church reformers to a greater or lesser extent by his writings and activities but, unlike some of them, Luther gave an important place to music.

1. LIFE. Luther was the son of a fairly prosperous Thuringian miner, who wanted his son to become a lawyer. He was sent to appropriate Latin schools in Mansfeld and Magdeburg, and to the Georgschule in Eisenach. In 1501 he entered the University of Erfurt, where he took the bachelor's and master's degrees. Then, following his father's wishes, he began to study law, but unexpectedly entered the local Augustinian monastery and in 1505 became a monk. In April 1507 he was ordained priest and celebrated his first Mass a month later. Three years later he was commissioned to visit Rome to plead the cause of the reorganization of the Augustinian order. While there he was shocked by the commercialism and worldliness of the Italian clergy.

On his return Luther took the doctorate in theology (1512) and became professor of sacred scripture at the University of Wittenberg, a post he held until his death.



Martin Luther contrasting the righteousness of reformed services (left) with the iniquities of Catholic practice (right): woodcut by Lucas Cranach the younger, c1546

Between 1512 and 1518 he lectured on a number of biblical books, including *Psalms*, *Romans* and *Galatians*. During these years he ceased to be just another scholastic theologian and emerged as the biblical theologian and church reformer of his time. At this time he had the so-called 'tower experience': he came to believe that the essence of the Gospel is faith in the crucified and risen Christ; that the sinner is 'justified by faith alone'. Justification by faith is the touchstone of Luther's theology and, as he began to come to terms with the doctrine and its implications, he carried most of the university faculty with him. Wittenberg became known as a centre of biblical studies.

Since Luther's theology was based on the scriptures rather than on the traditions of the church, a conflict was inevitable. Thus Luther called the practice of selling indulgences into question, and on 31 October 1517 gave notice of his wish to debate the matter by nailing his 95 Theses to the door of the Schlosskirche in Wittenberg. These were quickly circulated throughout Germany – indeed, throughout Europe – and the financial returns from the sale of indulgences were adversely affected. Despite pressure to silence him, he continued to make his views public. In 1520 he published three significant writings which, in a sense, were foundation documents of the emerging church which was eventually to bear his name. In the *An den christlichen Adel deutscher Nation von des christlichen Standes Besserung* he argued against the power of the papacy; *De captivitate Babylonica ecclesiae praeludium* was his classic statement against the sacramentalism and sacerdotalism of the Roman Catholic Church: and *Von der Freiheit eines Christenmenschen* augued that a Christian is not bound by the laws of the church but is freed in the Gospel to serve Christ and his fellow man.

The following year he was excommunicated and, after his appearance at the Diet of Worms, where he refused to recant, was condemned as an outlaw by the state. Returning from Worms he was 'kidnapped' by his friends and taken to Wartburg Castle near Eisenach. During the following months of enforced solitude he was able to reflect on the implications of biblical doctrines for the life of the church; it was a very productive period and among other writings he completed his translation of the New Testament into German. When he returned to Wittenberg in 1522 he began to reorganize the church there in accordance with biblical principles. The form of worship was changed, hymnbooks were issued, and the basic Reformation doctrines were taught through his Large and Small Catechisms of 1529. The definitive summary of Lutheran belief, the Augsburg Confession, written by Melanchthon with Luther's full agreement, was presented to Emperor Charles V on 25 June 1530.

For the rest of his life Luther continued lecturing, preaching and encouraging the progress of the Reformation in Saxony and throughout Germany. His greatest work in these years was the completion of his German translation of the entire Bible, a translation which provided inspiration for generations of Lutheran composers. Luther died after acting as a mediator in a quarrel between the princes of Mansfeld. His body was reverently borne to Wittenberg and was buried five days later beneath his pulpit in the Schlosskirche.

2. WORKS. The Nuremberg poet Hans Sachs described Luther's reforming work as the singing of 'the Wittenberg

nightingale' in a poem published in 1523, when Luther was beginning to compose hymn melodies. Luther's musical abilities were recognized early; for example, while at school he received free bed and board from an elderly woman who admired his voice. He himself reported that he joined other boys singing from house to house there, begging for bread according to custom (*Luther's Works* [LW], xlvi, p.250). His practical involvement was matched by an understanding of music theory, which can be judged from his frequent references to the Quadrivium, the medieval fourfold division of mathematics into arithmetic, geometry, astronomy and music (LW, xlv, p.369; LW, xlvi, p.252). His experiences within the Augustinian order and his visit to Rome brought him into contact with the music of many composers, particularly that of Josquin des Prez and Ludwig Senfl, which he valued highly. He is said to have had a fine, though soft, tenor voice, and was an accomplished performer on the flute and lute: the *Tischreden* contains a number of references to his playing the lute at table and singing with his friends. At various periods Luther worked with significant musicians including the large body of singers and instrumentalists that Frederick the Wise employed at the Schlosskirche in Wittenberg (Duffy, 1995). He also had close associations with the organists Georg Planck in Zeitz and Wolf Heinz in Halle, with the music publisher Georg Rhau and his assistant Sixt Dietrich, as well as with the two successive Kapellmeisters to Duke Frederich, Conrad Rupsch and Johann Walter (i).

In contrast to other reformers, Luther developed a positive, theological understanding of music. He considered music to be 'the excellent gift of God' (LW, liii, p.321; see also LW, xv, p.247; WA, Tischreden, no.4441), and maintained: 'I place music next to theology and give it highest praise' (WA, Tischreden, no.7034; see also nos.968, 3815, and his letter to Senfl, 4 October 1530). In a much-quoted reference (WA, Tischreden, no.1258) he commented that Josquin's music was as free as the song of the finch, epitomizing the freedom of the gospel in contrast to the constraint of the law. Older commentators have drawn attention to the parallel between Josquin's later style, in which greater emphasis is placed on the text than in his earlier compositions, and Luther's theology of the word and his concern for the clarity and comprehensibility of the liturgical text. However, later writers (Wiora, 1969; Staehelin, 1986), suggest that Luther's appreciation of Josquin's music was as much aesthetic as theological.

The two focal points of Luther's reforms were the church and schools. In his ecclesiastical reform, vernacular congregational hymnody was fundamental (*see* CHORALE). Beginning in winter 1523–4 Luther and his colleagues began writing, revising, composing and arranging hymns for people to sing in the new evangelical worship. While Luther's ability in writing the texts of these hymns has been universally acknowledged, his compositional accomplishments in this hymnody have been variously evaluated. During the 19th century, scholarly opinion credited few, if any, of these melodies to Luther. By the mid-20th century this consensus was reversed and Luther was regarded as the composer and/or arranger of virtually all the melodies that originally appeared with his texts, a consensus based on three principal reasons: Luther's contemporaries considered them to be his; it was customary for composers to write poetry and poets to write music; and Luther clearly had the necessary musical gifts and abilities. More recent scholarship, while accepting Luther's authorship of most of these pieces, has raised questions about some of the melodies. Evidence suggests that Walter may have collaborated with Luther in establishing the accepted forms of particular melodies (Blankenburg, 1978 and 1991).

Luther not only supplied congregational hymns for the new forms of worship but also various liturgical chants. Again, his principal collaborator was Walter, who, in about 1566, recollected Luther's skill at writing such music (Praetorius, *Syntagma musicum*, 451–2; trans. Nettl, 75–6):

> When he, Luther, 40 years ago desired to introduce the German mass in Wittenberg, he ... urged His Electoral Highness to bring ... Konrad Rupsch and me to Wittenberg. At that time he discussed with us the Gregorian chants and the nature of the eight modes, and finally he himself applied the eighth mode to the Epistle and the sixth mode to the Gospel, saying: 'Christ is a kind Lord, and His words are sweet; therefore we want to take the sixth mode for the Gospel; and because Paul is a serious apostle we want to arrange the eighth mode for the Epistle'. Luther himself wrote the music for the lesson and the words of the institution of the true body and blood of Christ, sang them to me, and wanted to hear my opinion of it. ... One sees, hears and understands at once how the Holy Ghost has been active not only in the authors who composed the Latin hymns and set them to music, but in Herr Luther himself, who has invented most of the poetry and melody of the German chants. And it can be seen from the German Sanctus [*Jesaja dem Propheten geschah*] how he arranged all the notes to the text with the right *accent* and *concent* in masterly fashion. I, at the time, was tempted to ask His Reverence from where he had these pieces and his knowledge; whereupon the dear man laughed at my simplicity. He told me that ... all music should be so arranged that its notes are in harmony with the text.

The close association between words and notes, which later characterized the compositions of Schütz, was extremely important to Luther. In 1525 he wrote that 'both text and notes, accent, melody and manner of rendering ought to grow out of the true mother tongue and its inflection' (LW, xl, p.141; see also *D. Martin Luthers Werke*, [WA] Briefwechsel, iii, no.847; WA, Tischreden, no.2545). He also had an acute sense of the rhythmic stress of poetry (WA, Tischreden, no.1333) that was reflected in the rhythmic energy of the original forms of his melodies (*see* CHORALE, with facs. of *Ein' feste Burg*). These rhythms were changed in the 18th-century isometric versions.

In his concern for reform of music in schools attached to evangelical churches, Luther joined forces with various colleagues notably Philipp Melanchthon, who supplied the pedagogical framework for music in schools, Johann Walter, who composed much of the polyphonic repertory that was first taught in schools, and Georg Rhau, who published a whole series of editions of music for school and church. For Luther the knowledge of music was of utmost importance in the education of young people; he sent his son Hans to Torgau to study music with Walter (see the letter to M. Crodel, 26 August 1542), declared that a schoolmaster must know how to sing, and even held that no one should be ordained who had no practical experience of music (WA, Tischreden, no.6248). Thus it became customary in the Lutheran church, until the 18th century, for musicians to study theology and prospective pastors to study and practise music.

The combination of Luther's theology of music, his provision and promotion of hymns and chants, his encouragement of congregational, vocal and instrumental liturgical music, and his concern for music in schools, laid

the foundation for the distinctive tradition of Lutheran church music.

See also CHORALE and LUTHERAN CHURCH MUSIC.

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Luthers geistliche Lieder und Kirchengesänge, ed. M. Jenny (Cologne, 1985) [J]

HYMNS

all in WA xxxv, LW liii and J

original hymns

Ach Gott vom Himmel sieh darein (Ps xii); Aus tiefer Not schrei ich zu dir (Ps cxxx); Christ unser Herr zum Jordan kam; Dies sind die heiligen zehn Gebot (Exodus xx); Ein feste Burg ist unser Gott (Ps xlvi); Ein neues Lied wir haben an (in honour of Lutheran martyrs burnt in Brussels, 1 July 1523); Erhalt uns, Herr, bei deinem Wort; Es spricht der Unweisen Mund wohl (Ps xiv); Es wolle Gott uns gnädig sein (Ps lxvii)

Jesus Christus unser Heiland, der den Tod (in Leise form); Mensch willt du leben seliglich (Exodus xx); Mit Fried und Freud ich fahr dahin (Nunc dimittis); Nun freut euch, lieben Christen g'mein; Sie ist mir lieb die werte Magd (Revelation xii); Vater unser in Himmelreich (Lord's Prayer); Vom Himmel hoch da komm ich her (Luke ii); Vom Himmel kam der Engel Schar (Luke ii); Wär Gott nich mit uns diese Zeit (Ps cxxiv); Wohl dem, der in Gottes Furcht steht (Ps cxxviii)

hymns based on Latin models

Christum wir sollen loben schon (from A solis ortus); Der du bist drei in Einigkeit (from O lux beata trinitas); Jesus Christus, unser Heiland, der von uns (based on Jesus Christus nostra salus, attrib. Huss); Komm Gott, Schöpfer, Heiliger Geist (from Veni Creator Spiritus)

Komm, Heiliger Geist, Herre Gott (from Veni Sancte Spiritus); Nun komm der Heiden Heiland (from the Ambrosian Veni Redemptor genitum); Verleih uns Frieden gnädiglich (from Da pacem Domine); Was fürcht'st du, Feind Herodes, sehr (from Hostis Herodes impie)

hymns based on German models

Christ ist erstanden; Christ lag in Todesbanden; Gelobet seist du, Jesu Christ; Gott der Vater wohn uns bei: Gott sei gelobet und gebeneidet; Komm heiliger Geist, Herre Gott; Mitten wir im Leben sind; Nun bitten wir den Heiligen Geist; Nun lasst den Leib begraben; ?Unser grosse Sünde und schwere Missetat; Wir glauben all' an einen Gott

Liturgical Psalms and Hymns

?All Ehr und Lob soll Gottes sein (Gloria in excelsis Deo; see Ameln, 1988), Christe du Lamm Gottes (Agnus Dei), Die deutsche Litanei, Herr Gott dich loben wir (Te Deum laudamus); Ich dank dem Herrn (Ps cxi), Ich will den Herrn loben (Ps xxxiv), Jesaja dem Propheten das geschah (German Sanctus), Latina litania correcta, Lobet den Herren (Ps cxvii)

MELODIES ASSOCIATED WITH LUTHER'S HYMNS AND LITURGICAL TEXTS

Editions: J. Zahn: *Die Melodien der deutsche evangelischen Kirchenlieder* (Gütersloh, 1889–1893) [Zahn]
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Evangelisches Gesangbuch (Berlin, 1993) [EG]

A: COMPOSED BY LUTHER

Hymns	*Zahn*	*AWAiv*	*EG*
Ach Gott vom Himmel sieh darein (1529/33)	4431	8 D	273
Aus tiefer Not schrei ich zu dir (1524)	4437	11 B	299a
Ein feste Burg ist unser Gott (1529)	7377a	28	362
Ein neues Lied wir haben an (1523)	7245	18	—
Erhalt uns, Herr, bei deinem Wort (1543)	350	38	193
Es wolle uns Gott genädig sein (1524)	7247	10 A	280
Jesus Christus unser Heiland, der den Tod (1524)	1978	13 C	102
Jesus Christus, unser Heiland, der von uns (1533)	1577	6 B	—
Nun freut euch, lieben Christen g'mein (1524)	4427	2 A	341
Nun freut euch, lieben Christen g'mein (1529/33)	4429a	2 C	
=Es ist gewisslich an der Zeit			149
Sie ist lieb die werte Magd (1535)	8516	34	—
Vater unser in Himmelreich (*c*1538)	2562	35 A	—
Verleich uns Frieden gnädiglich (1529)	1945	30	421
Vom Himmel hoch da komm ich her (1539)	346	33 B	24
Wohl dem, der in Gottes Furcht steht (1524)	298	7 B	—

Liturgical texts	*Zahn*	*AWAiv*	*EG*
?All Ehr und Lob soll Gottes sein (1537)	8618	—	—
Christe du Lamm Gottes (1528)	58	27	190.2
Die deutsche Litanei (1529)	8651	29 A	192
Gelobet sei der Herr (Benedictus) (1533)	—	45	—
Herr Gott dich loben wir (Te Deum) (1533)	8652	31	191
Ich dank dem Herrn (Ps cxi) (1533)	—	43	—
Ich will den Herrn loben (Ps xxxiv) (1526)	—	—	—
Jesaja dem Propheten das geschah (1526)	8534	26	—
Kyrie eleison (1526)	—	25	178.3
Latina litania correcta (1529)	—	29 B	—
Lobet den Herren (Ps cxvii) (1533)	—	44	—
Verba testamenti (1526) (WA xix, 97–99; LW liii, 80–81	—	—	—

Lectionary Tones

The melodic formulae are given in the *Deutsche Messe und Ordnung Gottesdienst* (1526), together with a fully notated epistle and gospel; WA xix, 72, LW liii, 61. In an appx further examples of a fully notated epistle and gospel are given, but these are probably the work of Johann Walter.

B. ADAPTED BY LUTHER

Hymns	*Zahn*	*AWAiv*	*EG*
Christ ist erstanden (1529)	8584	32	99
Christum wir sollen loben schon (1524)	297	16	—
Der du bist drei in Einigkeit (1545)	335	41	[470]
Dies sind die heiligen zehn Gebot (1524)	1951	1 A	231
Gelobet seist du, Jesu Christ (1524)	1947	5	23
Gott sei gelobet und gebenedeiet (1524)	8078	4	214
Jesus Christus, unser Heiland, der von uns (1533)	1576	6 A	215
Komm Gott, Schöpfer, Heiliger Geist (1524/9)	294	17	126
Komm, Heiliger Geist, Herre Gott (1524)	7445	15	125
Nun bitten wir den Heiligen Geist (1524)	2029	19	124

Hymns	*Zahn*	*AWAiv*	*EG*
Nun komm der Heiden Heiland (1524)	1174	14	4
Nun laßt uns den Leib begraben (1542)	[340]	40 B	—
?Unser große Sünde und schwere Missetat (1545)	—	42	—
Vater unser in Himmelreich (1539)	2561	35 B	344

Funeral Sentences (1542)	*Zahn*	*AWAiv*	*EG*
Credo quod redemptor (Job xix.25; Ps cxlvi.1–2		464	
Ecce quomodo moritur (Isa lvii.1-2; Ps xvii.15)		466	
Cum venisset Jesus (Mt ix.23–24; Mk vi.41–42)		468	
Ecce mysterium magnum (1 Cor xv.51–52, 54–55)		469	
Stella enim differt (1 Cor xv.41–45)		470	
Nolumus autem vos fratres ignorare (1 Thess iv.13–14)		472	
Si credimus quod Jesus Christus (1 Thess iv.14; 1 Cor xv.22)		473	

C. COMPOSED OR ADAPTED BY LUTHER IN COLLABORATION WITH JOHANN WALTER

Hymns	*Zahn*	*AWAiv*	*EG*
Christ lag in Todesbanden (1524)	7012	12/b	101
Gott der Vater wohn uns bei (1524)	8507	23	138
Jesus Christus unser Heiland, der den Tod (1524)	1977	13 A	—
Wir glauben all an einen Gott (1524)	7971	24/a	183

D. COMPOSED OR ADAPTED BY JOHANN WALTER

Ach Gott vom Himmel sieh darein (1524)	4432a	8 C	—
Es spricht der Unweisen Mund wohl (1524)	4436	9 C	196
Es wolle uns Gott genädig sein (1524)	7246	10 B	—
= Christ unser Herr zum Jordan kam	—	—	202
Jesus Christus unser Heiland, der den Tod (1524)	1976	13 B	—
Mensch, willst du leben seliglich (1524)	1956	20 B	—
Mit Fried und Freud ich fahr dahin (1524)	3986	21/a	519
Mitten wir im Leben sind (1524)	8502	3	518
Nun freut euch, lieben Christen g'mein (1524)	4428	2 D	—
Wär Gott nicht mit uns diese Zeit (1524)	4434	22 A	—
Wär Gott nicht mit uns diese Zeit (1528)	4435	22 D	—
Vom Himmel hoch, da komm ich her (1541)	345	33 C	—

POLYPHONIC SETTINGS

?Höre Gott meine Stimm' in meiner Klage (Ps lxiv.1), 4vv, WA xxxv, 543

Non moriar, sed vivam (Ps cxviii.17), 4vv, WA xxxv, 537, LW iii, 339

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ROBIN A. LEAVER

Lutheran church music.

1. Background. 2. Origins and consolidation (1523–80): (i) Liturgical reforms (ii) *Hauptgottesdienst* (iii) *Vespergottesdienst*. 3. Confessionalism and Orthodoxy (1580–1680). 4. Pietism and Enlightenment (1680–1800). 5. Restoration and conservation (1800–1914). 6. Rebirth and incorporation (after 1914). 7. Nordic traditions. 8. North American traditions. 9. Worldwide Lutheranism.

1. BACKGROUND. Lutheran church music is rooted in the flowering of Franco-Flemish polyphony during the later Renaissance. The contrapuntal techniques associated with cantus-firmus and Tenorlied compositions of this period were exploited by the composers writing for the emerging Lutheran Church.

Martin Luther's protector Friedrich der Weise, Elector of Ernestine Saxony between 1486 and 1525, was an astute politician. On becoming Elector, Friedrich began the systematic development and consolidation of his political influence in Germany from his various residences, notably in Wittenberg and Torgau. After Maximilian I was elected Holy Roman Emperor in 1493, this process was intensified when Friedrich pursued a political agenda that made him second only to Maximilian. Indeed, on the latter's death in 1519, Friedrich der Weise was seen as the natural successor. In the event, Charles of Spain became the emperor, but Friedrich nevertheless continued to command a powerful political influence throughout the German states, especially since Charles was essentially an absentee ruler.

Saxony had been divided in 1485: Albertine Saxony in the south encompassed the ducal residence in Dresden and the university of Leipzig (founded 1409); Ernestine Saxony in the north was without a court of the stature of Dresden and had no university at all. Thus, Friedrich addressed both deficiencies. In 1502 he founded Wittenberg University, and his court chapel of All Saints effectively doubled as the university church. Modelled on the university of Tübingen, the new university was centred on theology, philosophy, law, medicine and the arts. Its professors, who generally favoured the new learning of humanism, included Luther, who arrived in the winter of 1508–09, and Philipp Melanchthon, who was appointed in 1517. During the same period Friedrich intensified and expanded the liturgical and musical traditions of his court chapels, especially in Wittenberg and Torgau, so that they rivalled Maximilian's Hofkapelle. Between 1508 and 1520 the provision for music in the liturgy of the Schlosskirche, Wittenberg, increased twofold, from 40 singers and instrumentalists to 81. The polyphonic repertory sung at the daily Masses and Offices was extensive and included music by such prominent composers as Josquin, Isaac and Obrecht (Heidrich, 1993; Duffy, 1994). It was against this background that Luther, with others, created the environment that fostered the development of various forms of worship music in Wittenberg, and thus provided the foundation for the Lutheran tradition of liturgical music.

See also LUTHER, MARTIN.

2. ORIGINS AND CONSOLIDATION (1523–80). This period is bounded by the *Formula missae* (1523), Luther's first reform of the Mass, and the *Formula concordiae* (1577), the document that defined Lutheran confessional theology (published in German in the *Konkordienbuch* of 1580).

(i) Liturgical reforms. Luther's liturgical reforms, which included both radical and conservative elements, preserved a continuity with existing liturgical music, while at the same time fostering new developments, particularly those related to the congregational chorale (*see* CHORALE and associated articles). In the Latin *Formula missae* Luther retained the traditional structure of the Mass, including Ordinary and Propers, which continued to be performed either as plainchant or polyphonically (Table 1). This meant that mass settings by Catholic composers were still sung in the new evangelical liturgy and that Lutheran composers wrote new settings of the traditional

TABLE 1: Luther's Liturgies in Outline

Formula missae (1523)	*Deutsche Messe* (1526)
Introit	German hymn or psalm
Kyrie (ninefold)	Kyrie (threefold)
Gloria in excelsis Deo	(*Allein Gott in der Höh sei Ehr*)
Collect	Collect
Epistle	Epistle
Alleluia	
Gradual	
Sequence (but only on major feasts such as Christmas and Pentecost)	
German hymn (Graduallied)	Graduallied: *Nun bitten wir* or another hymn
Gospel	Gospel
Credo	German hymn: *Wir glauben all*
Sermon	Sermon
Sursum corda	
Preface	Paraphrase of the Lord's Prayer
Verba testamenti	*Verba testamenti*
Sanctus and Benedictus	
German hymn	
Lord's Prayer	
Communion	Communion
Agnus Dei	German hymns during Communion, including the German Sanctus (*Jesajah dem Propheten das gesachah*) and German Agnus Dei (*Christe, du Lamm Gottes*)
German hymn	
Communion verse	
Collect	Collect
Benedicamus	
Benediction (3 forms)	Benediction (*Numbers* vi)

Ordinary. But the theology of the Mass was radically reinterpreted: Luther, instead of viewing the Eucharist as a 'sacrificium', that is, an offering to God, understood it as a 'beneficium', a gift from God. By removing all elements that spoke of sacrifice, he effectively eliminated the Offertory and most of the Canon. The *Verba testamenti* (Words of Institution) were retained, but Luther regarded them as proclamation, not prayer, and preferred that they be sung rather than remain, as in the Roman Canon, mostly inaudible. Towards the end of the *Formula missae* Luther expressed the desire for congregational German hymns to be sung after the gradual, Sanctus and Agnus Dei, although at this stage only the *Leisen* (older vernacular folk-hymns; *see* LEISE) were available for such use.

Three years after the *Formula missae* Luther issued the *Deutsche Messe* (1526), designed for use by congregations in smaller towns and cities. Other evangelical masses in the vernacular had already appeared in print, such as those of Caspar Kantz (1522) and Thomas Müntzer (1523/4), but Luther's was to have much the greatest influence. Music is fundamental to the *Deutsche Messe* – of its 39 pages following the preface, 31 include musical notation that frequently fills the page. For this Mass, Luther collaborated with two of Friedrich der Weise's leading musicians, Conrad Rupsch, the aged Kapellmeister, and Johann Walter (i), Rupsch's younger colleague and eventual successor. The structure, while generally following the traditional Mass, represents a simplification of the traditional order (see Table 1): a simple threefold Kyrie replaced the ninefold form of the Latin Mass; the alleluia, gradual, sequence, *Sursum corda* and Preface were omitted; the prose Credo was replaced by the credal hymn *Wir glauben all an einen Gott*; the Lord's Prayer with its introductory 'paraphrase' was brought forward to appear in the position of the traditional Preface; the Sanctus was expanded within a vernacular form that included the biblical context of *Isaiah* vi, *Jesaja dem Propheten das geschah*, and moved to the distribution of Communion, where it became an optional item along with the German Agnus Dei. The other music of the *Deutsche Messe* included (in sequence): in place of the introit, either a prose psalm (sung to a psalm tone) or a hymn; a collect (tone 8); the Epistle (tone 8), chanted to specific melodic formulae; the hymn *Nun bitten wir den Heiligen Geist*, sung in place of the gradual (hence the term Graduallied); the Gospel (tone 6), chanted to its own melodic formulae modelled on the Holy Week Passion tones; the *Verba testamenti*, similarly sung to the Gospel melodic formulae (tone 6) (see Leaver, 1995); the German Sanctus, *Jesus Christus, unser Heiland* (Luther's reworking of the Latin communion hymn attributed to Jan Hus), and the German Agnus Dei, sung as *musica sub communione*, that is, during the distribution of Communion.

Although the *Deutsche Messe* did not include a version of the Gloria in excelsis Deo, its use is confirmed by later practice. The omission from the *Deutsche Messe* in 1526 is almost certainly to be explained by the fact that the document was drawn up in December 1525, that is, during Advent, when the Gloria was customarily omitted. The vernacular translation by Nikolaus Decius, *Allein Gott in der Höh sei Ehr* (1523), quickly became the hymnic version in universal use. The *Deutsche Messe* thus established the principle of congregational, hymnic alternatives to the traditional liturgical Ordinary. After the German version of the *Kyrie fons bonitatis* appeared in 1537, the following were the primary liturgical hymns:

Kyrie	*Kyrie, Gott Vater in Ewigkeit* (EG 178.4)
Gloria	*Allein Gott in der Höh sei Ehr* (EG 179)
Credo	*Wir glauben all an einen Gott* (EG 183)
Sanctus	*Jesaja dem Propheten das geschah* (EKG 135)
Agnus Dei	*Christe, du Lamm Gottes* (EG 190.2 or *O Lamm Gottes, unschuldig* (EG 190.1)

These chorales formed the basis of much of the liturgical music of virtually every generation of Lutheran composers, encompassing a wide variety of genres and forms of choral, vocal, organ and other instrumental music, a notable example being the first group of chorales in part 3 of J.S. Bach's *Clavier-Übung* (1739).

Luther's two liturgical forms were not mutually exclusive; neither was the later vernacular order intended to replace the Latin evangelical Mass. Latin was actively encouraged in the churches of towns and cities where there were Latin schools and/or universities. A substantial part of Luther's strategy for the consolidation of the reforming movement was in a specific educational programme. The pre-existing Latin schools were reformed, and basic evangelical theology was taught alongside subjects such as grammar, rhetoric and music, the last being given high priority. Both the theoretical and practical aspects of music were addressed, and the repertory that formed the basis of the teaching was also sung in the church to which the school was attached. The choir of school pupils (Kantorei), led by their music teacher (Kantor), who was also director of music in the church (see Rautenstrauch, 1907), sang the polyphonic liturgical music and led the congregation in singing the chorales. In this educational reform Luther provided the fundamental theology of music and Melanchthon the

pedagogical principles and curricula; Johann Walter, who in 1529 became the first Lutheran Kantor in Torgau, composed much of the repertory; and Georg Rhau, in collaboration with Luther, Melanchthon and Walter, published a steady stream of music and music theory for church and school – 60 imprints appeared in the period 1528–48 (see Mattfield, 1966, appx III).

Many of the numerous Lutheran church orders of the 16th century were based on conflations of Luther's two liturgies. The first part of the eucharistic rite (Hauptgottesdienst), the Ministry of the Word, in general approximated more closely to that of the *Formula missae*, being mostly in Latin, and the later part, the Ministry of the Sacrament, to that of the *Deutsche Messe*, being mostly in German. These macaronic liturgies frequently duplicated the Ordinary, whereby the German hymnic form, sung congregationally, would follow the Latin version sung by the choir. For example, *Allein Gott in der Höh sei Ehr* was sung after the Latin Gloria in excelsis Deo, or *Wir glauben all an einen Gott* after the Latin *Credo*. This admixture of Latin and German encouraged composers to integrate the texts and melodies of German hymns into their settings of both Ordinary and Proper, such as *Christ ist erstanden*, the *Leise* that Johannes Galliculus incorporated into the sequence and Agnus Dei of his Easter mass (published in Rhau's *Officia paschalia*, 1539), and *Allein Gott in der Höh sei Ehr* interwoven within J.N. Bach's concerted *Gloria in excelsis Deo* (1716).

An examination of the different liturgical elements, together with their associated liturgical music, of the morning eucharistic Hauptgottesdienst and the afternoon Vespergottesdienst, as commonly found in the Lutheran church orders of the 16th century, reveal the distinctive features of Lutheran church music that were developed in a variety of ways in subsequent centuries.

Traditional monodic chant continued in use, often with revised texts (in either Latin or German) and in melodic forms customarily sung in Germany (see Ameln, Mahrenholz and Thomas, 1933–74; Brodde, 1961; Mattfeld, 1966, appx IV). These chant forms were found either in locally prepared manuscript collections or in printed anthologies, such as Johann Spangenberg's *Cantiones ecclesiatica latinae ... Kirchen Gesenge deutsch* (1545, and later editions); Lucas Lossius's *Psalmodia, hoc est cantica sacra veteris ecclesiae selecta* (1553, and later editions); and Johannes Keuchenthal's *Kirchen Gesenge latinisch und deudsch* (1573).

(ii) Hauptgottesdienst.

(a) Introit. The traditional introits (in Latin or German) for the principal Sundays and festivals of the church year and for a few (mostly biblical) saint's days continued to be sung to the traditional chant melodies. But the practice was generally more flexible in the evangelical Mass than in the Roman Mass. On some Sundays and festivals in various towns and cities the introit could be replaced by a suitable Latin motet, usually with a biblical text, that announced the primary theme of the day or celebration. These motets were composed by local church musicians or could be found in the published works of various leading composers, such as Michael Praetorius and Heinrich Schütz, or in motet anthologies such as those edited by Erhard Bodenschatz and Melchior Vulpius.

At other times the introit was replaced by a hymn appropriate to the day or season, either Latin (sung by the choir) or German (sung by the congregation). In each case the singing was unaccompanied, the choir supporting the congregation when a German hymn was sung. Whether the service began with a traditional introit, a choral Latin hymn or a congregational German chorale, the singing was introduced by an improvised organ prelude, the primary purpose of which was to establish the pitch for the unaccompanied singing. In the case of a chorale, such 'preluding' by the organist would remind the congregation of the melody about to be sung. Thus the genre of CHORALE PRELUDE was established. At the end of the 16th century, organ accompaniment was introduced in order to improve the quality of congregational singing (see also §3 below).

(b) Kyrie and Gloria. Luther's *Formula missae* had retained all the traditionally sung parts of the Ordinary; polyphonic settings thus continued to be sung in the early Lutheran Mass. The basic repertory was published by Rhau in Wittenberg: *Opus decem missarum* (1541) for Sundays, and *Officia paschalia* (1539) and *Officiorum ... de nativitate* (1545) for the major festivals. Composers, who were mostly Catholic rather than Lutheran, included Johannes Galliculus, Henricus Isaac, Conrad Rein, Adam Rener, Johann Stahel and Thomas Stoltzer, and much of the repertory was heavily dependent on the partbooks compiled during the first two decades of the century for the ducal Kapelle in Wittenberg (see §1 above). Galliculus's Easter mass (1539) consists of through-composed settings of introit, Kyrie, Gloria, alleluia, sequence (*prosa*), Gospel, Sanctus-Benedictus, Agnus Dei and communion. In some settings, only sections of the texts have music, implying an *alternatims praxis* of chant and polyphony, a practice that continued well into the 17th century. The gradual and Credo were omitted because these would have been sung as German congregational chorales (see below). Since the Sanctus and Agnus Dei were not necessarily sung at every celebration, a composed Lutheran mass came to mean settings of just the first two parts of the Ordinary that were customarily sung, the Kyrie and Gloria, being referred to as 'missa,' or simply 'Kyrie', later 'missa brevis'. Many later Lutheran composers produced masses in which 16th-century polyphony was replaced by 17th-century concerted music with independent instrumental parts, a sequence that culminated in J.S. Bach's large-scale *Missa* of 1733 (BWV232).

(c) Graduallied. The traditional Latin graduals and sequences continued to be sung, at least on some Sundays and festivals. But, whether or not these Latin Propers were used, the congregation sang a vernacular chorale, a Graduallied, between the Epistle and Gospel. This was a *de tempore* hymn appropriate to the day or season, as is directed in both of Luther's liturgical orders. The traditional *alternatims praxis*, in which plainchant alternated with polyphony, was here transmuted into an alternation between congregation and choir. The first stanza of the hymn was sung unaccompanied in unison, with the choir supporting the congregation. The second stanza was then sung by the choir, in a cantus firmus CHORALE MOTET, and thus in alternation throughout the remainder of the hymn. The first collection of such polyphonic settings of chorale melodies was Johann Walter's influential *Geystliche gesangk Buchleyn* (1524), the so-called *Chorgesangbuch*. Employing the twin models of the cantus-firmus technique of Franco-Flemish polyphony and the Tenorlied, especially the imitative style of Stoltzer and Senfl, Walter created a more concise form, with the cantus

firmus supplied by the congregational chorale melody rather than plainchant or secular song. With two exceptions, all Walter's settings follow the established practice of placing the melody in the tenor, the other voices being treated in imitative counterpoint, although some settings are more homophonic. Walter issued later, expanded editions of his *Chorgesangbuch*, and other similar anthologies of chorale motets were also published, notably Rhau's *Newe deudsche geistliche Gesenge* (1544). In such collections the form was further developed by numerous composers, including Sixt Dietrich, Benedictus Ducis, Johannes Eccard, Hans Leo Hassler, Leonhard Lechner, Caspar Othmayr, Melchior Vulpius and Michael Praetorius, among many others. With the passage of time, as what was to become the cantata began to evolve, the Graduallied tended to be sung by the congregation stanza after stanza, and the *alternatims praxis*, and thus the interchange of chorale motet and congregational unison, declined.

In the Valentin Bapst hymnal *Geistliche Lieder* (1545 and later editions), the last *Gesangbuch* to be supervised by Luther, 13 Graduallieder were given in sequence, covering the church year seasons from Advent to Trinity. Over the next generation more Graduallieder were written so that every Sunday and feast day had at least one appropriate hymn directly related to the Gospel of the day. In the manuscript church order of 1579 for Annaberg in Saxony, two hymns were assigned for each Sunday and celebration of the church year (Rautenstrauch, 1907, pp.171–6). Bartholomäus Gesius in his *Geistliche deutsche Lieder ... Welche durchs gantze Jar in der Christlichen Kirchen zu singen gebräuchlich* (1601) assigned as many as three or four hymns for each day. The expansion of the church year hymn repertory continued throughout the 17th century and into the 18th (see Liliencron, 1893, pp.61–77; and Gojowy, 1978). The tendency was to use the oldest hymns as Graduallieder, the newer examples being sung elsewhere in the worship of the day. These church year hymns formed the basic corpus of Lutheran hymnody, and they occur repeatedly, together with their associated melodies, in a wide variety of choral, vocal and instrumental, and organ compositions, especially in the CHORALE CANTATA that emerged during the 17th century.

(d) Epistle and Gospel. Luther stressed the proclamatory role that music should have in the liturgy, and his followers developed the Latin formula 'viva voce evangelii' to express this understanding of music as the 'living voice of the Gospel'. Luther therefore directed that biblical lections should continue to be sung, and in the *Deutsche Messe*he gave in detail the specific melodic formulae for the clergy to chant the Epistle and Gospel. This liturgical recitative continued in Lutheran worship generally until the 18th century, but the practice also gave rise to other genres closely related to the singing of the Gospel.

Rhau's anthology *Selectae harmoniae ... de passione Domini* (1538) included responsorial and motet Passions, together with other music for Holy Week, by such composers as Loyset Compère, Galliculus, Isaac, Antoine de Longueval (Obrecht according to Rhau), Senfl and Walter. The responsorial Passions of St Matthew and St John, attributed to Walter, were sung almost universally until well into the 18th century as, respectively, the Gospels for Palm Sunday and Good Friday. In his *Officia* (1539) and *Officiorum* (1545) Rhau included motet settings of the Gospels for the major festivals of Christmas, Circumcision and Easter by Galliculus, Johannes Lupi, Cristóbal de Morales and Balthasar Resinarius. A more extended collection appeared later as *Evangelia dominicorum et festorum ... continentis ... historias ... de nativitate, de epiphaniis, de resurrectione Jesu Christi* (1554[10]). Thus the 'historia' tradition was established within Lutheranism, whereby narrative accounts of the primary events in the life of Christ are expounded in significant musical settings. The greater part of this repertory consists in Passion settings, based on any one of the four Gospels or on conflated texts and poetic versions, by composers from the 16th century to the 20th, but there are also important musical treatments of Christ's birth, notably by Schütz, J.S. Bach and Hugo Distler, among others, and of his resurrection and ascension.

Another outgrowth from polyphonic settings of the Gospels for the major festivals of the church year was the Gospel motet, or *Spruchmotette* (scripture-verse motet), a through-composed setting of the key verse or verses of the Sunday and festival Gospels. Lassus published 17 Gospel motets between 1556 and 1571, and complete cycles for the church year were issued by Sethus Calvisius (1594–9), Jacobus Handl (1586–90), Leonhard Paminger (1573–80) and Andreas Raselius (1594–5), thus establishing a particular genre that has been extensively employed by subsequent Lutheran composers from the 16th century to the 20th.

(e) Credo. The Creed continued to be sung in Latin to the traditional plainchant melodies as well as in polyphonic settings, though not as regularly as in the Roman Mass. Virtually every generation of Lutheran composers produced through-composed settings of the Latin Credo, which was sung somewhat sparingly in contrast to the vernacular congregational credal chorale, *Wir glauben all an einen Gott*, which was always sung.

(f) Pulpit hymn (Kanzellied). It became customary for one or two stanzas of an appropriate chorale, usually on the Word of God but sometimes reflecting the season of the church year, to be sung by the congegation while the preacher ascended the pulpit steps, preceded by the customary organ chorale prelude.

(g) Sursum corda, Preface, Sanctus. The liturgical dialogue leading to the Preface and Sanctus was sung only on principal days and major festivals of the church year. On other Sundays, following the sermon, the service proceeded directly to the Lord's Prayer and the *Verba testamenti*. This liturgical sequence, beginning with the *Sursum corda*, might be sung in plainchant, or the liturgical dialogue might alternate chant and homophonic responses, leading to the Sanctus, which could be an extended polyphonic (later a concerted) setting. The Benedictus was not always sung. In some areas the tradition was that if the Sanctus was sung to a traditional plainchant melody, the Benedictus followed; if a polyphonic (or concerted) setting was sung, the Benedictus was omitted. Lutheran composers, therefore, commonly wrote independent settings of the Sanctus without necessarily including the Benedictus (e.g. J.S. Bach).

(h) Verba testamenti. Following Luther's liturgical directions, these words were to be sung by the Lutheran celebrant alone, but by the end of the 16th century some Lutheran composers (e.g. Michael Praetorius and Schütz) produced motets of this liturgical text. Whether such motets were intended to be sung at this juncture (on

behalf of a non-musical celebrant), as *musica sub communione* (see next), or at Vespers when these words (which, according to Luther's Small Catechism, had to be memorized by all) were taught as part of the catechism (see below), remains unclear.

(i) Musica sub communionem. In his *Deutsche Messe* Luther commended the practice of music during the distribution of Communion: congregational chorales either with a specific eucharistic content or appropriate to the celebration or season. According to custom these chorals were introduced by organ chorale preludes, which did not need to be as concise as elsewhere in the service, since the distribution took some time to be completed, especially at major festivals. It is likely that the development of the organ genres of CHORALE PARTITA and CHORALE VARIATIONS was influenced by the need for extended music during the distribution of Communion. Luther also directed that his German Sanctus and Agnus Dei (*Jesaja dem Propheten das geschah* and *Christe, du Lamm Gottes*) could also be sung during the distribution. What in the *Deutsche Messe* was considered to be wholly congregational quickly became an alternation between organ and congregation or between congregation and choir. Thus, after the congregation had sung an appropriate chorale and before it sang another, the choir might sing a setting of *Jesaja dem Propheten das geschah* or of Psalm cxi, which Luther included as a communion psalm in the Wittenberg hymnal (Joseph Klug's *Geistliche Lieder*, 1529, 2/1533/*R*). But the choir might equally sing during the distribution a through-composed setting of the Latin Sanctus or Agnus Dei, or else an appropriate motet. In time, with the evolution of the cantata form, *musica sub communione* became another opportunity for concerted music of a devotional nature.

(j) Benediction response and closing chorales. The Benediction was followed by a congregational response, *Gott sei uns gnädig* (from Psalm lxvii), sung to the *tonus peregrinus*. Afterwards three chorales, whose melodies were thematically related, were customarily sung, either by the congregation or by the choir, or by both in combination: *Verleih uns Frieden gnädiglich, Gib unserm Fürsten und aller Obrigkeit* and *Erhalt uns, Herr, bei deinem Wort*. Numerous settings of these chorales, especially *Verleih uns Frieden*, can be found from all periods, notably by Walter, Michael Praetorius, Schütz, J.S. Bach, Felix Mendelssohn and Distler, among many others.

(iii) Vespergottesdienst. This service was very similar to the pre-Reformation daily Office of Vespers. For example, the Saxon *Agenda* (1539/40) gave the following description of the order for use on Saturdays, Sundays and feasts:

> Vespers shall be held at the usual time after midday; the [school]boys shall sing one, two or three Psalms with the antiphon of the Sunday or feast, and thereafter a Responsory or [Latin] hymn, where a pure one is available. Afterwards let a boy read a lesson from the New Testament. After the lesson the Magnificat is sung with an antiphon of the Sunday or feast, and ending with the collects and *Benedicamus*.

Although this basic structure was normative, in practice it was subject to a wide flexibility of use, especially with regard to music (see Leaver, 1990).

a) Psalms. The beginning of the vesper service gave primary place to the psalms, which, until the 18th century, were customarily sung to all eight of the plainchant psalm tones. However, on feastdays and special celebrations in particular, an extended psalm motet would replace the chanted psalmody. Depending on local traditions, the text of these settings could be either Latin or German, and an extended repertory of such settings was built up over the generations, beginning with the psalm motets of Walter and Stoltzer in the 16th century, reaching a particular zenith in Schütz's *Psalmen Davids* (1619) and continuing through subsequent periods to the present day.

(b) Responsory. Traditional chant responsories continued to be sung but usually only on major feasts and their eves. Polyphonic settings were also sung, or the responsory was replaced by an appropriate hymn or motet of the day or season.

(c) Hymn. During the 16th century an appropriate hymn might be sung in a variety of ways: the choir could sing a polyphonic setting of the stanzas of a Latin hymn in alternation with the organ; or the choir could alternate with the congregation, the former singing the stanzas in Latin and the latter singing the equivalent stanzas in German. There was also the possibility, at varying points of the service, of singing a *de tempore* German chorale of the day in the same way that the Graduallied was sung at the morning Hauptgottesdienst, that is, an *alternatims praxis* of congregational unison and choral polyphony.

(d) Lesson, catechism, motet. The lesson was usually the Epistle of the day, and the teaching of the catechism (at Sunday Vespers, as well as on some weekdays) might immediately follow it, or be placed after the sermon. Luther's catechisms were generally divided into six main sections, each one with an associated hymn by Luther:

Ten Commandments	*Dies sind der heilgen zehn Gebot* (EG 231)
Creed	*Wir glauben all an einen Gott* (EG 183)
Lord's Prayer	*Vater unser in Himmelreich* (EG 344)
Baptism	*Christ unser Herr zum Jordan kam* (EG 202)
Repentance	*Aus tiefer Not schrei ich zu dir* (EG 299)
Lord's Supper	*Jesus Christus unser Heiland, der von uns* (EG 215)

As with hymnic versions of the Mass Ordinary, the melodies associated with these hymns formed the basis for many congregational, choral and organ settings by numerous Lutheran composers. The notable example is the second chorale group of Bach's *Clavier-Übung* part 3 (1739), which is made up of two complete cycles of organ chorale preludes on these catechism chorales: one of settings for manuals alone and the other for manuals and pedal, corresponding to Luther's Small and Large Catechisms. But composers also wrote through-composed 'catechism' music that was unrelated to these catechism chorales, such as Matthaeus Le Maistre's *Catechesis numeris musicis inclusa* (1559). Thus the teaching of the catechism might be followed by the singing of an appropriate catechism chorale or motet, or by organ music.

(e) Pulpit hymn. Usually the same as that sung at the morning service.

(f) Magnificat. Following the sermon the *Magnificat* was sung, either in Latin by the choir or in German by the congregation: *Meine Seele erhebt den Herren*, a prose text sung to the the *tonus peregrinus*. The Latin *Magnificat* continued to be sung in settings that alternated polyphony and chant, in all eight tones and with appropriate antiphons. This gave rise to *Magnificat* settings for organ in each of these tones, a genre that continued to be

composed into the 18th century. Alternation of chant and polyphony gave way to through-composed and concerted settings in the 17th century. In his Latin *Magnificat quinti toni* Galliculus incorporated vernacular Christmas songs, such as *Lieber Joseph*, into the texture of his polyphony. Later composers, such as Michael Praetorius, Johann Kuhnau and J.S. Bach, introduced 'chorale interpolations' into the text of the canticle as separate movements for use at Christmas Vespers.

(g) Benedicamus. This could be sung in simple chant or chorally, and might be followed or replaced by the Benediction and Benediction response as sung at the morning service. Similarly, the three related chorales sung at the end of the Hauptgottesdienst were also frequently sung at the end of the Vespergottesdienst.

Walter included many vesper compositions in the various editions of his *Chorgesangbuch*, and Rhau, as he had done for the evangelical Mass, provided a significant corpus of music for evangelical Vespers: *Vesperarum precum officia* (1540) comprised complete choral settings for weekly Vespers; *Sacrorum hymnorum*(1542), polyphonic settings of Latin hymns; *Postremum vespertini officii* (1544), *Magnificat* settings in all eight tones; and additional collections of vesper music by Dietrich and Resinarius.

3. Confessionalism and Orthodoxy (1580–1680). The generation after Luther was characterized by internal theological conflict. The issues were ultimately resolved by the *Formula concordiae* (1577). The content of Lutheran confessionalism was defined by the anthology of documents entitled *Concordia* (1580), usually known in English as the *Book of Concord*. As well as the three historic creeds and Luther's two Catechisms, the *Book of Concord* included the *Augsburg Confession* (1530), which defined Lutheranism as against Roman Catholicism, and the *Formula concordiae*, which established the essence of Lutheran faith in contrast to the alternatives proposed by some of its own theologians. Calvinism was only cursorily addressed, but the growing influence of the Reformed faith in Germany necessitated the Wittenberg Visitation Articles of 1592, which delineated Lutheranism in contradistinction to Calvinism. Thereafter these visitation articles were usually appended to the *Book of Concord*. Before being confirmed in church appointments both clergy and musicians had to give formal and written assent to the detailed confessional content of the *Book of Concord*.

Although Lutheran Orthodoxy was thus established, theological debate continued and became increasingly polemical and polarized. Part of the debate, which materially affected the music of the church, concerned 'adiaphora'. The term was employed to distinguish 'things indifferent' from those that were essential for salvation. Worship forms and ceremonial, including music, came within the purview of 'adiaphora'. For Orthodoxy, worship forms and their music, while being included among the 'adiaphora', could not be considered as peripheral matters of little consequence. On the contrary, Lutheran liturgical forms and practices, along with their musical elements, epitomized the practical outworking of specific Lutheran theology.

Following the lead of Luther, Walter and Rhau in Wittenberg, later Lutheran Orthodox clergy and musicians promoted the use of a wide range of vocal, organ and concerted music in worship. In particular, the Italian concertato style was embraced and explored by such composers as Hassler, Schütz and Michael Praetorius, among others, and organ versets, which substituted for the choir in the alternation singing of hymns and canticles (especially the *Magnificat*), were developed by Hieronymus Praetorius, Heinrich Scheidemann, Samuel Scheidt and others. By the early 17th century the features of the Baroque organ were fully developed and Scheidt contributed significantly to the establishment of idiomatic liturgical organ music, much of it chorale-based, for the Lutheran Church. The increased use of basso continuo, the 'affective' monodic principle and the use of independent instrumental parts led to the transmutation of the chorale motet into the chorale concertato, which consisted of brief, varied movements and instrumental ritornellos. But this new 'seconda pratica' did not displace the older contrapuntal 'prima pratica' style of Latin and German motets, which, as the contents of the widely circulated anthologies of Bodenschatz, Vulpius and Abraham Schadaeus exemplify, continued to be composed and sung. By the second decade of the 17th century the composition of settings of the Latin Ordinary was commonly restricted to the Kyrie and Gloria of the Lutheran *Missa*, although these sometimes appeared in German translation, such as Michael Praetorius's *Missa, gantz Teudsch* (*Polyhymnia*, 1619).

The Thirty Years War had a devastating effect on the musical life of Germany. The large-scale polychoralism of the earlier part of the 17th century was forced to give way to smaller-scale forms, a distinct contrast in style that is apparent when Schütz's *Psalmen Davids* (1619) are compared with his *Kleine geistliche Concerte* (1636, 1639). The war also led to an internalizing of spirituality, a process reflected in the hymnody of Paul Gerhardt, Johannes Crüger, and J.G. Ebeling, as well as in the more intimate musical forms composed by Schütz, J.H. Schein, Andreas Hammerschmidt, W.C. Briegel and others who contributed significantly to the development of the cantata form at the end of the century and also influenced the later Pietist desire for musical simplicity (see §4).

While the music of Orthodoxy was self-consciously Lutheran, it was not without Calvinist influences. In 1573 Ambrosius Lobwasser published his German metrical psalms with French-Genevan tunes. Although Lutheran suspicion of Calvinist 'heresies' led to the censure of the Lobwasser texts and the encouragement of 'Lutheran' metrical psalms, principally those of Cornelius Becker (1602), many of the Genevan tunes were taken over into the Lutheran chorale tradition. These tunes also provided composers such as Crüger in the middle of the 17th century with a compositional model. Calvinist influence is also to be found in the simple note-against-note homophony of Lutheran cantional style, which owes much to the Genevan psalm settings by Loys Bourgeois and Claude Goudimel, among others, and was established in Lutheran Germany by Lucas Osiander (court preacher in Stuttgart, one of the theological architects of the *Formula concordiae*, and also an accomplished musician) in his *Fünfftzig geistliche Lieder und Psalmen mit vier Stimmen … für die Schulen und Kirchen* (1586). Osiander's purpose was to improve the quality of the singing of school choirs by replacing the contrapuntal settings of the previous generation with this simpler style, a feature of which is the placing of the choral melody in the upper voice part rather than in the tenor. In the Hamburg

Melodyen Gesangbuch of 1604, the cantional-style settings by Heinrich Scheidemann, Joachim Decker and Hieronymus and Jacob Praetorius (ii) were, according to the preface, also suitable for the accompaniment of congregational singing. This style, therefore, though originally choral, became the norm for the organ accompaniment of congregational chorales, especially in smaller churches without choirs. Important anthologies of cantional settings include those of Eccard (1597), Hassler (1608), Michael Praetorius (*Musae Sioniae*, vi–viii, 1609–10), Schein (1627), Schütz (1628, 3/1661) and Gottfried Vopelius (1682).

4. Pietism and Enlightenment (1680–1800). German Lutheran Pietism of the later 17th century was strongly influenced by Calvinism in general and by English Puritanism in particular. The translation of Lewis Bayley's *Practice of Piety* into German earlier in the century was particularly important, as was the internalization of spirituality occasioned by the Thirty Years War. Devotional books by German authors, such as Johannes Gerhard's *Mediationes sacrae* (1606) and Johann Arndt's *Wahres Christenthum* (1606–09), stressed the need for inner spirituality to complement outward conformity to orthodoxy. Crypto-Calvinists within Lutheranism went further to suggest that outward liturgical forms, together with elaborate music, should be eliminated. If such things were genuinely 'adiaphora', it was argued, then they could and should be dispensed with. The result of such criticism led Orthodox churchmen to be somewhat circumspect about their views of music in worship, while making no substantial concession to Calvinist demands. Thus the printed sermons of Christoph Frick (1631), Conrad Dietrich (1632), J.C. Dannhauer (1642) and Martin Geier (1672) avowed that formality in worship and its music is inadequate if not accompanied by internal spiritual commitment.

But in his *Wächterstimmen* (1661), the Rostock theologian Theophilus Grossgebauer argued on theological grounds for the elimination of virtually all music that was not effectively congregational. This was substantially the Calvinist position. Grossgebauer was answered by Hector Mithobius, also from Rostock, in his *Psalmodia christiana* (1665), who expounded the Orthodox Lutheran understanding of the place and purpose of 'figural' music in worship. Other Rostock theologians, such as Joachim Lütkemann and Heinrich Müller, were also somewhat critical of liturgical music but, unlike Grossgebauer, argued from within confessional Lutheranism. In his sermons Müller promoted a mystical spirituality, without which, he claimed, worship was merely an outward duty instead of the expression of inward desire. He also edited a hymnal, *Geistliche Seelenmusik* (1659), in which the texts of older hymns were revised and the newer texts, particularly his own, exhibited an intense subjectivity; the melodies, around a third of them the compositions of Nikolaus Hasse, established the freer style developed by the later Pietists (see Bunners, 1966).

Arndt, Gerhardt, Müller and others have to be regarded as pre-Pietists, since the movement cannot be said to have begun until the 1680s, following the publication of P.J. Spener's *Pia desideria*, originally written as an introduction to Arndt's *Wahres Christenthum* in 1675. Spener promoted a programme of spiritual reform based on private devotional meetings for prayer and bible study (*collegia pietatis*). Spener's booklet was widely circulated and became the manifesto of Lutheran Pietism. Spener's successor as the leader of the movement, A.H. Francke, was more radical than his mentor and maintained that Luther had not gone far enough in his Reformation. The primary difference between Orthodoxy and Pietism within Lutheranism was essentially ecclesiological rather than a question of the nature and content of devotional life. Pietists did not have a monopoly on piety; many of the Orthodox, such as Erdmann Neumeister, could express warm devotional sentiments in their sermons, hymns and other poetry, very similar to the imagery favoured by the Pietists. But the Pietists deviated from Orthodoxy on the nature and function of the Church. They argued that the real Church was to be found in the *collegia pietatis* and that public worship should become more like the informal worship of these private gatherings. Elaborate liturgical forms, therefore, should be greatly simplified and church music confined to hymns in a freer, more intimate style, with modest organ accompaniment. In the early 18th-century there was much Pietist criticism of concerted church music, especially the reform cantata promoted by Neumeister, which incorporated secco recitative and da capo aria, both self-consciously borrowed from opera, a practice that Pietists dismissed as inappropriate 'theatralische Kirchen-Musik' (see Heidrich, 1995).

In spite of the acrimonious debates between Orthodox and Pietist proponents over theology, ecclesiology, worship practice and the nature of church music, the spirituality of both was nevertheless expressed in similar terms. For example, the music of Buxtehude shows traces of Pietist influence, and the important and widely used Pietist hymnal edited by J.A. Freylinghausen, *Geistreiches Gesang-Buch* (1704; censured by the Orthodox Wittenberg theological faculty in 1716), included some hymn texts written by the Orthodox Neumeister. Similarly, many of the melodies that J.S. Bach edited (BWV439–507) for G.C. Schemelli's *Musicalisches Gesangbuch* (1736) – essentially an Orthodox hymnal – were either taken from the Freylinghausen *Gesang-Buch* or composed in a similar style.

The rationalism of the Enlightenment paralleled Pietism in its effect on Lutheran worship life and its music. Elaborate music and highly developed liturgical ceremonial were considered to be remnants of an earlier unenlightened period and should therefore be substantially simplified, if not abolished. During the second half of the 18th century worship was reduced to a simple structure of hymns, readings, prayers and moralistic preaching; the sacraments were undervalued; and the music of worship was reduced to the singing of rationalized hymn texts to melodies composed in or revised to conform to a *galant* style. After its climax in the works of Bach, Lutheran church music thus declined, and its more significant compositions were mostly the extra-liturgical oratorio with its Italian operatic influences. The generation of C.H. Graun, J.F. Doles, C.P.E. Bach and J.A. Hiller produced religious music reflecting polite church-going society in contrast to the specifically liturgical and confessional music of previous generations.

5. Restoration and conservation (1800–1914). The 300th anniversary of Luther's *95 Theses* (1517–1817) gave rise to the beginnings of a restoration movement that countered the effects of both Pietism and the Enlightenment on the theology and practice of the Lutheran Church. In his *Von dem Wort und dem*

Kirchenliede (Bonn, 1819/*R*) E.M. Arndt called for the texts of the old hymns to be restored to their original forms. Although Arndt's agenda was concerned with texts, others saw that his arguments also applied to hymn melodies. But the restoration also involved liturgy and church music as well as hymnody. Berlin was in the forefront of this restoration movement, with the theologian Friedrich Schleiermacher assuming a leadership role and Romanticism supplying its ethos. In 1829 a new liturgical *Agenda* for the area was issued in Berlin, a revision of the Berlin cathedral liturgy of 1822, which was one of the earliest attempts at a restoration of liturgical form and content. In the 1822 *Agenda* the supplement of liturgical music was scored for TTBB, but in 1829 it was arranged for SATB. The same year (1829) a new hymnal, influenced by Arndt's views, was published as *Gesangbuch zum Gottesdienstlichen Gebrauch*, and the following year A.W. Bach, Felix Mendelssohn's organ-teacher, published his *Choralbuch* (1830) containing organ settings for use with the new hymnal. Many of Mendelssohn's specific church compositions were written for the choir of Berlin Cathedral around this time.

But the Prussian Church, centred in Berlin, was in the process of becoming a union Church, incorporating both Lutheran and Reformed (Calvinist) congregations. To confessional Lutherans such unionism compromised their theology and worship in general and their music and hymnody in particular. Confessional Lutherans either moved to specifically Lutheran areas or founded Lutheran churches independent of the state; some emigrated to the USA. In Bavaria Wilhelm Löhe argued for a raising of liturgical standards within the Lutheran Church and, with American Lutherans in mind, published *Agenda für christliche Gemeinden des lutherischen Bekenntnisses* (1844), a complete set of liturgical forms taken largely from 16th-century sources, with liturgical chant edited by Friedrich Layriz. Layriz was a pioneer in advocating the abandonment of the later isometric forms of chorale melodies in favour of their original rhythmic versions. He published his collection of 16th- and 17th-century melodies in 1839; this was expanded in later editions and was reprinted in the USA in the 1880s. The work of Layriz and others led to the publication of *Deutsches evangelisches Kirchen-Gesangbuch: in 150 Kernliedern* (1854), a collection of the primary chorales of Lutheranism (both texts and music), given in their original forms, intended as a resource for hymnal editors. The voluminous riches of Lutheran hymnody were thoroughly researched in substantial reference works and issued in definitive editions (Knapp, 1850, 4/1891; Wackernagel 1855/*R*, 1864–77/*R*; Fischer 1878–86/*R*; Zahn, 1889–93/*R*; Fischer and Tümpel, 1904–16/*R*). Many of the 16th-century church orders (which not only included liturgical forms but also other material such as prescriptions concerning the duties of organists and church musicians) were republished (Richter, 1846/*R*), as well as an extensive anthology of liturgical music, mostly edited from early Lutheran sources (Schoeberlein, 1865–72/*R*). Lutheran church music was the subject of extensive study (e.g. Winterfeld, 1843–7/*R*; Kümmerle, 1888–95/*R*; Liliencron, 1893/*R*), and a succession of collected works of Lutheran composers began to be published, for example, J.S. Bach (in 1851), Handel (in 1858), Schütz (in 1885) and Schein (in 1901). The publication of the music of Bach, together with Spitta's monumental biographical study of the composer, had a significant impact on the later decades of the century. Nevertheless, even though Bach and Schütz were promoted as models for Lutheran church musicians, much of the music heard in many churches during the later 19th century reflected the successive Romanticism of Mendelssohn, Brahms, Herzogenberg and Reger. There is a certain irony in the fact that none of these composers was in the mainstream of Lutheran church music reform: they were, respectively, a converted Jew, an agnostic and two Catholics. Further Catholic influence on Lutheran church music in the later 19th century was the Palestrina style, brought into prominence by the Cecilian movement.

6. Rebirth and incorporation (after 1914). During the 20th century a re-evaluation of the scriptures and the liturgy, together with a renewed interest in the life and theology of Luther, prompted a revival of liturgical worship and its music. The characterization of the 'rebirth' of church music in the early years of the century was coined by Söhngen (1953). This rebirth arose from the new awareness of Lutheran liturgical music traditions that had been fostered during the second half of the previous century. But it was furthermore part of a multifaceted renewal that included the singing movement (or Singbewegung), the amateur music-making movement (Laienspielbewegung), the organ renewal movement (Orgelbewegung), the Bach movement, especially the influence of Karl Straube in Leipzig, the new theological climate ushered in by Karl Barth's commentary on *Romans* (1918), the ecclesiastical movement for liturgical renewal that was fostered by a new critical and comprehensive anthology of 16th-century Lutheran church orders (Sehling, 1902–13), and the founding of the liturgically-orientated Michaelsbruderschaft (1931), whose influence continued for much of the remainder of the century.

A new hymnal, *Deutsches evangelisches Gesangbuch* (DEG), was published in 1915, the first to be designed for use by all the territorial churches (Landeskirchen), replacing the many regional and local hymnals that had been customary in earlier generations. In the years following, each Landeskirche issued its own edition of the basic anthology of Lutheran hymns, together with its own supplement of additional hymns and liturgical pieces. A new set of regional supplements to DEG were published in about 1930, the 400th anniversary of the Augsburg Confession (1530). Most of the texts and tunes were of the older, classic hymns from the 16th to the 18th centuries, with some examples of 19th-century German hymnody. However, some new chorale melodies were beginning to be composed, for example, H.F. Micheelsen's *Neue Gemeindelieder* (1938).

Schöberlein's treasury of liturgical music (1865–72) was reprinted in 1928; work began on its replacement, a new critical and practical anthology (Ameln, Mahrenholz and Thomas, 1933–); and important studies were issued (e.g. Gosslau, 1933; Leupold, 1933; Kempff, 1937).

In choral church music there was a distinct reaction against Romanticism. Pre-19th-century compositions were commended both as music to be performed liturgically and also as models for contemporary composition. New collected editions of the works of Lutheran composers were begun during this period, for example, Vincent Lübeck (in 1921), Scheidt (1923), Buxtehude (1925), Michael Praetorius (in 1928) and Johann Walter (1941). The influential journal *Musik und Kirche* was founded in

1928, Blume's seminal history of Lutheran church music first appeared in 1931 and Moser's larger study of Schütz was published in 1936. New directions in composition for the Church were signalled in Kurt Thomas's Mass in A minor (op.1), heard for the first time sung by the Thomanerchor in Leipzig under the direction of Straube in 1925. Notable composers of this period include J.N. David, Hugo Distler, Karl Marx, Arnold Mendelssohn, Günter Raphäel, Ernst Pepping, Johannes Petzold and Hermann Stern, whose works reflected the music of the past while exploring 20th-century techniques and employed biblical, liturgical and chorale texts (see Distler, 1935). Some of the Landeskirchen founded church-music schools that offered systematic study of the theory and practice of church music, preparing candidates for the ministry of music in the individual churches: these schools include Aschersleben (1926), later moved to Halle; Spandau (*c*1927); Heidelberg (1931) and Hamburg (1938) (see Blankenburg, 1968). In addition to local church choirs, a marked feature of German Lutheran church music is the widespread use of Posaunenchöre (trombone choirs), a tradition that has its roots in the old custom of using municipal musicians for church music, although in the modern manifestation such groups are amateur rather than professional.

With the rise of National Socialism and the dominance of the Landeskirchen by the Nazi 'Deutschen Christen', Lutheran church music during the 1930s was deflected into a heavily nationalistic and anti-Semitic mode. The DEG was criticized for its inclusion of Semitic vocabulary, and from the mid-1930s other hymnals with titles such as *Gesangbuch der kommenden Kirche* were published, from which Hebraisms ('Alleluia', 'Amen', 'Sabaoth' etc.) had been expunged and whose texts manifested a pronounced 'Vaterland' vocabulary and imagery.

The immediate postwar period in Germany was one of restoration, rebuilding and recovery of what had been lost or disfigured between 1933 and 1945 (see Söhngen, 1954; Prolingheuer, 1989; Riethmüller, 1989; Krieg, 1990). In many respects this was a process of reconstitution of what had begun before the rise of the Third Reich, though now hampered by the existence of two German nations. New church-music schools were founded by those Landeskirchen that had not created such institutions during the inter-war years, for example, Griefswald and Hanover (1945), Görlitz and Schleuchtern (1947), Bayreuth (1948), later in Erlangen, Esslingen (1948), Frankfurt am Main, Herford, Dresden and Düsseldorf (1949), and Eisenach (1950). In 1948 the territorial churches came together to form the Vereinigte Evangelisch-Lutheranische Kirche Deutschlands (VELKD). A new hymnal, *Das evangelische Kirchengesangbuch* (EKG), was published in 1950. Like the DEG it replaced, the EKG provided a basic corpus of hymnody to which each Landeskirche added its own supplement. Similarly, the EKG was also a conservative collection of hymnody, with over 90% of its content dating from the 16th to 18th centuries. The EKG was followed by new liturgical forms issued by the VELKD in 1955.

The postwar years saw many new publications: the journals *Der Kirchenmusiker* (1950–) and *Jahrbuch für Liturgik und Hymnologie* (1955–); Moser's expansive study of Lutheran church music (1953); new collected editions, replacing the earlier ones, of the works of J.S. Bach (1954–) and Schütz (1955–); the Walter edition that had foundered during the war years (1953–); and entirely new editions of the works of Telemann (1950–), Leonhard Lechner (1956–), and the music publications of Georg Rhau (1955–). There was much discussion of and experimentation in new music (see Böhm, 1959; Blume, 1960; Scheytt, 1960; Blankenburg, Hoffmann and Hübner, 1968; Söhngen, 1978 and 1981). Among the new composers were those who had studied with Straube, Pepping and Distler, such as Jan Bender (who later spent some years in the USA), Günther Ramin, and Siegfried Reda. Others were H.W. Zimmermann, who was influenced by jazz idioms, Wolfgang Fortner, who developed a neo-classical style, and P.E. Ruppel, who drew inspiration from black American spirituals. Anthologies of choral music were issued for practical use, such as *Das Wochenlied* (1951), mostly 3- and 4-part settings of the primary church year hymns edited by Philipp Reich, which not only included compositions from earlier periods but also newly commissioned pieces by such composers as F.M. Beyer, Walter Kraft, Konrad Voppel and Friedrich Zipp. On the other hand, the *Chorgesangbuch* (1975) for one to five voices, edited by Richard Gölz, consisted almost entirely of 16th- and 17th-century settings. Those who held important church music positions, such as the brothers Erhard and Rudolf Mauersberger – respectively directors of the Thomanerchor, Leipzig, and the Kreuzchor, Dresden – influenced the repertory of churches in other cities and towns.

From the 1950s the influence of the Kirchentag, a lay church congress held every few years, promoted a newer, freer style of church music and hymnody that contrasted with mainstream Lutheran church music. Ecumenical and international contacts have similarly augmented the German Lutheran tradition, reflected in the new liturgical *Agenda* (1990) and the new hymnal *Evangelisches Gesangbuch* (EG) of 1993. Unlike its predecessor (EKG), EG includes a significant proportion of hymnody and liturgical music from non-German sources, for example, from England, most central European (as well as some East European) countries, Nordic countries, Israel, USA, Latin America, Africa and Asia. As with other church music traditions at the end of the 20th century, an increasing proportion of the music heard in individual congregations is representative of worldwide Christianity.

7. Nordic traditions. The development of church music in the Lutheran churches of Nordic countries (Denmark, Norway, Iceland, Sweden and Finland) paralleled that of Germany between the 16th and 18th centuries. The Chapels Royal in Copenhagen and Stockholm were particularly influential, especially in the latter part of the 17th century, when Andreas and Gustaf Düben, father and son, performed in Stockholm works by many leading German and Italian composers. Both Schütz and Buxtehude spent some time working within the Danish kingdom.

Claus Mortensen issued a Danish Mass and hymnal in 1528, and Olaus Petri published Swedish hymns in 1526 (with at least four further, enlarged editions by 1546) and a Swedish Mass (influenced mostly by Luther's *Formula missae* rather than his *Deutsche Messe*) in 1531. Both Danish and Swedish practice involved the continued use of Gregorian chant forms and congregational hymnody modelled on the German chorale, although some of the tunes were adapted from Danish and Swedish folksongs. Hans Thomissøn's *Den danske Psalmebog* (1569; eight

further editions by 1634), a collection often described as the greatest achievement in the history of Danish church music, contained liturgical music as well as hymnody; and Niels Jesperssøn's *Gradual: en almindelig sangbog* (1573, 1606, 1637), the Danish equivalent of Lucas Lossius's *Psalmodia* (1553), provided chant forms for the Propers of the church year. Similarly Laurentius Petri's revisions of the Swedish Mass (1541–57), incorporated into *Den svenska kyrkoordningen* (1571), called for the continued use of liturgical music. Later Danish hymnals that had a continuing influence were those associated with Thomas Kingo (from 1683) and H.A. Brorson (from 1739). Swedish hymnody of the 18th century was dominated by *Then swenska psalmboken* (1695), whose *Koralbok* (1697) was a carefully edited production, each melody being supplied with figured bass. The foremost Nordic composer of church music in the 18th century was the Swedish J.H. Roman.

The remarkable *Piae cantiones* (1582) edited by Theodoricus Petri Nylandensis, a Finnish student at Rostock University, does not fit conveniently into any category, and yet it was one of Scandinavia's most influential collections of music. It included plainchant hymns, medieval carols, student songs and a few rudimentary polyphonic settings and was widely known throughout most of Finland and Sweden for over 200 years.

The use of Latin and Gregorian chant was abandoned in Denmark by the end of the 17th century, and somewhat later in Sweden and Finland. The influence of Pietism touched most of the Nordic countries in the 18th and 19th centuries, especially Sweden, as is witnessed in the many manuscript chorale books in which the Pietistic texts are set to ornamented variants of earlier tunes and a wide selection of folk melodies. By 1800 simpler, isometric forms had become the norm in chorale books, one example being H.O.C. Zinck's *Koral-Melodier* (1801), the last Danish collection to include figured bass.

Much 19th-century Nordic church music was composed expressly for major festivals and other special occasions, in a style strongly influenced by the Cecilian movement; Uppsala was an influential centre for such extra-liturgical music. Leading composers include C.E.F. Weyse, J.P.E. Hartmann and H. Matthison-Hanson in Denmark (Niels Gade composed little for church use); B.W. Hallberg and J.A. Söderman in Sweden; and L.M. Lindeman in Norway. In the earlier 19th century in Sweden, male-voice choirs, which sang a repertory of simple hymnic settings, were very popular throughout the country; in mid-century attempts were made to encourage a broader range of choral music in the churches.

The 20th century was marked by the liturgical movement that affected all Nordic churches. For example, at the turn of the century a committee was formed to provide musical settings for the revised Swedish prayer book of 1894. The resulting *Svenska massan* of 1897 laid the foundations of Sweden's 20th-century liturgical style that combines chant forms along with traditional and newly composed music. All the Lutheran churches of Nordic countries issued new hymnals in the latter part of the 20th century, such as the *Den danske salmebog* (1982), *Norske salme bok* (1985) and *Den svenska psalmboken* (1986), that exhibit a common core of Lutheran hymnody (much of it German), examples of their own distinctive linguistic and national tradition, together with a selection of representative items from world Christianity. Recent composers include S.-E. Bäck, Roland Forsberg, Egil Hovland and Trond Kverno.

8. North American traditions. A number of independent settlements of Lutherans on the east coast of the continent existed in the 17th century; these were essentially foreign churches, supported and staffed by the home country. A significant increase in the immigration of Lutherans occurred in the 18th century: some settled in what is now Georgia, others in New York and Pennsylvania. H.M. Muhlenberg (1711–87), 'the patriarch of the Lutheran Church in America', was commissioned by G.A. Francke, the director of the Pietist missionary enterprises in Halle, to minister in America. Muhlenberg soon rose to a position of influence and leadership among the Pennsylvania clergy. In the 1740s he observed that organs were a rarity and that hymn singing was either appalling or non-existent. His concern for music provided the inspiration for the first German hymnbook produced in America, the *Erbauliche Lieder-Sammlung* (1786), which drew largely on the Halle Pietist hymnal, *Neues geistreiches Gesang-Buch*, edited by Freylinghausen. The influence of Pietism in these pioneer days was such that little music other than hymn singing flourished.

In the mid-19th century there was a new influx of immigrants from Germany, who brought with them various regional hymnals. In their desire to be doctrinally orthodox they turned away from much of the 18th- and 19th-century content of these hymnals and rediscovered the rugged hymns of the 16th century. They abandoned the later isometric forms of the melodies in favour of the original rhythmic forms as they found them in Friedrich Layriz's chorale books (see §5 above). These volumes, together with his liturgical settings for Löhe's *Agenda* (1853), helped to make Layriz influential in forming the musical ideals of Lutheranism in the USA. As in Germany, the recovery of early Lutheran hymnody led to a rediscovery of classic Lutheran composers and their music. Indeed, Lutheran immigrants from Nordic countries continued with the hymnody of their own language-group, largely a blend of folksong and the type of tune promoted by German Pietism.

The renaissance of choral music began in the early 20th century, largely through the efforts of F.M. Christiansen, composer and conductor at St Olaf Lutheran College, Northfield, Minnesota. In 1941 the music department of Concordia Publishing House, St Louis, was reorganized and thereafter restricted its publication of music to what was specifically appropriate for Lutheran worship. For the next 40 years this publisher had an enormous impact on American church music generally. In 1944 Theodore Hoelty-Nickel founded the Valparaiso University Church Music Seminar, an annual event that provided information and inspiration to Lutheran composers and musicians. Other pioneers included C.F. Pfatteicher, Paul Bunjes and Walter Buszin, organists who exerted considerable influence through their writings, lectures, recitals and performing editions. A new awareness of the place of music in the worship and witness of the Lutheran Church was fostered, which included new ideals in organ building and the use of varied instrumental resources. In the 1960s the influence of German composers such as Pepping, Distler and H.W. Zimmermann was strong, partly owing to Distler's pupil Jan Bender, who was then resident in the USA. Other composers active since the 1960s include Richard Wienhorst, Daniel Moe, Richard Hillert, Carl

Schalk, Walter Pelz and David Johnson. But the music of such non-Lutheran composers as Healey Willan, Dale Wood and Richard Proulx has also been widely used in Lutheran churches. In the last quarter of the 20th century various Lutheran hymnals were issued, including the *Lutheran Book of Worship* (Inter-Lutheran Commission on Worship, 1978); *Lutheran Worship* (The Lutheran Church – Missouri Synod, 1982); *Christian Worship: a Lutheran Hymnal* (Wisconsin Evangelical Lutheran Synod, 1993); and *Evangelical Lutheran Hymnary* (Evangelical Lutheran Synod, Mankato, Minnesota, 1996). Most of these hymnals are conservatively 'Lutheran', but the supplementary hymnals of this period exhibit a more pronounced ecumenical and international content.

9. WORLDWIDE LUTHERANISM. As Lutheranism expanded through missionary endeavour in the 19th century, in Latin America, Africa, Australasia and elsewhere, church music developed in ways similar to the process of acculturation that had occurred earlier in Nordic countries. The earlier periods were characterized by the importation of the traditions of the respective European Lutheran missionaries (German, Danish, Swedish, Norwegian etc.). During the latter part of the 20th century the tendency was to incorporate indigenous musical styles as well as maintaining an ecumenical perspective.

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ROBIN A. LEAVER

Luthier (Fr.; It. *liutaio*). Originally the word for a lute maker, it has become a general term for a maker of violins or other string instruments. Though French, the word has gained currency in English and German. Similarly, the derivative 'lutherie' (lute making) has acquired the meaning of instrument making in general.

Luthon, Carl. *See* LUYTHON, CARL.

Lutkeman, Paul. *See* LUETKEMAN, PAUL.

Lutkin, Peter Christian (*b* Thompsonville, WI, 27 March 1858; *d* Evanston, IL, 27 Dec 1931). American music educator, organist, conductor and composer. He was a chorister at the Episcopal Cathedral in Chicago and taught piano at Northwestern University in Evanston (1879–81) before studying with Raff, Bargiel and Haupt in Berlin, and Moszkowski in Paris (1881–4). On returning to Chicago he served as organist of St Clement's (1884–91) and St James's (1891–7). His main achievement was the founding and development of the Northwestern University School of Music, of which he was the first dean (1895–1928); he established the Chicago North Shore Festival (1909–30), and served as its choral conductor. He was a founder of the American Guild of Organists (1896) and received an honorary MusD from Syracuse University (1900). Lutkin's compositions consist mostly of church music. His writings include *Music in the Church* (1910), *Hymn-Singing and Hymn-Playing* (1930), and a *History of Music in Northwestern University* (MS in *US-Eu*).

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BRUCE CARR

Lütolf, Max (*b* Altishofen, 1 Dec 1934). Swiss musicologist. He studied musicology first at the University of Fribourg with Brenn, and then with Schrade and Schmitz at the University of Basle, where he took the doctorate in 1967 with a dissertation on medieval polyphonic mass settings. Concurrently he made extensive research trips to nearly every European country. He also worked as an assistant under Schrade (1959–61) and subsequently became Kurt von Fischer's research assistant (1967) and a lecturer at the musicology department of Zürich University (1968). He completed the *Habilitation* in 1975 with a study of the polyphonic Italian Passion, and was appointed reader in 1977. He was a member of the directorate of the Schweizerische Musikforschende Gesellschaft (from 1971) and the IMS (1977–87) and he is general editor of the Schoeck collected edition.

Lütolf's main areas of research have been the history of music in the Middle Ages, Italian music after 1600 and French music around 1700. His dissertation, for which he received the Dent Medal in 1973, is a particularly authoritative exposition, informed by philological precision, a wide knowledge of sources and a remarkable analytic method. In his important first critical edition of an *opéra-ballet* by André Campra (*Les festes vénitiennes*, 1710), his study of the incorporation of earlier ideas into French music of this period gave rise to some valuable aesthetic hypotheses. He also specializes in the history of music in Switzerland and has prepared the published work-lists of the composers Albert Jenny (Zürich, 1985), Oswald Jaeggi (with E. Jaeggi, Zürich, 1990), Reinhard Peter (with B. Hangartner, Stans, 1992) and Paul Huber (St Gallen, 1993).

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JÜRG STENZL

Lutosławski, Witold (Roman) (*b* Warsaw, 25 Jan 1913; *d* Warsaw, 9 Feb 1994). Polish composer.

1. LIFE, 1913–45. He was born into a distinguished family of the Polish landed gentry which had its estates in and around Drozdowo, on the river Narew, north-east of Warsaw. He was the youngest son of Józef Lutosławski (1881–1918), an accomplished amateur pianist who had taken lessons with Eugene d'Albert. Together with four of his brothers, Józef was active in the politics of the

National Democracy Party, Endecja, which sought to align Poland with Imperial Russia in order to counter the expansionism of Imperial Germany. On the outbreak of World War I, many Poles associated with Endecja sought refuge in Russia. The Lutosławski family, who found themselves directly in the path of the invading army, left for Moscow, where Witold spent his next three years of childhood: he later recalled witnessing the commotion in the streets at the time of the 1917 February and October revolutions. Both before and during the revolutionary period, Józef Lutosławski was away from Moscow helping to organize the formation of Polish military units under the cover of the Imperial administration. But after the October revolution, the Poles found themselves in direct conflict with the victorious Bolsheviks. Józef and his brother Marian were arrested and, in September 1918, executed by firing squad. After her husband's death Maria Lutosławska left Moscow with her three sons, taking refuge at her family home in the Ukraine. Once the German occupation of Warsaw had ended on 13 November 1918, the family returned briefly to Drozdowo, the estates of which had been ravaged during the occupation, before settling again in the centre of Warsaw.

It was in Warsaw that Witold's musical education began. At the age of six he started to have lessons with a well regarded piano teacher, Helena Hoffman, who gave him a secure grounding in piano technique and music theory. His mother's financial difficulties, however, forced her to curtail the lessons after two years. In 1921, the family returned to Drozdowo, and Lutosławski resumed piano lessons with a local teacher. The training was not of the same calibre as that provided by Hoffman; nevertheless he was encouraged to compose, and, by the age of nine, had produced his first piano piece.

In 1924 Maria and her sons returned to live in Warsaw, where Lutosławski entered the prestigious Stefan Batory high school and continued his piano studies with Józef Śmidowicz (1888–1962). Two years later, in 1926, he began violin studies with an eminent teacher, Lidia Kmitowa (1888–1967), and, after six years, had gained sufficient proficiency on the instrument to be able to perform solo works by Bach, as well as Mozart concertos and the Franck sonata. Perhaps the most significant musical experience from his adolescence was a 1924 concert performance in Warsaw of Szymanowski's Symphony no.3 'Song of the Night' (1914–16). This was apparently his first exposure to the live orchestral sound in that rich, post-Debussian harmonic vocabulary characteristic not only of Szymanowski but also of Ravel and early Stravinsky. These figures, together with Debussy, were to influence the development of Lutosławski's sound language. Some aspects of Szymanowski's musical aesthetic, such as his 'orientalism' and his effusive emotionalism, were later to repel him. Lutosławski's cooler, more controlled temperament was inclined more to the anti-Romanticism of Stravinsky than the post-Romanticism of his compatriot.

In 1927 Lutosławski entered the Conservatory as a part-time student, while still attending the Stefan Batory high school, but had to suspend his studies there after a year because of the combined pressure of schoolwork and violin studies. In the meantime, however, he had made sufficient progress in composition to write a *Poème* for piano, on the strength of which he was accepted as a private composition pupil of Maliszewski. He then proceeded, in 1930, to write *Taniec Chimery* ('Dance of the Chimera'), for piano, which was his first publicly performed piece. His first attempt at an orchestral piece, a Scherzo, also dates from that year, but, like the piano pieces, it has not survived. Maliszewski's teaching in the area of musical form was to prove one of the strongest and most enduring influences on Lutosławski. His approach, taught through analysis of the works of Haydn and Beethoven in particular, was to examine musical forms as different kinds of abstract drama. He identified four basic kinds of musical 'character' within a large-scale form: introductory, transitional, narrative, and concluding. The psychological journey through the piece would be analysed according to the interaction of these types of formal function. Lutosławski's recollection of Maliszewski's teaching that 'only in the Narrative is content the most important thing to be perceived, while in all the other three the role of the given section in the form of the music is more important than the content' provides a vital clue to understanding his own approach to large-scale form. Maliszewski's four basic 'characters' can be identified in many of Lutosławski's large-scale forms; in certain works, such as *Jeux vénitiens* and *Livre pour orchestre*, they can be associated directly with the individual movements of a four-movement form.

After passing his final high school examinations in 1931, Lutosławski enrolled at Warsaw University to study mathematics, while continuing to study privately with Maliszewski, Kmitowa and Śmidowicz. That year he composed incidental music for a dramatization of *Haroun al Rashid*. In 1932, he formally entered Maliszewski's composition and analysis class at the Warsaw Conservatory; he also discontinued his violin studies in order to concentrate on the piano, enrolling at the Conservatory as a student of Jerzy Lefeld (1898–1980). The following year he curtailed his studies of mathematics, withdrawing from Warsaw University in order to devote himself fully to a musical career.

The most immediate result of his new concentration on composition was the first performance of an orchestral piece (lost at the end of the war): a revised version of a dance from *Haroun al Rashid* was conducted by Józef Oziminski at the Warsaw Philharmonic Hall. The most significant piece from these student years is also his earliest extant work, the Piano Sonata, completed in December 1934. Lutosławski gave several performances of the piece himself, notably in Riga and Wilno (now Vilnius) in 1935. It was at one of the Riga performances that he had his one and only meeting with Szymanowski.

In 1936 Lutosławski received his piano diploma from the Warsaw Conservatory, and in the following year he was awarded his composition diploma on the basis of a portfolio that included two fragments of a requiem, Requiem aeternam and Lacrimosa, of which only the latter survives. He had in the meantime begun work on the Symphonic Variations, which he completed, after his compulsory year of military service, in 1938. They received their first performance in a Polish Radio broadcast in April 1939, and their first concert performance two months later in Kraków by the Polish RSO under Grzegorz Fitelberg, who became a significant champion of Lutosławski's work. Since his graduation in 1937, Lutosławski had hoped to continue his studies with Nadia Boulanger in Paris; but military service had already intervened once, and by the middle of 1939 general

mobilization was ordered and Lutosławski found himself back in uniform as an officer cadet in the signals and radio unit. He was eventually taken prisoner by the German Wehrmacht near Lublin, but after eight days in captivity, managed to escape and make his way back to Warsaw. (His less fortunate brother Henryk was taken captive by the Red Army and died in the Gulag Archipelago in 1940.) Lutosławski remained in Warsaw until 1944, earning his living by performing in cafés, first with a cabaret group and later in a piano duo with his composer contemporary Panufnik. Together they made numerous arrangements for two pianos: Lutosławski's set of Variations on a Theme by Paganini (1941), based on the famous A minor Caprice, dates from this period. Just before the launch of the heroic but ill-fated Warsaw uprising of August–October 1944, Lutosławski and his mother left the city to seek refuge with relatives at Komorów. He was able to take only a handful of works, including his sketches for the First Symphony, a few student pieces (including the Piano Sonata), the Two Studies for piano, the Symphonic Variations and the Paganini Variations. All his other scores were left in Warsaw where they perished during the final destruction of the city. While in Komorów, Lutosławski occupied himself by writing a series of contrapuntal studies, mostly canons and interludes for wind instruments. Elements of this material were to find their way into the First Symphony as well as a Wind Trio.

2. Life, 1945–94. With the absence of musical life in Warsaw in 1945, cultural and artistic activity transferred to Kraków where there was still an infrastructure. From 29 August to 2 September the first congress of the new Polish Composers' Union (ZKP) was held, together with a festival of new music, at which Lutosławski's Wind Trio was first performed. He was elected secretary and treasurer of the ZKP and held these honorary positions until the political deterioration of 1948. For a brief period immediately after the war, Lutosławski held the position of music director at Polish Radio. He also embarked on a series of projects for Polskie Wydawnictwo Muzyczne (PWM), the new Polish publishing house for music, based in Kraków. In 1946 he wrote incidental music for two films, one of which, *Suita Warszawska*, is a particularly good example of his deft treatment of folk sources and imaginative use of small orchestral resources.

On 26 October 1946 Lutosławski married Danuta Bogusławska, daughter of the architect Antoni Dygat, and sister of the writer Stanisław Dygat. They moved into a cramped apartment with their respective mothers and the son from his wife's first marriage. In order to support this extended family, Lutosławski composed a large quantity of 'functional music' of various kinds, including children's songs (primarily for Polish Radio), songs and instrumental pieces based on folk material, commissioned by PWM; popular songs and dances under the pseudonym 'Derwid', and much incidental music for the theatre (principally the Teatr Polski in Warsaw) and for radio plays. It is important to distinguish between these modest but numerous functional pieces, and the concert pieces, especially cantatas and other vocal works, which other composers wrote in order to satisfy the criteria of socialist realism. (This issue re-emerged during the politically turbulent period of the early 1980s, when an attempt was made to discredit Lutosławski by falsely suggesting that he had composed a 'cantata' in praise of the Stalinist regime.) Lutosławski's use of folk material after the war was not a response to the new political climate: indeed the folk-influenced pieces he composed in 1946 predated the political pressures, which began in earnest only in 1948. He soon became a victim of those pressures nonetheless. In November 1948 he was dropped from the committee of the Polish Composers' Union, and in August 1949 his First Symphony became the first significant Polish composition to be branded as 'formalist' and thus proscribed. It was not performed again in Poland until the late 1950s.

During the 1950s Lutosławski survived the changes in political climate by pursuing three parallel strands of activity. The first of these involved a substantial output of functional pieces for immediate consumption (including many little popular pieces written under the pseudonym 'Derwid'). The second yielded a small number of modest concert pieces, based on folk material, which were far removed from the 'serious' musical projects on which he would have preferred to work. The third strand was hidden from public view, and concerned his private investigations into new elements of compositional technique. Aspects of these techniques were tested in a few of the functional pieces (for example, his technique of melodic interval-pairing, which appeared in certain children's songs), but his more radical techniques of pitch organization (such as 12-note chords) were not able to progress beyond his private sketch materials. It is thus entirely misleading to suggest, as did many western European commentators in the 1960s and 70s, that Lutosławski changed his style as a result of the post-Stalin 'thaw' and the events that followed (such as the establishment of the Warsaw Autumn Festival in 1956). His sketches show that his style and technique were continuing to develop throughout the late 1940s and 1950s, but the political circumstances of the time prevented him from applying the elements of his new harmonic language in concert pieces until works of the late 1950s, such as the Five Iłłakowicz Songs, and in *Muzyka żałobna* (*Musique funèbre*, 1954–8). The folk-music period reached its high point with the Concerto for Orchestra (1950–54), and its conclusion with the Dance Preludes (1954).

The Concerto for Orchestra established Lutosławski's reputation in Poland as the leading composer of his generation, especially since Panufnik, his most eminent contemporary, had defected to England. Four years later, his *Musique funèbre* brought him international acclaim, an acclaim that was further enhanced in 1961 by *Jeux vénitiens*, the first piece to adopt his particular approach to aleatory techniques. In 1963 Lutosławski returned to the podium as conductor of the orchestra in the first performance of his *Trois poèmes d'Henri Michaux*. His previous experience of conducting had been in radio studios with broadcasting orchestras, but from 1963 he was to be increasingly active conducting his own works in concert performances. His main motivation for doing this was to overcome difficulties presented by his aleatory technique. He was thus able to explain in rehearsal how such sections should operate and could direct the ensemble with his technique of left-hand and right-hand cues (as distinct from conventional, metred conducting). Not only did his work as a conductor enable him to promulgate internationally his particular approach to ensemble coordination in aleatory passages, but it also fed back into his work as a composer. Perhaps paradoxically it led, from

the mid-1970s until the end of his career, to a gradual reduction in his use of aleatory techniques in his orchestral works. The promotion of his music outside Poland and the Soviet bloc was also furthered by his signing in 1966 with the Chester publishing house in London. The hard-currency royalties yielded by the new contract enabled the composer and his wife to buy a detached house in the exclusive Żoliborz area of north Warsaw, which was to provide Lutosławski with the ideal working conditions he enjoyed for the rest of his life, away from the noises and disturbances of flat-dwelling.

The decade from the late 1970s to the late 80s witnessed the birth, suppression and ultimate victory of the Solidarity movement in Poland. Lutosławski's position in relation to the events of this period is significant in that he found himself among an élite group of internationally acclaimed Polish figures in whom a kind of unofficial moral leadership became invested. His address to the Congress of Culture in early December 1981 included open references to the damage caused by the Stalinist cultural dictates of the 1950s (under which he and many others had suffered). During the period of severe oppression which followed the imposition of martial law that same month, Lutosławski was one of the most high-profile figures to observe the artists' boycott of the state media, and he remained true to it throughout the decade by refusing to conduct his music in Poland, declining to meet government ministers and refusing offers of state prizes and other financial inducements. The integrity of his stance was recognized by the award of the Solidarity Prize in 1983. Only after the suppression of Solidarity was lifted, leading to the free elections of 1988–9, did Lutosławski end his boycott, resuming his participation in Polish public life and joining a number of advisory committees set up by the newly-elected president, Lech Wałęsa. Wałęsa's presidency saw the reintroduction of the Order of the White Eagle, an award which had not been made during the communist period. The first recipient was Pope John Paul II; the second, in January 1994, a month before his death, was Lutosławski.

3. Works up to 1956. Tracing Lutosławski's early development is problematic, given the small number of pieces which survived the war. Of those that did, the Piano Sonata and the Symphonic Variations are the most substantial. The Piano Sonata (1934) exists only in manuscript; except for the war it might have been published, but by 1945 Lutosławski evidently felt that it was no longer representative of his style and so consigned it to his bottom drawer, where it remained except for a single postwar performance. The sonata is cast conventionally in three movements, the first of which is in sonata form. The piano writing is accomplished and idiomatic, and foreshadows later works in its characteristic partitioning of registral space into three layers, each with particular harmonic characteristics. The harmonic language of the piece is post-Debussian, and shows a clear affinity with the music of Ravel, a composer whose influence was largely absent from his music of the 1960s and 70s, not re-emerging until such late works as the Piano Concerto and the song-cycle *Chantefleurs et chantefables*. If Debussy and Ravel were the principal influences on the Piano Sonata, the Symphonic Variations (1936–8) bear the unmistakable imprint of early Stravinsky. That imprint is again apparent in the first movement of the First Symphony (1941–7). The slow, second movement, on the other hand, alludes to three different composers: Bartók, in the curling chromatic lines which result from the manipulation of intervallic cells; Prokofiev, in the parodied march theme for clarinets; and Roussel, the slow movement of whose Third Symphony it resembles both dramatically and structurally as well as in its harmonic idiom. The scherzo and trio features a 12-note melodic line, but it is not treated serially.

The proscription of the First Symphony as 'formalist' prompted Lutosławski to concentrate on producing functional music together with some modest pieces based



Witold Lutosławski, 1979

on folk material. The Concerto for Orchestra (1950–54) grew out of this work on folk music, and was originally intended as a piece on a more ambitious scale than the *Little Suite* (1950), but not the grand work that it turned out to be. It is a summation of Lutosławski's technique up to this time, but without the 12-note pitch techniques on which he was now working in private. The first section of the finale is a passacaglia which provides the first example of the so-called 'chain technique' which he explored in more thoroughgoing fashion in the 1980s. After the Concerto for Orchestra, Lutosławski composed the set of five *Dance Preludes*, for clarinet and piano (1954), which he described as his 'farewell to folklore'.

4. The period of transition, 1956–60. The Five Songs (1957, orchd 1958), to poems by Kazimiera Iłłakowicz, mark a radical change of style and compositional technique, and were his first pieces to employ 12-note chords. 12-note chords, used as structural elements in their own right without recourse to serial techniques, were to remain the cornerstone of his compositional technique for the rest of his career. Lutosławski's most characteristic 12-note sonorities are those in which the musical space is subdivided into three musical registers (high, middle, low), each containing particular kinds of four-note chord configuration (according to the principle of pitch complementation, whereby three four-note chords provide 12 pitches without duplication). The songs are studies in this type of harmony.

In his next work, *Musique funèbre*, Lutosławski reserved the full density of vertical 12-note harmony for the third section of the piece (Apogeum). In the piece as a whole it is the influence of Bartók, to whose memory the work is dedicated, that underlies both the dramatic shape and the distinctive intervallic vocabulary. The dramatic unfolding of the piece resembles that of the first movement of Bartók's Music for Strings, Percussion and Celesta, which also reaches its climax close to the point of the Golden Section. Whereas the Bartók is fugal, the Lutosławski is canonic, at least in the first and fourth sections. Both pitch and rhythm are tightly organized, the pitch organization being governed in the canonic sections by a 12-note row consisting exclusively of alternating tritones and semitones. Lutosławski had experimented with this type of interval-pairing in several earlier pieces, such as the *Dance Preludes*, but never before had he used it as the primary material for a whole work. Moreover the use of the technique in conjunction with a 12-note row makes *Musique funèbre* a significant landmark in Lutosławski's career. After completing the work he embarked on another orchestral project: the Postlude no.1 (1958–60), which turned out to be another Bartókian piece, both in terms of its manipulation of intervallic cells and its dramatic shape (which climaxes at the Golden Section). But while working on the project Lutosławski, now with highly developed and sophisticated resources for harmonic organization, found himself dissatisfied with his handling of rhythm and polyphony. The suggestion of a way out of this impasse came from an unexpected source.

5. Stylistic maturity, 1960–79. Lutosławski's decision to adopt aleatory techniques was prompted in part by hearing a radio broadcast of the Concert for Piano and Orchestra by John Cage, and he expressed his gratitude to his American colleague by presenting him with the autograph manuscript of *Jeux vénitiens*, the work in which he first employed them. However, the nature of Cage's influence on Lutosławski's techniques has often been misconstrued. Some commentators have erroneously associated them with more general principles of indeterminacy when in fact they involve no improvisation, nor any opportunity for players to choose what or when to play during a performance. In Lutosławski's aleatory passages pitch material is fully specified, as is the rhythmic material of each individual part. Only the rhythmic coordination of parts within the ensemble is subject to an element of chance. For this reason the technique is often described as 'aleatory counterpoint', and this remains the most accurate term for it. Along with its characteristic notation of conducted cues (both hands for the beginnings and endings of tutti sections, and left-hand cues for the entrances and exits of individual parts or groups of parts), it has been extensively imitated and adapted by other composers, particularly those of younger generations. It has become part of the stock-in-trade of advanced compositional studies both in Poland and abroad. His techniques of pitch organization, however, have hitherto been less well explored and exploited by others.

In each of Lutosławski's works from the 1960s the aleatory and textural elements nonetheless form only part of the total picture and are at the service of a serious treatment of formal considerations. In *Jeux vénitiens* (1960–61), for example, the often discussed aleatory 'game' which he played in the first movement can be seen as a variant of the scheme of refrains and episodes which he later explored in several other works. The progress of the fourth movement, which unfolds through a succession of overlapping textural blocks, functions in a broader sense as the climactic phase of the four-movement design.

The range of possibilities opened up by aleatory counterpoint was explored to different ends in Lutosławski's next two major works. The *Trois poèmes d'Henri Michaux* (1961–3) is the only choral work of Lutosławski's mature style, and also the only work in which pitch is not always specified within aleatory sections, the voices here being required not only to sing, but also to recite, speak, whisper and shout. The second work, the String Quartet (1964), has earned a place as one of the most outstanding contributions to the quartet literature since Bartók. Lutosławski's neglect of chamber music during the 1960s and 70s, to which the quartet constitutes the singular exception, can be explained by his desire to explore fully the possibilities of aleatory technique in works for medium or large forces. Yet paradoxically, the quartet uses aleatory technique more extensively than any of his other works. Because of this the composer found it difficult to produce a full score; it had been conceived and composed in separate parts.

The quartet was the first of Lutosławski's works to be composed according to his characteristic two-movement form, whereby the first movement is introductory, hesitant and episodic, and the second is developmental, goal-orientated and climactic. Here the two movements are simply subtitled 'introductory movement' and 'main movement', whereas in the Second Symphony (1965–7), the two movements are given subtitles, 'Hésitant' and 'Direct', which encapsulate the dialectical principle of contrast at the heart of the scheme. The first movement uses the form of refrains and episodes which occurs in various guises in many of Lutosławski's works. The second movement, on the other hand, moves inexorably

towards a colossal, awe-inspiring climax. There is nothing conventionally 'melodic' in this symphony, unlike in each of the other three. The first movement exploits contrasts of timbre between distinct instrumental groupings and the complementation of pitch sets, while the second concerns the gradual movement of sound masses, long-range rhythmic acceleration, climax and subsidence. The form becomes the content. In spite of the rather overlong first movement, and some excessively dense textures in the second, the work is rightly regarded as one of the finest symphonic achievements of the late 20th century.

Lutosławski's next orchestral work, *Livre pour orchestre* (1968), rather than adopting the two-movement scheme, reworks the four-movement structure used in *Jeux vénitiens*. The orchestral writing is less dense than in the Second Symphony, with fewer 'sound masses' and more clearly defined harmonic sonorities in the different registers. This new harmonic clarity was achieved thanks to a refinement of Lutosławski's technique of constructing 12-note chords. From *Livre* onwards, these chords tend to be subdivided into three complementary subsets, with particular types of four-note chord characterizing each register. The development of characteristic harmonies based on a limited number of interval classes opened up new possibilities of harmonic contrast and differentiation. In *Preludes and Fugue* (1970–72) for 13 solo strings, sections governed by tritones and semitones alternate with others identified by the pairing of whole tones and perfect 4ths or 5ths. This technique of contrasting different types of interval-pairing might be viewed as providing, within the context of an atonal language, an analogy (and compositional substitute) for the functions of key change in a tonal language. *Preludes and Fugue* is another example of the two-movement scheme. The fact that the seven preludes can be played in any predetermined order is made possible by the ingenious device of overlapping complementary pitch sets at the beginnings and ends of the pieces (rather like the 'chain' technique which he was to explore in the 1980s); the work can also be played in an abridged form, with certain preludes or sections of the fugue omitted. In its complete version it is, at around 35 minutes, the longest of Lutosławski's large-scale works.

Two of the works of the mid-1970s rank among Lutosławski's finest achievements: *Les espaces du sommeil*, for baritone and orchestra (1975); and *Mi-Parti* (1975–6) for orchestra. Though Robert Desnos's poem was chosen as much for its abstract formal and dramatic structure as for its poetic content, the work, like the earlier settings of Jean-François Chabrun in *Paroles tissées*, succeeds in conjuring up a surreal dreamscape. The slow, central section of the work is one of the most beautiful passages in Lutosławski's output, and this is due, in part, to the way the pitch material used for the wind and percussion group is separated from the pitches used by the strings and the voice. Although *Mi-Parti*, with its hauntingly beautiful coda, is undeniably one of his finest works, the composer was troubled, when conducting it during the late 1970s, by what he saw as a lack of differentiation (in the opening phases especially) between harmonic background and melodic foreground. After the *Novelette* (1978–9), another work for large orchestra, Lutosławski set himself to address this problem, initially in the context of chamber music.

6. The late works, 1979–94. It was *Epitaph* (1979) for oboe and piano that marked the turning point towards Lutosławski's late style, which was marked above all by more transparent harmony (with 12-note chords reserved for significant staging posts in the form) and restraint in the use and extent of aleatory technique. The simplification of harmony made possible an increasing use of lyrical, expressive melodic lines projected as foreground material, while the fact that a larger proportion of each work was written in conventional metre (rather than aleatory counterpoint) resulted in greater rhythmic pace and energy. Many of the late-period works allude to formal or textural aspects of Baroque music. Lutosławski also looked back within his own output, making allusions to works he had composed before 1960 and realizing compositional projects which had remained unfulfilled since his youth.

Both *Epitaph* and *Grave* (1981) for cello and piano were written as memorial tributes for friends. The more restricted palette of the duo medium appears to have focussed the composer's attention on the relationship between melodic foreground and harmonic accompaniment, and prompted a simpler kind of harmony, still based on 12-note fields but less dense than in previous works. Both *Epitaph* and *Grave* feature the alternation of sections based on contrasted interval pairings, making particular use of the tritone-semitone pairing which had determined the funereal character of his earlier Bartók tribute. The form of the two pieces differs, however: *Epitaph* follows the pattern of refrains and episodes which had been applied in other works, while *Grave* has a scheme of 'metamorphoses' (corresponding to the work's subtitle) which echoes the procedure in the second section of *Musique funèbre*. *Epitaph* acted as a kind of compositional study for the concertante piece which followed it. The Double Concerto (1979–80) for oboe and harp, written for Heinz and Ursula Holliger, has some connection with the Baroque concerto grosso in its first movement scheme of ritornello and episodes, while the final movement's parody of a march theme, with its echoes of Prokofiev, relates back to the slow movement of the First Symphony.

The Third Symphony (1981–3) also brings together past and present moments within Lutosławski's creativity, incorporating as it does material conceived and sketched during the mid- to late-1970s. It thus has a slightly hybrid quality, whereby some passages have the more melodic focus of the late style, whereas others represent the more dense, textural approach of the earlier phase. Though conceived in terms of the same two-movement scheme as the Second Symphony, it differs greatly from its predecessor, above all in that the most memorable material comes after the climax, in the epilogue. The greater melodic focus of the composer's late style contributes to the work's accessibility – it has become one of the most widely performed of late-20th-century symphonies – and helps to project a more sustained thematic argument. In this respect it represents a return to a more traditional approach to the form, though there are no traces of neo-romanticism, either in terms of the work's aesthetic or its content.

The principal formal process of Lutosławski's late style was that for which he coined the term 'chain' technique, to signify a form in which the beginnings and ends of sections or strands of material overlap and interlock like the links in a chain. *Chain 1* (1983) was written for the 14 solo players of the London Sinfonietta and thus has

something of the character of large-scale chamber music. *Chain 2* (1984–5), on the other hand, is a violin concerto in all but name. The chain technique comes in the second movement, where successive, overlapping sections of the form are identified with strongly contrasting intervallic combinations. *Chain 2* was conceived and composed alongside another violin work, the *Partita* (1984), one of the finest works of his late period. It exists in two versions: the original, for violin and piano duo; and a later, concertante version for violin and orchestra. It is in five movements, the second and fourth of which are aleatory interludes which provide episodes of repose and relaxation separating the three main movements. The title acknowledges Lutosławski's fondness for music of the Baroque era, and aspects of the musical content – especially as regards rhythm, phrasing and rhythmic patterning – establish aural connections with music of that period. For the première of *Chain* 2, Paul Sacher, the work's dedicatee, engaged Anne-Sophie Mutter as soloist. So impressed was Lutosławski by her playing that he orchestrated the *Partita* so that she could perform both works in the same programme. Sacher then commissioned a short orchestral *Interlude* (1989) to link the two concertante pieces. As a triptych they last some 40 minutes in performance and occupy a unique position in the solo violin repertory.

Chain 3 (1986) is of interest principally because of the way chain technique is applied in the first stage of the form. There are 12 overlapping 'links' in the chain, and these are differentiated both by contrasted instrumental groupings and by complementation of pitch sets. While *Chain 3* was the last work to bear Lutosławski's new generic designation, it was not the last instance in his output of chain technique, which was featured again in the finale of his next major work, the Piano Concerto (1987–8). Lutosławski had tried to write a piano concerto both before and just after the war, but other projects had intervened. Now, having composed *Grave* and *Partita*, with their prominent piano parts, he felt able to tackle a large-scale concertante work for the instrument. The concerto was received by some commentators as marking a turn towards neo-romanticism (with alleged references to Rachmaninoff and others). But while there are similarities of harmonic sonority to the music of Ravel (as there are in the song cycle *Chantefleurs et chantefables* which followed in 1989–90), and some of the pianistic gestures invite comparison with those of the Romantic repertory, neither the content nor the aesthetic of the piece is neo-romantic. Indeed there are Baroque echoes in certain passages of rhythmic figuration (as in the Partita), as well as in the final movement's chaconne procedure (which recalls more directly the finale of the Concerto for Orchestra).

The last major work which Lutosławski was to complete was the Fourth Symphony (1988–92). Like the Second and Third, it is in two movements, the second following the first without a break. Stylistically, however, it is more homogeneous than the Third Symphony, and while most of its first movement (like that of its predecessor) is introductory and episodic in character, it does not open in his customary 'hesitant' manner, but with material of primary, thematic significance (solo woodwind lines against sustained strings, above a slowly pulsating bass line). The second movement, by contrast, is developmental and climactic: its memorable features include a long, powerful, *cantando* line, which unfolds sequentially, and passages of sophisticated rhythmic layering, which superimpose in Bachian fashion three metrical layers moving at different rates.

After this final symphonic essay, Lutosławski turned once more to the violin. The last work he completed was *Subito* (1992), a four-minute test piece for the 1994 Indianapolis International Violin Competition. While recalling stylistically the outer movements of *Partita*, it has more in common structurally with *Epitaph* in its treatment of the refrain-episode principle. He then set to work on a violin concerto for Mutter. The surviving bundles of sketches indicate that the piece was to be for large orchestra (unlike *Chain* 2) and suggest a four-movement structure, but the material is for the most part too fragmentary to admit the possibility of a reconstruction. The composer left instructions that the piece should not be completed.

Lutosławski is generally regarded as the most significant Polish composer since Szymanowski, and possibly the greatest Polish composer since Chopin. It was not always thus. During the postwar years his contemporary, Andrzej Panufnik had a much higher profile in Poland. This prominence caused Panufnik many difficulties and contributed to his decision to defect to England in 1954. At about the same time Lutosławski's reputation in Poland was enhanced by the success of his Concerto for Orchestra. During the 1960s his name was often linked with that of Penderecki, 20 years his junior, on account of their use of aleatory procedures, together with textural and gestural effects. However the term 'Polish School', under which both composers were assimilated by critics outside Poland, belied the stylistic disparity between their approaches. Comparisons with Penderecki, whose reputation, unlike Lutosławski's, declined after the 1970s, are perhaps ultimately less fruitful than with Panufnik, who had much in common in his treatment of intervallic cells and his productive assimilation of Bartók's influence. Since his death the assessment of Lutosławski's creative achievement has remained much as it was during his last years: he is now acknowledged as one of the major European composers of the 20th century.

WORKS

ORCHESTRAL

Scherzo, 1930, lost
Haroun al Rashid, incid music, 1931, lost
Double Fugue, 1936, lost
Symphonic Variations, 1936–8
Symphony no.1, 1941–7
Odra do Baltyku [Via the Oder to the Baltic] (film score, dir. S. Możdeński), 1945
Suita Warszawska [Warsaw Suite] (film score, dir. T. Makarczynski), 1946
Overture, str, 1949
Little Suite, chbr orch, 1950
Concerto for Orchestra, 1950–54
Muzyka żałobna (Musique funèbre), str, 1954–8
Dance Preludes, cl, orch, 1955 [version of chbr work]
Three Postludes, 1958–63
Jeux vénitiens, chbr orch, 1960–61
Symphony no.2, 1965–7
Livre pour orchestre, 1968
Cello Concerto, 1969–70
Preludes and Fugue, 13 solo str, 1970–72
Mi-Parti, 1975–6
Novelette, 1978–9
Double Concerto, ob, hp, chbr orch, 1979–80
Symphony no.3, 1981–3
Grave: Metamorphoses, vc, str, 1982 [version of chbr work]
Chain 2: Dialogue, vn, orch, 1984–5
Chain 3, 1986

Fanfare for Louisville, 1986
Piano Concerto, 1987–8
Partita, vn, orch, 1988 [version of chbr work]
Symphony no.4, 1988–92
Interlude, 1989
Prelude for GSMD, 1989 [for Guildhall School of Music and Drama]

VOCAL

Vocal-orch: Lacrimosa, S, opt. SATB, orch, 1937 [frag. of requiem]; Requiem aeternam, chorus, orch, 1937, lost [frag. of requiem]; Tryptyk Śląski [Silesian Triptych] (Silesian folk texts), S, orch, 1951; Wiosna [Spring] (cycle of children's songs, W. Domeradzki, J. Korczakowska, H. Januszewska, L. Krzemieniecka), Mez, chbr orch, 1951, nos.2, 4, arr. 1v, pf, no.4 arr. SSA, pf; Jesień [Autumn] (4 children's songs, Krzemieniecka), Mez, chbr orch, 1951; [4] children's songs, 1v, chbr orch, 1954; Spijze, śpij [Sleep, Sleep] (Krzemieniecka), Idzie nocka [Night is Falling] (J. Osińska), Warzywa [Vegetables] (J. Tuwim), Trudny rachunek [Difficult Sums] (Tuwim); 5 Songs (K. Iłłakowicz), 1v, orch, 1958 [arr. of songs for 1v, pf]; 3 poèmes d'Henri Michaux, chorus, orch, 1961–3; Paroles tissées (J.F. Chabrun), T, chbr, orch, 1965; Les espaces du sommeil (R. Desnos), Bar, orch, 1975; 20 Polish Carols (M. Mioduszewski, O. Kolberg, trans. C.B. Rae), S, female chorus, chbr orch, 1984–9 [version of 20 koled, 1v, pf]; Chantefleurs et chantefables (Desnos), S, chbr orch, 1989–90

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2 Sonatas, vn, pf, 1927, lost; 50 contrapuntal studies, ww, 1943–4, unpubd; Trio, ob, cl, bn, 1944–5, unpubd, lost; Recitative e arioso, vn, pf, 1951; Bukoliki [Bucolics], va, vc, 1962 [arr. of pf work]; Dance Preludes, cl, pf, 1954, orchd, 1955, arr. 9 insts, 1959; Str Qt, 1964; Sacher Variation, vc, 1975; Epitaph, ob, pf, 1979; Grave: Metamorphoses, vc, pf, 1981, orchd, 1982; Mini-Ov., hn, 2 tpt, trbn, tuba, 1982; Chain 1, chbr ens, 1983; Partita, vn, pf, 1984; Fanfare for CUBE, 1987 [for Cambridge University Brass Ensemble]; Przezrocza [Slides], chbr ens, 1989; Fanfare for Lancaster, brass ens, side drum, 1989; Subito, vn, pf, 1992

Pf (solo unless otherwise stated): Prelude, 1922, lost; Poème, 1928, lost; Taniec Chimery [Dance of the Chimera], 1930, lost; Sonata, 1934, unpubd; Prelude and Aria, 1936, unpubd; 2 Studies, 1940–41; Wariacje na temat Paganiniego [Variations on a Theme by Paganini], 2 pf, 1941; Melodie Ludowe [Folk Melodies], 12 easy pieces, 1945; Bukoliki, 1952; Miniatura, 2 pf, 1953; 3 Pieces for the Young, 1953; Invention, 1968

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CHARLES BODMAN RAE

Lutyens, (Agnes) Elisabeth (*b* London, 9 July 1906; *d* London, 14 April 1983). English composer. A daughter of the architect Sir Edwin Lutyens, she began serious music studies at the Ecole Normale, Paris, in 1922 and subsequently entered the RCM, where she studied composition with Harold Darke and the viola with Ernest Tomlinson. Her first important public performance was that of the ballet *The Birthday of the Infanta* in 1932. This score has been withdrawn, as have other works of the period performed at the Macnaghten-Lemare Concerts: indeed, Lutyens's stylistic evolution was a slow and arduous process worked out, she claimed, without knowledge of radical developments outside England. An important experience was her introduction to the Purcell string fantasias. Their independence of part-writing was to lead her to a personal brand of serialism in the Chamber Concerto no.1 (1939), one of the most innovatory British works of the period. The rigorously chromatic thematicism of this piece – and also the extremely attenuated textures – immediately marked Lutyens off from her English contemporaries. Her sense of isolation at this point seems to have been complete: she was driven to battle against the incomprehension of the English musical establishment, and she was not helped by her turbulent domestic life. In 1939 Lutyens left her first husband, the singer Ian Glennie, for Edward Clark, the influential BBC programme maker (1927–36) who had introduced most of the avant-garde composers of the time to British listeners. He was never to hold a steady job, however, and Lutyens was forced to compose for film and radio to support her four children. The situation lasted over twenty years and seriously hindered her artistic development. She was always to consider her commercial work artistically insignificant.

At the beginning of this period, which embraced World War II and after, she explored in many directions. The romantic Expressionism and the bold dramatic outlines of the Three Symphonic Preludes, for example, contrast strongly with the unrhetorical First Chamber Concerto, while the neo-classical concertos for horn and bassoon are quite different again. Yet with each work Lutyens approached a little nearer the sensibility and style of her maturity. By the end of the war she was using with commanding ease a fully developed 12-note technique: *O saisons, o châteaux!* (1946) marked a new important stage in her development. Here the refined sensuousness and magical feeling of Arthur Rimbaud are embodied in a completely individual harmony. It only remained for her to evolve an equally original rhythmic style, and the seeds for this had already been sown in the Chamber Concerto no.1.

Three works mark her final steps to maturity. The *Concertante for Five Players* (1950) employs a new sparseness of texture with greater ease and freedom than in the Chamber Concerto, and it includes the first writing typical of her later work. This newly won ground was to some extent confirmed in the Sixth String Quartet (1952) where the rhythmic freedom and the independence of parts show a considerable advance over the music of the previous decade. Lutyens's next work, the Motet on words of Ludwig Wittgenstein, at last took up the challenge of the First Chamber Concerto. Canonic and tightly organized in melodic flow, the Motet is based on a 12-note series itself formed from a three-note cell, so allowing quasi-Webernian symmetries.

Lutyens was now on the point of writing her finest music, yet her personal life was at a low ebb – as she related in her autobiography *A Goldfish Bowl* (London, 1972) – and the direction taken by her work had led to an almost total neglect. Her use of 12-note technique seems to have been considered almost morally reprehensible by some in England in the 1950s, but in the more sympathetic climate of the following decade Lutyens achieved a greater measure of recognition. Even so, works of her first full maturity, such as the chamber opera *Infidelio* (1954) and the very fine cantata *De amore* (1957), were not performed until 1973. These and other pieces of the period foreshadow lines of development that were to occupy her for some years. *Music for Orchestra I* (1955), however, is backward-looking in that its warm Expressionism brings to fruition that vein that had run through other works back to the Three Symphonic Preludes. In *De amore* the emotional warmth is still present but now somewhat objectified. The process of refinement shortly yielded two of her finest works, *Six Tempi* (1957) with its impressively lean flow of events, and *Quincunx* (1959), whose balanced architecture presents a classically controlled passion and grandeur. A continuously evolving monody, scattered widely across the orchestra, coalesces into, or is punctured by, harmonic incidents of varying density. This sombre and elegiac work marked a new level of achievement, a level maintained in Lutyens's later work.

The Wind Quintet (1960) aligned her new linguistic freedom with classical discourse, using in its first movement the palindromic form that became a preoccupation. The Symphonies for Solo Piano, Wind, Harps and Percussion (1961), however, explored further aspects of Lutyens's imposing splendour, objective in its rhetoric and drama. Yet new ground was reached in *Catena* (1961) where atmospherically evocative and picturesque music illuminates a wide variety of texts. This was the first of several vocal anthologies, using various chamber ensembles, which constitute an important part of Lutyens's later music. *Music for Orchestra II* (1962), in which the strongest feelings are rigidly controlled, is one of her most uncompromisingly objective works but also one of her most deeply moving. A headlong Allegro, coloured by the searing sound of a large clarinet and saxophone section, subsides into a chorale which closes with a whisper – a swift cataclysm opposed by the colourful romantic drama of *Music for Orchestra III* (1963). The refinement of Lutyens's language at this time is epitomized in *The Valley of Hatsu-se* (1965). Here the extreme concentration of the Japanese poems is matched by lyrical traceries shorn of rhetoric and expansion.

At about this time there was a change of direction in Lutyens's work: a widening of vocabulary admitted more repetitive and simply patterned ideas; pictorial and atmospheric writing came to co-exist with more abstract music, as in *Akapotik Rose* (1966). The less complex harmony, the simpler gestures and the block structuring of *And Suddenly it's Evening* (1966), for example, provide a strong contrast with the fluidly evolving lyricism of previous works. The full implications were realized in the magnificent choral and orchestral *Essence of our Happinesses* (1968) where airy textures and intercalated silences are crucial. Repetition and reduced eventfulness are carried to daring limits, giving a sense of timelessness and exactly conveying the metaphysical texts from Donne and Islam. Most of Lutyens's major works of the 1960s and early 70s involved words, and from increasingly various sources. *Vision of Youth* (1970) finds a new context for triadic progressions and extended homophony in its valedictory settings of Joseph Conrad. *Islands* (1971), though perhaps too reliant on illustrative effect and on a loose succession of moods, presents a riot of colour and at times a wildness that is far from the emotional monotone of *Vision of Youth*. *The Tears of Night* (1971) combines Renaissance and modern vocal and instrumental resources in an intense nocturnal sadness, and *Counting your Steps* (1972) uses primitive poetry to create a starkly simple ritual with hypnotic repetition.

Before 1965 Lutyens had written two short chamber operas: *The Pit* (1947), concerning trapped miners, and *Infidelio* (1954), the story of a broken love affair traced back from the girl's suicide to the first meeting. Now, however, she began a series of three full-length works, of which the first staged was *Time Off? Not a Ghost of a Chance!* (1967–8). Described as a charade, it deals with ideas rather than events. Riddles, puns and free associations move from the nature of time to the workings of chance, from the ages of man to his spiritual existence; every facet of Lutyens's music is called upon, including parody. The first of the operas to be composed had been *The Numbered* (1965–7), one of Lutyens's most cherished projects and the climax to the period of purity of language. The text, based on Elias Canetti's *Die Befristeten*, treats the problems of a society in which everyone knows his time of death but is sworn to keep his age secret; it drew some of Lutyens's most powerful music. Her third opera, *Isis and Osiris* (1969–70), is a ritual of the seasons and of life and death. Appropriately it uses her simpler, more hard-edged manner with repetitive figures and much block harmony.

In this phase of predominantly dramatic and vocal music Lutyens wrote few instrumental pieces, but in 1972 she embarked on the *Plenum* series, in which her scope and individuality, and her keen awareness of contemporary trends, enabled her to assimilate greater rhythmic flexibility in free notation. After 30 years of consistently excellent and often radical achievement Lutyens received some measure of official recognition with the award in 1969 of the City of London Midsummer Prize; in the same year she was made a CBE. It is unfortunate that during the last decade of her career a certain fading of the impulse that had energized her previous music took place. The rhythmic freedom led to a lack of structural focus. But she was still capable of arresting ideas and concentrated thought, and it was touching that, crippled by

arthritis, she was able to produce in her last year the marvellously fresh and pointed *Triolets*.

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ORCHESTRAL

3 Pieces, op.7, 1939; Chbr Conc. no.1, op.8/1, ob, cl, bn, hn, tpt, trbn, str trio, 1939; Chbr Conc. no.2, op.8/2, cl, t sax, pf, str orch, 1940–41; 3 Sym. Preludes, 1942; Chbr Conc. no.3, op.8/3, bn, str orch, 1945; Chbr Conc. no.4, op.8/4, hn, chbr orch, 1946–7; Chbr Conc. no.5, op.8/5, str qt, chbr orch, 1946; Va Conc., op.15, 1947; Music for Orch I, op.31, 1955; Chorale (Hommage à Stravinsky), op.36, 1956; Symphonies for Solo Piano, Wind, Harps and Percussion, op.46, 1961; Music for Orch II, op.48, 1962; Music for Orch III, op.56, 1963–4; Music for Pf and Orch, op.59, 1964; Novenaria, op.67/1, 1967; The Winter of the World, op.98, vc, 2 inst ens, 1974; Eos, op.101, small orch, 1974–5; Rondel, op.108, 1976; 6 Bagatelles, op.113, chbr orch, 1976; Nox, op.118, pf, 2 chbr orchs, 1977; Tides, op.124, 1978; Wild Decembers, op.149, chbr orch, 1980; Music for Orch IV: Gone Like a Sea-Covered Stone, op.152, chbr orch, 1981

INSTRUMENTAL

3 or more insts: Str Qt no.2, op.5/5, 1938; Str Trio, op.5/6, 1939; Str Qt no.3, op.18, 1949; Concertante for 5 Players, op.22, fl + pic, cl + b cl, vn + va, vc, pf, 1950; Str Qt no.6, op.25/3, 1952; Nocturnes, op.30, vn, vc, gui, 1955; Capriccii, op.33, 2 hp, perc, 1955; 6 Tempi, op.42, fl, ob, cl, bn, tpt, hn, pf, vn, va, vc, 1957; Wind Qnt, op.45, 1960; Str Qnt, op.51, 1963; Wind Trio, op.52, 1963; Fantasie-Trio, op.55, fl, cl, pf, 1963; Str Trio, op.57, 1964; Scena, op.58, vn, vc, perc, 1964; Music for Wind, op.60, double wind qnt, 1964; The Fall of the Leafe, ob, str qt, 1966; Music for 3, op.65, fl + pic + a fl, ob, pf, 1966; Horai, op.67/4, vn, hn, pf, 1968; Driving out the Death, op.81, ob, str trio, 1971; Rape of the Moone, op.90, wind octet, 1973; Plenum II, op.92, ob, 13 inst, 1973; Plenum III, op.93, str qt, 1973; Kareniana, op.99, solo va, fl + a fl, ob, cl + b cl, tpt, trbn, hn, hp, pf + cel, 2 perc, 1974; Fanfare for a Festival, 3 tpt, 3 trbn, 1975; Go, Said the Bird, op.105, elec gui, str qt, 1975; Mare et minutiae, op.107, str qt, 1976; Fantasia, op.114, a sax, 3 inst ens, 1977; O Absalom, op.122, ob + eng hn, vn, va, vc, 1977; Doubles, op.125, str qt, 1978; Trio, op.135, cl, vc, pf, 1979; Str Qt, op.139, 1979; Rapprochement, op.144, solo hn, solo hp, fl + a fl, ob, cl + b cl, 2 perc, cel, pf, vn, va, vc, 1980; Str Qt: Diurnal, op.146, 1980; Six, op.147, cl + b cl + E♭-cl, B♭-tpt + D-tpt + flugel hn, perc, pf, vn, db, 1980; Branches of the Night and of the Day, op.153, (hn, vn, 2 va, vc)/(hn, 2 vn, va, vc), 1981; Str Qt no.12, op.155, 1981; Str Qt no.13, op.158, 1982; Triolets: op.160a, cl, vc, mand, op.160h, vc, hp, mar, 1982

1 or 2 insts: The Check Book (12 Pieces for Children), pf, 1937–8; Sonata, op.5/4, va, 1938; 5 Intermezzi, pf, 1941; 9 Bagatelles, vc, pf, 1942; Suite gauloise, vn, pf, 1944, arr. wind octet, movt 1 arr. chbr orch; 5 Little Pieces, cl, pf, 1945; Aptote, vn, 1948; 3 Improvisations, pf, 1948; Ninepins, 2 vn, 1948; Prelude and Capriccio, op.20, vc, 1949; Valediction [in memory of Dylan Thomas], op.28, cl, pf, 1953–4; Sinfonia, op.32, org, 1955; 3 Duos, op.34: (1) hn, pf, (2) vc, pf, (3) vn, pf, 1956–7; Variations, op.38, fl, 1957; Piano e forte, op.43, pf, 1958; 5 Bagatelles, op.49, pf, 1962; Présages, op.53, ob, 1963; Helix, op.67/2, pf 4 hands, 1967; Scroll for Li-Ho, op.67/3, vn, pf, 1967; Epithalamion, op.67/5, org, S ad lib (E. Spenser), 1968; Temenos, op.72, org, 1969; The Dying of the Sun, op.73, gui, 1969; 3 pièces brèves, chbr org, 1969 [from Isis and Osiris, op.74]; The Tides of Time, op.75, db, pf, 1969; Plenum I, op.87, pf, 1972; Tre, op.94, cl, 1973; Plenum IV, op.100, org 4 hands, 1974; This Green Tide,

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ANTHONY PAYNE (work-list, bibliography with TONI CALAM)

Lutz, (Johann Baptist Wilhelm) Meyer (*b* Münnerstadt, 16 May 1828; *d* Kensington, London, 31 Jan 1903). English composer, conductor and organist of German descent. He was the second of eight children of a Münnerstadt music teacher and schoolmaster, Georg Joseph Lutz, and his wife Magdalena; his elder brother, Johann von Lutz, became the prime minister of Bavaria who committed Ludwig II. Lutz played the piano in public with an orchestra at the age of 12, and when his family moved to Würzburg he attended the Gymnasium and later the university there, studying music with Franz Xaver Eisenhofer and Max Keller but training for a career in medicine. In 1846 he went to Birmingham with a German orchestra. Among several German musicians to find employment opportunities in England after Catholic emancipation, he became deputy organist of the Roman Catholic cathedral in Birmingham, St Chad's, before moving to St George's Roman Catholic Cathedral, Southwark (London) as its first organist and choirmaster, in which post (1848–74) he gave performances of numerous orchestral masses, including his own, with professional forces. He also served briefly at St Anne's, Leeds, and as a freemason was appointed organist in Grand Lodge (1890) by Edward, Prince of Wales.

Not uncommonly for musical directors of his period and indeed earlier and later ones in Britain, Lutz moved between three worlds: the church, the theatre and the resort. His seaside work was mainly in Scarborough, where he conducted the Spa band and taught for the 1867 to 1879 and 1884 to 1892 summer and autumn seasons, transferring to the New Spa at Bridlington for the last ten years of his life. As an operatic practitioner Lutz conducted an annual season at the Surrey Theatre, London (1851–5), acted as musical director to various English opera companies in the 1860s, oversaw stage and concert tours by Giulia Grisi and G.M. Mario, Louisa Pyne and William Harrison, and others, and composed light operas 'in the school of Auber'. He made his greatest mark in the popular musical theatre in London, however, where he was a force in the development of the musical. In February 1869 he was appointed director of music at the new Gaiety Theatre, where he proved an invaluable support to the manager, John Hollingshead, for 17 years. He then served under Hollingshead's successor, George Edwardes, who began to present original scores (rather than pasticcios) by Lutz. In 1893 Lutz relinquished the post to another immigrant, Ivan Caryll.

In Lutz's day the Gaiety purveyed burlesque, parodying opera and current literature in what now suggests itself as a grotesque manner, yet with the greatest stars of the time. Hence the titles of his scores – *Faust Up-to-Date*, *Carmen Up-to-Data*, *A Model Trilby, or A Day or Two after Du Maurier* – and the unrecoverable crossover of taste in *Carmen Up-to-Data* which could embrace both 'coon' song and Bizet in 'Hush! the Bogie!', one of his popular successes. (He also wrote and arranged for the Christy's Minstrels). But hence, too, the affection with which his era was remembered, for example by P.G. Wodehouse. Lutz conducted Alfred Cellier *Dorothy* at the Gaiety but just missed composing whole musical comedy scores in the new vein: Caryll's own *The Shop Girl* was his successor's first assignment. Nevertheless, his 'Pas de quatre' from *Faust Up-to-Date*, which became the Gaiety's signature tune and was enormously popular, helped secure a tripping lightness of style for musical comedy with its rhythmic topic of which echoes can be heard in the musical theatre as late as 'Wouldn't it be loverly?' from *My Fair Lady* (1956).

Lutz was wedded to the stage in every way, and in marrying his deceased wife's sister (in Jersey, because of English law) twice became brother-in-law to the opera singer Thomas Aynsley Cook (himself father-in-law of the second generation Eugène Goossens).

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(*selective list*)

all publications are vocal scores published in London; theatrical works first produced in London, unless otherwise stated; for fuller list of stage works see GänzlEMT

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STEPHEN BANFIELD

Lü Wencheng [Ley Mensing] (*b* Zhongshan, Guangdong, 1898; *d* Hong Kong, 1981). Chinese musician and composer. Along with musicians such as Qiu Hechou (Yau Hokchau) and He Dasha (Ho Daeso), Lü Wencheng was a prolific composer of the new style of instrumental music evolving in colonial Guangzhou (Canton), Hong Kong and Shanghai in the 1920s and 30s, influenced by Western jazz and the new film industry as well as traditional Cantonese styles. Brought up in Shanghai, Lü popularized the new Cantonese style with national tours and many recordings. In 1932 he moved to Hong Kong, where he continued to record prolifically.

Lü created a modified version of the *erhu* bowed fiddle called *gaohu*, using high positions and glissandos, which became a distinctive voice of the Cantonese ensemble. He was also a noted singer of Cantonese opera. Among his most popular instrumental pieces are *Pinghu qiuyue* ('Autumn Moon over Lake Ping') and *Bubu gao* ('Stepping High').

See also CHINA, §IV, 4(i).

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STEPHEN JONES

Luxembourg. *See* LOW COUNTRIES, §I, 6.

Luxon, Benjamin (*b* Redruth, Cornwall, 24 March 1937). English baritone. He studied at the GSM and in 1963 joined the English Opera Group, for which his roles included Britten's Sid, Tarquinius and Demetrius, and Purcell's King Arthur (1970). He created the title role in Britten's television opera *Owen Wingrave* (1971), subsequently recording the part with the composer, and took the roles of the Jester, Death and Joking Jesus in the première of Maxwell Davies's *Taverner* at Covent Garden (1972). Other roles he sang there included Owen Wingrave, Yevgeny Onegin, Wolfram, Marcello, Falke (*Fledermaus*) and Diomede (*Troilus and Cressida*). At Glyndebourne (1972–80) he sang Monteverdi's Ulysses, Count Almaviva, Don Giovanni, Papageno, the Forester (*The Cunning Little Vixen*) and Ford. With the ENO (1974–90) he sang Posa, Papageno, Falstaff and Gianni Schicchi. He sang Wozzeck in Glasgow (1983), Sherasmin (*Oberon*) in Edinburgh (1986), Captain Balstrode in Philadelphia (1987) and Wozzeck again in Los Angeles (1988), where he returned as Falstaff (1990). His strong personality and warm, expressive voice were as effective in contemporary works as in his most famous role, Yevgeny Onegin, which he sang at the Metropolitan (1980), Frankfurt (1984), La Scala, Geneva (1986), Amsterdam, Paris and Prague. Luxon was also a sympathetic interpreter of lieder and of Russian and, especially, English songs, as can be heard on several recordings. He was made a CBE in 1986.

ALAN BLYTH

Luynes, Charles Philippe d'Albert, Duke of (*b* 1695; *d* 1758). French courtier and diarist. His memoirs, like those of his grandfather, the marquis de Dangeau, are among the most illuminating of musical life at the French court. Given that his wife was a lady-in-waiting to the queen, Maria Leczynska, Luynes had unrivalled access to the intimacies of court life. Covering the years 1735–58, his diary records the emergence of Rameau as an operatic composer and a courtier and the passion for music of Louis XV's queen and of his mistress, Mme de Pompadour. The musical tastes of the dauphin, for whom Royer composed, and of the second dauphine, Marie-Josèphe de Saxe, are observed. Luynes detailed the increasing significance of dance music and the divertissement as entertainments, recording the names both of librettists and composers. He also reported details of the chapel music, episodes of the long-running battle between the *sous-maîtres de la chapelle* and the *surintendants* over rights to conduct the Te Deum on ceremonial occasion, and the detailed financial arrangements made between the leading musical figures at court, such as Royer, Collin de Blamont, Rebel, Bury and Antoine Blanchard (23 Sept 1753). Luynes also kept a close eye on the increasing Italian influence in musical life and preserved colourful accounts of the visits to the court of Farinelli (29 Sept 1737, 21 June 1752), Caffarelli (13 June, 6 July 1753) and other musicians.

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LIONEL SAWKINS

Luyr, Adam. *See* AQUANUS, ADAM.

Luython [Luiton, Luitton, Luthon, Luythonius, Luyton], **Carl** [Carolus, Charles, Karl] (*b* Antwerp, 1557/8; *d* Prague, Aug 1620). Flemish composer and organist. He spent nearly all his life in the service of the Habsburg imperial chapel in Vienna and Prague. In 1566 he was recruited as a chorister for the court of the Emperor Maximilian II in Vienna; his music teachers there may have been Jacobus Vaet, Alard du Gaucquier and Philippe de Monte, while he must have studied the organ either with the first court organist Wilhelmus Formellis or with one of the sub-organists, Wilhelm von Mülin or Paul van Winde.

On leaving the chapel on 30 July 1571 after his voice changed, Luython was given the usual honorarium of 50 guilders. He travelled to Italy to work and further his education, as had other imperial court singers such as Jacob Regnart. On 18 May 1576 he returned to the employ of the imperial court as a 'chamber musician' (probably as organist rather than singer) with a salary of 10 guilders a month. He was one of the first members of the newly founded *Kammermusik*, a parallel establishment to the court chapel and the military band.

In 1577 Luython was retained as a chamber organist in the newly established court of Maximilian's successor Rudolf II, which was transferred to Prague. Between 25 February 1580 and 28 February 1581 he augmented his meagre salary with that of a junior official in the imperial wardrobe (*unndergwardaroba*). When the first court organist Formellis died on 4 January 1582, Luython was retroactively appointed third court organist as from 1 January 1577, with a monthly salary of 25 guilders. Later in 1582 he accompanied Rudolf to the Diet at Augsburg as second court organist, and at that time he published in Venice his first and only book of madrigals, dedicated to the Augsburg magnate Johann Fugger. This excursion began the rise of Luython's reputation.

Luython collaborated with the organ builder Albrecht Rudner on the reconstruction of the organ in Prague Cathedral. The two disagreed on several matters, and in court records between April 1581 and 22 December 1590 Luthon's objections are spelt out in great detail. His first collection of motets, *Popularis anni jubilus*, was published in Prague in 1587, with a dedication to Rudolf II's brother Archduke Ernst on the occasion of his consecration as bishop. On 1 April the same year Luython was granted a minor coat of arms (*Wappen mit Lehenart*) in recognition of his services as court organist. He probably served in effect as first court organist from 1594, when Paul van Winde left for the Netherlands; he was officially appointed to the post when van Winde died in 1596.

When Monte died on 4 July 1603, Luython succeeded him as court composer, with an increase in salary of 10 guilders a month. He published in Prague another volume of motets in 1603, a book of Lamentations in 1604, and a collection of masses in 1609 (twice reprinted in Frankfurt). The dedication of the masses to Rudolf II brought Luython a gift of 500 guilders. On 16 May 1611 he was awarded a yearly pension of 200 guilders in recognition of 35 years of loyal service to the imperial court. But like many of Rudolf's employees, Luython had trouble collecting what was owed him; his salary had been 1600 guilders in arrears in 1591, and during Rudolf's lifetime he was hard pressed to collect his pension. After Rudolf's death in 1612, his brother and successor Matthias disbanded the court chapel and disclaimed responsibility for debts to its members. Luython, who had never married or taken holy orders, died a pauper in 1620, leaving 2400 guilders in arrears of salary and pension to his brother Claude and sisters Clara and Sibella; his will was never executed.

Praetorius gave a description of a remarkable harpsichord owned by Luython; he called it 'clavicimbalum universale seu perfectum'. The instrument had a four-octave enharmonic keyboard on which all five of the regular raised keys in each octave were split, and raised keys tuned as E♯ and B♯ were inserted between E and F and between B and C; it could play in the chromatic and enharmonic genera as well as the diatonic. The sliding keyboard could be set at any of the seven enharmonic steps spanning a major 3rd. Poverty forced Luython to sell his harpsichord for 100 guilders in 1613.

Luython's vocal music largely reflects the influence of Monte. Ten of the 11 madrigals in his first book set poems by Petrarch, but the sixth, *Sacro monte mio dolce*, is a homage to Monte whose text may have been written by Luython. The four parody masses of the nine in his first book are all based on motets and madrigals by Monte. Another mass, the seven-voice *Missa super basim 'Caesar vive'*, reinforces the volume's dedication to Rudolf II; its cantus firmus is a short melody composed for the purpose. The remaining four masses are all entitled *Missa quadlibetica*, a term used also by Vaet and Regnart. They share a rapid, mostly syllabic declamation of the words and a notable degree of thematic unity within each setting. The 'Osanna' section of the Sanctus is always elided with the 'Pleni sunt caeli', and the Agnus Dei is given a single rather than a threefold setting. The thematic concentration suggests that the 'quodlibet' masses may be parodies of existing compositions, but no models have been identified. While the three- and four-voice examples are simpler in texture and structure, the six-voice *Missa quodlibetica* is contrapuntally complex and expansive in form. Luython's *Missa 'Tytire tu patule'*, not included in the printed volume, is probably one of the masses dedicated to Maximilian II mentioned in documents of 1575 and 1576.

Luython was less conservative in his composition for instruments, which reflects the ideas of forward-lookiing contemporaries; he is perhaps best remembered for the handful of keyboard pieces in which he anticipated later fugal procedures. His *Fuga suavissima* has been compared to similar pieces by Sweelinck and Frescobaldi; it is divided into three sections and based on three subjects. All his other instrumental works are of the ricercare type.

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SACRED VOCAL

Popularis anni jubilus, 6vv (Prague, 1587)

Selectissimarum sacrarum cantionum . . . fasciculus primus, 6vv (Prague, 1603)

Opus musicum in Lamentationes Hieremiae prophetae, 6vv (Prague, 1604); ed. in Musica sacra, xx (Berlin, 1879)

Liber primus missarum, 3–7vv (Prague, 1609); 4 ed. in Musica sacra, xiii, xvii, xix (Berlin, 1876–8)

5 motets, hymn, 1604[7], 1611[1], 1621[2], 1629[4]

3 masses, 3 motets, hymn, *A-Gu*, *Wn*, *CZ-Pnm*, *D-Bsb*, *PL-WRu*

4 masses, Kyrie, 5 motets: lost, formerly Breslau Stadtbibliothek, Liegnitz Ritter-Akademie, now ?*WRu*

SECULAR VOCAL

Il primo libro de madrigali, 5vv (Venice, 1582); 3 ed. in DTÖ, lxxvii (1934); 11 transcr. in Sass

7 Ger. songs, 1609[28]; 3 Lat. odes, 1610[18]

Song, *PL-WRu*

INSTRUMENTAL

Fuga suavissima, 1617[24]; ed. in Ritter, ed. in MMBel, iv (1938)

3 ricercares, a 4, 3 fantasias, *A-Wm* (org tablature), *D-Bsb* (doubtful) [1 ricercare also attrib. J. Hassler, *I-Pu*]; ed. in MMBel, iv (1938)

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CARMELO PETER COMBERIATI

Luzern (Ger.). *See* LUCERNE.

Luzzaschi, Luzzasco (*b* Ferrara, ?1545; *d* Ferrara, 10 Sept 1607). Italian composer, organist and teacher. He was the leading musician at the Ferrara court in the later 16th century, a noted teacher and keyboard player and an influential madrigalist and composer of instrumental music.

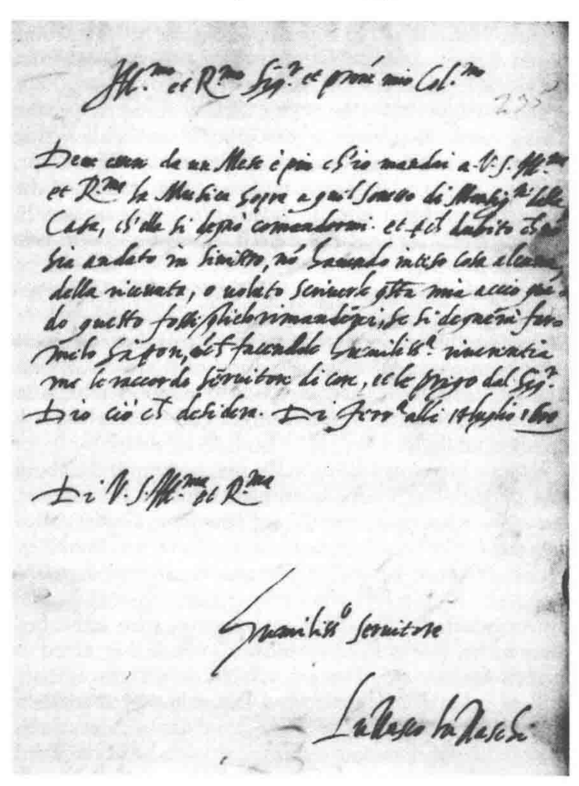
1. LIFE. He appears to have lived his entire life in Ferrara. According to his own testimony he was a pupil of Rore. He probably studied the organ with Jacques Brunel and may also have studied composition with Alfonso dalla Viola after Rore left Ferrara in 1558. In May of 1561 he became an organist at the Este court, and in 1564, after the death of Brunel, he was appointed first organist. Although this always remained his official title, his responsibilities were broadened to include the direction of one of the court orchestras, the training of musicians placed under him, and composing for the court. Bottrigari, who was in Ferrara from 1576 to 1587, reported that his authority was equal to that of the court *maestro di cappella*, Ippolito Fiorini; in fact, Duke Alfonso II's musical establishment was so large that it required two *maestri di cappella*, which in effect it had. Luzzaschi was also organist at Ferrara Cathedral and held a similar title in the Accademia della Morte. His many services to the court were rewarded by gifts of land and a house.

Some time before 1570 Luzzaschi took charge of Duke Alfonso's private *musica da camera*, the most celebrated aspect of which became known as the *concerto di donne*. The 'singing ladies' of Ferrara, the three best-known of whom, Lucrezia Bendidio, Tarquinia Molza and Laura Peverara, were famous throughout Italy, performed a secret repertory jealously guarded by the duke, at least some of it composed by Luzzaschi. Many accounts exist of the duke's private concerts, which were Luzzaschi's responsibility and at which he played keyboard instruments and to which numerous outsiders were invited. Both madrigals and instrumental music were performed in abundance, but the remarkable virtuoso singing of the women, singly and in duets and trios, seems to have been the most impressive feature. Luzzaschi's *Madrigali per cantare et sonare a 1–3 soprani*, published in 1601, some years after the concerts had ceased, contains pieces from the secret repertory.

Little is known about Luzzaschi's career after the demise of the Este court in 1597, but it seems likely that he remained at Ferrara and served the papal governor, Cardinal Pietro Aldobrandini, who took charge of the state. Letters from him (in *I-Ma*) show that he was in contact with Cardinal Federico Borromeo and sent him compositions between 1599 and 1601, but there is no evidence that he ever visited Milan. He was in Aldobrandini's retinue when he visted Rome in 1601, when, perhaps with the support of Cavalieri, arrangements must have been made for his publication of that year. At his funeral his body was accompanied by 80 musicians, who further honoured him by placing a gilded laurel wreath on his catafalque.

Luzzaschi was much lauded by his contemporaries both as a player of keyboard instruments and as a composer. Because of his excellent playing Vincenzo Galilei called him one of the very best musicians in Italy, and Banchieri declared him to be one of the two finest organists (the other was Merulo). Further praise was bestowed on him by Antegnati and by Girolamo Diruta, who published three of his works in *Il transilvano*, where they acted as models for the art of organ playing. His extraordinary skill as a keyboard player and harmonist even made it possible for him to perform on Nicola Vicentino's *archicembalo*; Bottrigari reported that he had composed special compositions for it which he managed most delicately, and Cerone recalled that such perfect harmony had never been heard as when he played the instrument. G.C. Monteverdi listed him among the composers of the *seconda pratica* in the *Dichiaratione* published in his brother Claudio's *Scherzi musicali* (1607). Several other writers wrote admiringly of him. He must have had many pupils, but only a few are now known. The most renowned of them was Frescobaldi, who praised him as a musician and teacher in his publications of 1624 and 1630. Others were Girolamo Belli, Fabio Ricchetti, who became organist of Modena Cathedral, and Carlo Mentini, who was organist at S Marco, Venice, and Einstein believed that Alfonso Fontanelli must have studied composition with him. His instrumental music was influential and instructive well beyond Ferrara: in both Naples and Rome the imitative contrapuntal style of his keyboard works was central to the formation of schools of instrumental composition.

2. WORKS. In addition to the explicit praise given to Luzzaschi's music, the high regard in which his five-part madrigals were held is evident from their frequent appearance in anthologies and in the publications of other composers. The posthumous collections of madrigals drawn almost entirely from his earlier books were probably arranged for by Gesualdo, who was much influenced by him and whose admiration for him is well documented. Luzzaschi's sixth book of madrigals (1596) contains a remarkable aesthetic statement that in some respects adumbrates ideas expressed shortly afterwards by Monteverdi, Giulio Caccini and Marco da Gagliano. It begins by affirming the closeness of poetry and music, which he described as twins that resemble one another in manner and style, but he stressed that poetry, born first, always takes precedence and that music must always follow. It continues with an extended account of the



Ill.mo et R.mo Sig.r et pron mio Col.mo

Di Ferrara alli 14 luglio 1600

Di V.S. Ill.ma et R.ma

Humiliss.o Servitore

Luzzasco Luzzaschi

Autograph letter (14 July 1600) from Luzzaschi to Cardinal Federico Borromeo, referring to a sonnet by Giovanni della Casa and showing that the composer was commissioned to set specific texts chosen by his patron (I-Ma G.186.Inf.f.235)

affective affinity between the two arts. Finally, Luzzaschi declared that composers had achieved in his day a hitherto unknown perfection in madrigal composition that he attributed to the new compositional means and methods used by himself and his contemporaries. Though he was not specific, some of these new techniques are surely well represented in the more progressive of his own madrigals.

Though his contemporaries acclaimed him as a keyboard player, only a handful of keyboard works by Luzzaschi survive. There is evidence that he published at least three volumes of four-part ricercares that are now lost, though the contents of one survive in manuscript. The madrigals for one to three voices with keyboard accompaniment belong to the 16th-century tradition of pseudo-monody and are elaborate virtuoso pieces that can best be regarded as *a cappella* madrigals recast. The shift in aesthetic attitude underlying the appearance of genuine monody, with its polarity in both character and function between voice and accompaniment, is wholly absent in these works, which, despite their late date of publication (1601), were probably written in the 1580s. Luzzaschi's surviving works otherwise consist chiefly of unaccompanied five-part madrigals, which fall into an early and a late style, reflecting to some extent the 12-year hiatus between his third and fourth books. The stylistic metamorphosis that can be observed in his works may be summarized generally as a movement from a musically amorphous and barely differentiated style to one that is clarified and sharply defined in all its aspects.

In Luzzaschi's earliest madrigals, melody is basically of two kinds. One is rather awkward in character, with leaps of 4ths and 5ths and somewhat unvocal contours, the other covers a narrower range and includes frequent use of repeated notes. In both types the text is most often set syllabically. In the later madrigals the first type has evolved into a longer, more graceful, lyrical melody with an increased use of melisma, sometimes for purposes of word-painting (which is now much more prevalent), the second into a more confined and repetitive declamatory line that is sometimes recitative-like. Something of a combination of these attitudes occurs in the later works with the use of a contrasting motif – a melodic line, mannerist in character, that includes abrupt shifts of contour and the close juxtaposition of extremes in rhythmic values. The contrasting motif may be seen as presenting in extreme form and in microcosm an attitude towards rhythm that informs Luzzaschi's later works, which are rhythmically much more flexible than the early works and show no sign of their steady motor pulse. The most dramatic stylistic change between his early and late madrigals concerns texture, which was perhaps the aspect of composition that interested him most in his last works. Contrapuntal texture dominates his earlier works, with only occasional chordal writing impeding the polyphonic flow; but he was not as a rule interested in strict imitation, preferring instead a loosely imitative procedure in which each voice may have a slightly different version of a motif. A typical illustration of this is the opening of *Non fu senza vendetta* (in book ii), in which the cantus and bass, the highest and lowest voices and the first and last to enter, are more closely related, thus unifying the passage and giving the impression that there is more imitation within the ensemble than there actually is. Strict imitation, even double counterpoint, is not unknown, but it is rare in the early works. *Mentre gira soave i chiari lumi* (book ii), like many of the other early madrigals, uses two pairs of voices. One enters after the other, and they are imitative within and between each pair; the result is a contrapuntal duet very similar to paired imitation but loosely knit in polyphonic treatment.

Luzzaschi's later madrigals are particularly marked by decisive changes in texture, with a greater emphasis on homophony, which from book iv is no less important than counterpoint. At its simplest it appears as chordal writing, but when the text is set in accordance with speech rhythms a choral recitative results, and when the ensemble is homophonic, with one voice highlighted, the resulting texture might best be described as choral or ensemble monody – monodic texture achieved through purely vocal means. Although imitative passages are usually more strictly organized in the later madrigals, many contrapuntal sections are now conditioned by homophony. The most frequently encountered texture is one in which two voices are set in note-against-note style to form a homophonic vocal unit, which is then manipulated in contrapuntal combinations with single voices or with another similar unit, as in *Quando miro me stessa* (book iv) and *Tra le dolcezze* (book v).

Harmony is the one stylistic factor that changed little in the course of Luzzaschi's madrigal production. Most often he used a subdued, traditional harmonic language, but occasionally he used chromaticism, even of an extreme kind, sometimes for brief passages, sometimes for an entire madrigal, as in *Quivi sospiri* (book ii; ed. in Einstein, *The Golden Age of the Madrigal*, 53), where for a harsh text he chose harsh chromatic expression. His use

of chromatic language probably reached its apotheosis in *Itene, mie querele* (book vi and *Seconda scelta*; ed. in *EinsteinIM*, iii, 262) in a harmonic style of brilliant contrasts and surprises. It should be stressed, however, that, despite his command of it, he reserved chromaticism for relatively few highly expressive moments in his madrigals. His contemporary reputation as a chromaticist must have derived chiefly from his keyboard performances. Modern historians have been misled in categorizing Luzzaschi as a chromatic composer by the disproportionate number of madrigals in an extreme chromatic style among the small number published in modern editions.

Luzzaschi's later madrigals are remarkable for their very rich use of colour and sonorous contrast. In his last works the use of the full ensemble, but more frequently of a variety of smaller groupings drawn from it within a single madrigal, further varied and contrasted by differences among them in melody, rhythm and texture, presents a brilliant concertato display. The degree of sectionalization and the great variety of contrasting portions of musical material produce, as in *Itene, mie querele*, a veritable musical patchwork. It could indeed be said that for Luzzaschi in his late madrigals the quest for contrast at all levels is the chief compositional motivation and the aesthetic goal.

The influence of a variety of contemporaries, older and younger, northern and Italian, can be discerned in Luzzaschi's music. In many ways his early style resembles that of his teacher Rore, and he must certainly have been strongly influenced at an early date by Wert. Three Italians, Giovanni Gabrieli, Marenzio and Monteverdi, may be seen as strongly affecting his style and as prime external agents in its metamorphosis. Like these three, he was a master composer and a progressive musician, but unlike them he was not an innovator or even very daring. He is a quiet but stimulating complement to the dramatic musical events that took place in the world around him.

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Il primo libro de madrigali, 5vv (Ferrara, 1571)

Secondo libro de madrigali, 5vv (Venice, 1576–7); 1 ed. A. Einstein, *The Golden Age of the Madrigal* (New York, 1942), 53; some ed. in Strainchamps and in Spiro

Terzo libro de madrigali, 5vv (Venice, 1582); some ed. in Strainchamps, Spiro and in *NewcombMF*

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Quinto libro de madrigali, 5vv (Ferrara, 1595); some ed. in Spiro

Sesto libro de madrigali, 5vv (Ferrara, 1596); 1 ed. in Einstein, some in Spiro

Madrigali ... per cantare et sonare a uno, e doi, e tre soprani (Rome, 1601); ed. in MMI, ii/2 (1965); 1 ed. R. Nielsen, *Dodici madrigali del scuola ferrarese* (Bologna, 1954)

Settimo libro de madrigali, 5vv (Venice, 1604); some ed. in Spiro

Madrigali di Luzasco Luzaschi, et altri autori, 5vv (Naples, 1611) [anthology of previously pubd madrigals]

Seconda scelta delli madrigali, 5vv (Naples, 1613) [anthology of previously pubd madrigals with 1 new work]

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SACRED VOCAL

Sacrarum cantionum liber primus, 5vv (Venice, 1598)

Mass, 5vv, *I-Mb* (formerly attrib. Luzzaschi, probably not by him)

INSTRUMENTAL

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EDMOND STRAINCHAMPS

Luzzi, Luigi (*b* Olevano di Lomellina, nr Pavia, 28 March 1828; *d* Stradella, 26 Feb 1876). Italian composer. He

studied medicine and humanities at the University of Turin. In 1853 he made his début at the Teatro Nazionale, Turin, with his opera *Chiarina*. He was a member of the Accademia Filarmonica in that city, and he published there a number of songs and piano pieces. A fervent patriot, he dedicated many of his scores (including his opera *Tripilla*) to members of the Savoy family, and he composed a funeral march for Cavour (1861). Also in 1861 he was among the signatories of a petition for a state conservatory to be established in Turin.

The operas of Luzzi are valuable examples of the survival of *opera buffa* and *opera semiseria* in the mid-19th century; *Tripilla*, in particular, is a delightful free adaptation of the age-old subject of 'l'inutil precauzione' which had also served Rossini in *Il barbiere di Siviglia*. His songs show an individual melodic vein and polished harmonization, while his piano pieces, some of them requiring considerable technical skill, are among the first products of a reawakening interest in instrumental music in Italy.

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Ops: Chiarina (P.A. Balestrini), Turin, Nazionale, 1853; Tripilla (L. Scalchi), Turin, Carignano, 1858; Fra Dolcino, unperf.; La ventola, unperf.

Orch: Sinfonia a grande orchestra, Marcia funebre in morte di Cavour (1861)

Pf pieces, incl. Le grazie, Un sogno

It. songs, incl. Mia madre!, La derelitta, Lia!, Ave Maria (1863)

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FRANCESCO IZZO

Luzzo, Francesco. *See* LUCIO, FRANCESCO.

L'viv (Pol. Lwów; Ger. Lemberg). City in Ukraine. From 1349 to 1772 it belonged to Poland; from 1772 to 1918 the city was the capital of the Austrian province of Galicia. Between 1918 and 1939 it was part of the newly independent Poland, and from 1939 to 1991 it was the capital of the Ukrainian SSR (under German occupation, 1941–4).

1. To 1939. 2. Since 1939.

1. TO 1939. From the Middle Ages onwards the city was a major cultural centre, reaching its peak between the 16th and early 18th centuries. Marcin Leopolita (1540–89), one of the most significant composers of the Polish Renaissance, was a native of the city and returned there after serving at the court of King Zygmunt August in Kraków. From the late 16th century, the city became an important centre for printing, publishing and bookselling. The ensemble of singers at the Dominican monastery created at the end of the 16th century (to which instruments were later added) had a high reputation. From the second half of the century polyphony was gradually introduced in the Orthodox churches.

Significant Polish composers connected with the city from the late 17th century were S.S. Szarzyński, who was active at the turn of the 18th century, J. Staromiejski, who was at the Dominican chapel in the years around 1740, and Adalbert Dankowski (*b c*1760), who moved to the city in 1792. In 1793 a university, named after King Stefan Batory, was founded as a successor to the Jesuit academy which had existed since 1661.

After 1772, when the city came under Austrian rule, there was a rapid influx of musicians. Two theatre companies were established, one German (1776–1872), and one Polish (1780), and L'viv became an important centre for drama and opera. Noted Kapellmeister at the Polish theatre included the composer Józef Elsner (1792–9) and the virtuoso violinist K.J. Lipiński (1810–14). Operas, Singspiele and vaudevilles were given by the Polish theatre company, whose most influential directors were Franciszek Bull (1789–94) and Wojciech Bogusławski (1795–9). The latter did much to develop a national theatre, and encouraged local composers, including Elsner and K.K. Kurpiński, to write operas. Subsequent directors of the Polish theatre included Henryk Jarecki (1873–1900) and Stanisław Niewiadomski (1886–7 and 1918–19).

During the 19th century the cultural life of the city developed along with its institutions. Significant events in the concert life of the city were the founding of the Philharmonic Society by Elsner, the public concerts organized by Johann Mederitch (1803–12 and 1817–30), and the founding in 1826 of the Cäcilien-Verein by F.X.W. Mozart (known as Wolfgang Amadeus the younger), who lived in the city from 1808 to 1814 and from 1822 to 1838. The focus of Polish intellectual and cultural life in the city during the years of Austrian rule were the theatre, the university (re-established in 1817) and the publishing house Zakład Narodowy im. Ossolińskich (the Ossoliński National Institution), founded by J.M. Ossoliński in 1817. One of the most important 19th-century societies was the Gesellschaft zür Beförderung der Musik in Galizien (1838), successively renamed the Galicyjskie Towarzystwo Muzyczne (Galician Music Society, 1848) and the Polskie Towarzystwo Muzyczne we Lwowie (Polish Music Society of Lwów, 1919); the society financed the conservatory (from 1870), several choirs and an amateur symphony orchestra. Eminent musicians associated with the society included Karol Mikuli, a student of Chopin, who was the society's artistic director from 1858 to 1887 and a director of the conservatory; Stanisław Niewiadomski, a professor of theory and history of music at the conservatory from 1887 to 1914; Mieczysław Sołtys, director of the conservatory from 1899 to 1929; Henryk Melcer-Szczawiński, a professor at the conservatory from 1897 to 1899; Józef Koffler, who taught classes in composition from 1928 to 1941; and Adam Sołtys, son of Mieczysław, director of the conservatory from 1929 to 1939. Under the direction of Adam Sołtys the conservatory choir became the best in Poland.

In 1864 the Ukrainian Theatre was founded in the city; it was supported by Lavrivs'ky, Anatol' Vakhnyanyn and other Ukrainian musicians. Under the successive direction of Jarecki (1874–1900), Tadeusz Pawlikowski (1900–06) and Ludwik Heller (1906–18) the Polish theatre in L'viv became, after Warsaw, the most important Polish opera house. Internationally famous singers who started their careers there included Salomea Krusceniski, Adam Didur and Aleksander Myszuga. Having achieved success at La Scala, Didur returned to the city in 1932 and became director of the Opera and professor of singing at the conservatory. In 1900 a new building was opened, the Teatr Wielki (Grand Theatre), which during the interwar period was one of three opera houses in Poland (along with Warsaw and Poznań) to remain permanently open.

At the end of the 19th century two important choirs were founded: Lutnia (1880) and Echo-Macierz (1887). These two choirs inspired the formation of similar choirs in other Polish cities and in Polish communities abroad, and helped to maintain a sense of national identity during the period of foreign occupation. Ukrainian choirs were also founded, notably Bojan (1890) and Bandurzysta (1905). In 1902 the Philharmonic Orchestra was founded under the direction of Henryk Melcer; this survived only a short time but was revived in 1921. In 1902 the Karol Szymanowski Music School was opened as a successor to the Lwów Music Institute, and in 1903 the Lysenko Music Institute (Ukrainian) was founded. From 1913 the Stefan Batory University opened a department of musicology, directed until 1941 by Adolf Chybiński. With Zdzisław Jachimecki in Kraków, Chybiński was responsible for establishing Polish musicology as a modern scientific descipline.

Musical journalism in the city blossomed during the 1920s and 30s. Notable periodicals included *Wiadomości artystyczne* ('Arts news', 1896), *Gazeta muzyczna* (1918), *Lwowskie wiadomości myzyczne i literackie* ('Musical and literary news from Lwów', 1925–34) and *Echo* (1936–7). Leading music critics between the wars were Seweryn Barbag, Józef Koffler and Stefania Łobaczewska. The most important musical institutions founded during this period were the Związek Muzyków we Lwowie (Lwów Musicians' Union, 1919), the Polskie Towarzystwo Muzyki Współczesnej (Polish Society for Contemporary Music), which was affiliated to the ISCM from 1930, and the Lwowskie Towarzystwo Miłośników Muzyki i Opery (Lwów Society for Lovers of Music and Opera, 1933), which organized regular concerts.

In 1939 the city was invaded by the Soviet Red Army and incorporated into the Ukrainian SSR. Education was reorganized along Soviet lines; this led to the fusion of three institutions (the conservatory, the Lysenko Music Institute and the Szymanowski Music School) into the Lysenko Conservatory. Among the professors of the reconstituted conservatory were Adam Sołtys, Józef Koffler, Zofia Lissa and Adolf Chybiński.

2. Since 1939. The establishment of Soviet power in L′viv, although a mixed blessing culturally, strengthened Ukrainian aspirations not only by introducing a strong music education system, but also by financing the Philharmonic Society (with its symphony and chamber orchestras) and the opera house and establishing the L′viv branch of the Composers' Union of the USSR, into which Stanislav Lyudkevych, Adam Soltys, Filaret Kolessa and A.J. Kos-Anatols′ky were integrated. However, Vasyl′ Barvyns′ky, an important creative force, was arrested during the purges of 1948 and imprisoned for ten years in a Mordovian labour camp before returning to L′viv. In the 1960s L′viv's cultural and musical activities produced two important new voices, those of Andry Nikodemowich and Myroslav Skoryk, and in the 1980s Yury Lanyuk began to create the highly refined works that have brought him international attention.

Musical life in L′viv centred on three institutions: the conservatory, the Philharmonic Society and the opera house. During the 1960s and 70s L′viv had an excellent secondary music school system, producing many superb musicians, among them the pianist Aleksandr Slobodianyk and viola player Yuri Bashmet. Since 1991 the principal music school has been the L′vivs′ky Vyshchy Derzhavny Muzychny Instytut imeni Lysenka (the Lysenko High State Music Institute, in L′viv), formerly called the Lysenko Conservatory (formed in 1939). In the year 2000 the name was changed to the L′viv Music Academy. The activities of the Philharmonic Society (founded in 1939, then re-established in 1944) include concerts by the symphony orchestra, the Trembita choir, a chamber orchestra and various folk ensembles. The existence of a state symphony orchestra was vital in developing an orchestral repertory by western Ukraine's composers.

The opera house has always been an important cultural focus in L′viv. In 1939 the Grand Theatre was renamed the L′vivs′ky Derzhavny Teatr Opery ta Baletu (L′viv State Theatre of Opera and Ballet) and reopened on 21 September 1940, staging 11 works. Productions continued during the German occupation, when the theatre was known as the L′vivs′ky Operny Teatr. Ironically, it was during this period that Ukrainian opera was relatively free of external artistic interference. With the return of Soviet rule, it again became the L′viv State Theatre of Opera and Ballet and in 1956 was renamed the L′vivs′ky Akademichny Teatr Opery ta Baletu imeni I. Franka (Franko Academic Theatre of Opera and Ballet) and, together with similar theatres in Kiev, Kharkiv and Odessa, became one of the most important in Ukraine. Premières of Ukrainian operas there have included Vitaly Kyreyko's *Forest Song* (1958), Yuly Meytus's *Stolen Happiness* (1960) and *Rikhard Zorge* (1976), the revised version of Borys Lyatoshyns′ky's *The Golden Ring* (1970), Volodymyr Zahortsev's *Mother* (1985) and Mark Karmins′ky's *One Day Left* (1987).

Since independence, L′viv's musical institutions have had to overcome many crises in the post-colonial world. A variety of new programmes are being tried and important archival collections have been established; prominent among these is the Lyudkevych Musical Memorial Museum, opened in 1995 as a branch of the Solomiya Krushel′nyts′ka Musical Memorial Museum, begun in 1991. In 1996 the museum acquired the archives of Modest Mentsyns′kyi and the unique collection of gramophone recordings of the early 20th century of the violinist Yaroslav Hrytsay. International exchanges and tours are encouraged, and a number of festivals have been firmly established, two of them attaining international recognition: Virtuosos (annual since 1990), and the international contemporary music festival Contrasts (annual since 1995).

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For further bibliography *see* Ukraine, §I.

JOLANTA GUZY-PASIAKOWA (1), VIRKO BALEY (2)

L′vov. Russian family of scholars and musicians.

(1) Nikolay Aleksandrovich L′vov (*b* Cherenits′i estate, Tver′ province, 4/15 March 1751; *d* Moscow, 22 Dec 1803/3 Jan 1804). Russian poet and scholar. He lived in St Petersburg from 1769 but travelled widely as a diplomat. Active also as an architect, he designed several churches as well as the Nevsky Gate to the Peter-Paul Fortress in St Petersburg. L′vov's knowledge, creativity

and love for the arts attracted a circle of artists, poets and musicians in St Petersburg. He regarded folksong as the kernel of Russia's national identity and national music, and included it in his libretto for Fomin's one-act comic opera *Yamshchiki na podstave* ('Postal Coachmen at the Relay Station'); this may have been first performed at the Municipal Theatre in Tambov in 1788, where the libretto was published in the same year. Some of his poems, like the incomplete *Dobrïnya, bogatïrskaya pesnya* ('Dobrïnya, Song of a Bogatïr') published posthumously in 1804, are also written in a folk idiom. Three further opera librettos by L′vov are known. L′vov collaborated with J.G. Pratsch to produce the *Sobraniye narodnïkh russkikh pesen s ikh golosami* ('Collection of Russian folktunes with vocal parts', St Petersburg, 1790; enlarged 2/1806/*R*1987 with Eng. introduction by M. Mazo, ed. M.H. Brown; 6/1986), which contains an unsigned preface by L′vov, 'O russkom narodnom penii' (On the nature of Russian folk singing), the first extensive discussion of Russian folksong in print. This collection of 100 songs, taken from rural and urban sources, served for over a century as a source of Russian folksong for both Russian and Western composers, including Beethoven, Rossini, Musorgsky and Stravinsky.

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(2) Fyodor Petrovich L′vov (*b* 1766; *d* 1836). Scholar and musician, nephew of (1) Nikolay Aleksandrovich L′vov and father of (3) Aleksey Fyodorovich L′vov. In 1825 he succeeded Bortnyans′ky as director of the imperial court chapel choir, a post which he occupied until his death. His book, *O penii v Rossii* ('On singing in Russia'), was published in St Petersburg in 1834.

(3) Aleksey Fyodorovich L′vov (*b* Reval [now Tallinn], Estonia, 25 May/5 June 1798; *d* nr Kovno [now Kaunas], Lithuania, 16/28 Dec 1870). Composer and violinist, son of (2) Fyodor Petrovich L′vov. He received a broad musical education and learnt to play the violin at an early age. After studying at the Engineering Institute he enlisted in the army in 1818, serving in the Novgorod government and, from 1826, in St Petersburg as adjutant to Count Benckendorff, Nicholas I's chief of security police. In 1834 he was appointed personal adjutant to the tsar, and in 1837 he succeeded his father as director of the imperial court chapel choir. Even before he took over this post Aleksey L′vov was actively involved with music. In 1831 he arranged Pergolesi's *Stabat mater* for four-part choir and orchestra, and in 1833 he responded to the tsar's request to compose a Russian national anthem. This famous hymn, *Bozhe, tsarya khrani* ('God Save the Tsar'), with words by Zhukovsky, has unfortunately largely obscured L′vov's other compositions, most of which represent his two principal interests, liturgical music and the violin. Because of his high social and military rank L′vov was unable to perform publicly in Russia. In 1849 he travelled to Leipzig; there, unfettered by social convention, he gained a reputation as a fine soloist, and earned high praise from Schumann, who heard him play first violin in quartets by Mozart and Mendelssohn. He performed Mendelssohn's Violin Concerto in the Gewandhaus, with the composer himself conducting, and it is likely that he also played his own violin concerto. This highly virtuoso piece in three movements was unusual for its time in that the first movement is in A minor, the last in C major. For the violin L′vov also composed 24 caprices and, for violin and cello, a dramatic fantasy entitled *Le duel*.

However, a greater proportion of his musical output consists of sacred pieces, which he wrote for the imperial chapel choir, the conducting of which he delegated to assistants, including Glinka. He composed a large number of *kheruvimskiye pesni*, the hymns sung during the communion in the Divine Liturgy of the Orthodox Church, and also at least one setting of the Lord's Prayer. In 1851 he composed a *Stabat mater*, which, with Latin and German words, was published in Vienna by Glöggl. The third number in this piece, 'Quis inter homines', is of special interest, for it is set in the manner of a Russian church chant (*znamennïy*). In 1852, by order of Nicholas I, L′vov arranged for four-part choir the Lenten hymns of the Orthodox Church.

L′vov composed some eclectic secular songs and also a number of operas, the first of which was *Bianca und Gualtiero*; four months after its première it was performed in an Italian translation in St Petersburg. It received only two performances. The libretto of L′vov's next opera, the three-act *Undina*, is again based on a French text later used by Tchaikovsky for his own ill-fated opera on the same theme. A German translation by Otto Prechtler was given in Vienna on 30 October 1852 under the title *Die Tochter der Wellen*. The overture was later re-orchestrated by Balakirev. Much more successful than its predecessor, *Undina* remained in the repertory until the 1860s. L′vov's final stage work, *Starosta Boris* ('Boris the Head Man'), was an effective vehicle for the great bass Osip Petrov.

Towards the end of his life L′vov wrote two short literary works: a pamphlet *O svobodnom ili nesimmetrichnom ritme* ('On free or asymmetrical rhythm', 1858) and *Sovetï nachinayushchemu igrat′ na skripke* ('Advice to a beginner in playing the violin', 1859). In 1861 L′vov was compelled by increasing deafness to resign the directorship of the imperial chapel choir; he retired from musical life in 1867.

WORKS

OPERAS

Bianca und Gualtiero (2, J.C. Grünbaum, after J. Guillau), Dresden, 13 Oct 1844; as Biancae Gualtiero, St Petersburg Bol′shoy, 28 Jan/9 Feb 1845
Undina (3, Sollogub, after F. de La Motte Fouqué), St Petersburg, Bol′shoy, 8/20 Sept 1848; as Die Tochter der Wellen, Vienna, 30 Oct 1852
Starosta Boris, ili Russkiy muzhichok i frantsuzskiye marodyorï [Boris the Head Man, or The Russian Peasant and the French Marauders] (comic op, 3, N.I. Kulikov), St Petersburg, Aleksandrinsky, 19 April/1 May 1854 (St Petersburg, *c*1855)

VOCAL

Bozhe, tsarya khrani [God Save the Tsar: Russian national anthem], 1833
Otche nash [Our Father] (?St Petersburg, *c*1850)
Stabat mater, solo vv, orch (Vienna, 1851)
Irmosï [Collection of Lenten hymns] (St Petersburg, 1852)
38 short choral pieces (?St Petersburg, *c*1855; *GB-Lbl*)

INSTRUMENTAL

Violin Concerto, a, 1840 [arr. vn, pf, pubd in IRMO, iii (Moscow, 1970), 272ff]
Le duel, vn, vc (Berlin, *c*1840)
Divertimento, vn, vc, pf/org (Berlin, *c*1840)
Divertimento, vn, vc, orch/str qt/pf (Berlin, *c*1841)
Overture, C (St Petersburg, *c*1850)
24 caprices, vn (Moscow, *c*1850)

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GEOFFREY NORRIS/MARGARITA MAZO (1), GEOFFREY NORRIS (2), GEOFFREY NORRIS/EDWARD GARDEN (3)

Lwów (Pol.). *See* L'VIV.

Lwowa [Lwowczyk], **Marcin z.** *See* LEOPOLITA, MARCIN.

Lyadov [Liadov], **Anatoly** [Anatol] **Konstantinovich** (*b* St Petersburg, 29 April/11 May 1855; *d* Polïnovka, Novgorod district, 16/28 Aug 1914). Russian composer, teacher and conductor. His first teacher was his father, conductor at the Mariinsky Theatre from 1850 to 1868, but lessons were irregular and unsystematic. In 1870 he entered the junior classes of the St Petersburg Conservatory with the piano and the violin as his principal studies. He soon forsook both instruments, but remained an accomplished pianist. He transferred to Johannsen's classes in counterpoint and fugue, where he developed a lasting interest in contrapuntal techniques. Rimsky-Korsakov recalled that he and Lyadov each wrote a fugue a day on the same subject during the summer of 1878 and, according to Rimsky-Korsakov's pupil, Jāzeps Vītols, the Canons op.34 were composed during breakfast in the conservatory common room. In 1873 Musorgsky described Lyadov to Stasov as 'a new, unmistakable, original and Russian young talent'; his songs op.1 date from this time. He was admitted to Rimsky-Korsakov's composition classes but before long was expelled (together with his great friend Georgy Dütsch) for failure to attend. Lyadov was however readmitted early in 1878 to prepare his graduation composition, the final scene from Schiller's *Die Braut von Messina*, which was performed with great success on 23 May/4 June. Of the many influences on this work, the most interesting is Cui's opera *William Ratcliff* (1861–8), which had been composed with much help from Balakirev, and it is not surprising that Cui's and Stasov's reviews were complimentary.

In September 1878 Lyadov became a teacher of elementary theory at the conservatory, taking over the instruction of advanced counterpoint in 1901, and, in 1906, composition. In 1905 he resigned in protest at Rimsky-Korsakov's dismissal, but returned when Rimsky-Korsakov was reinstated; among his students at this time was the young Prokofiev, who found him likeable but dry and fastidiously pedantic. From 1885 Lyadov also taught theory at the court chapel, at a time when Balakirev was musical director and Rimsky-Korsakov his assistant. His ideas on teaching harmony formed the basis for Rimsky-Korsakov's textbook on the subject (1886); and in the late 1870s he had collaborated with Balakirev and Rimsky-Korsakov in preparing an edition of Glinka's operas.

Lyadov made numerous appearances as a conductor without holding a permanent appointment. During the 1890s he conducted many of the Imperial Russian Music Society concerts. He was associated with the Moguchaya Kuchka ('The Five') in the 1870s, tolerating Balakirev's attempts at religious indoctrination. To Balakirev's disapproval, he became a founder-member of the Belyayev circle which met on Friday evenings in the 1880s. The joint compositions resulting from these gatherings were published by Belyayev under the title *Pyatnitsï* ('Fridays'). When Belyayev founded a publishing house in 1884, Lyadov acted as one of his advisers, and he was appointed to the board of management as a trustee (with Rimsky-Korsakov and Glazunov) on Belyayev's death in January 1904. As such an important figure in this circle, he must be at least partially responsible for the tame and pallid nature of much of the music by young Russian composers published by Belyayev, although, at Glazunov's instigation, he did agree that the firm should publish Stravinsky's songs *Favn i pastushka* ('Faun and Shepherdess'), which had been rejected by Balakirev's publisher J.H. Zimmermann. In 1889 he visited Paris to hear two of his works performed at the Exposition Universelle. He undertook a journey to collect folksongs for the Imperial Geographical Society in 1897, and subsequently published several volumes of folksong arrangements. Through his marriage in 1884 he obtained a country property at Polïnovka where he spent his summers in idleness, making sporadic attempts at composition. After three years of ill-health he died there in 1914.

Lyadov's indolence was not the only factor to limit his compositional output. He felt himself to be overshadowed by Rimsky-Korsakov, referring to him as a gigantic mountain in comparison with 'present-day grains of sand and pottery shards' (Yastrebstev, 1959–60). Moreover, he was a severe self-critic who doubted both the quality of his ideas and his ability to develop them, and many of his pieces are essentially a series of variations on pre-existing motifs, such as folksongs (*Variations on a Polish Folk Theme* op.51; *Huit chants populaires russes* op.58; numerous arrangements of folk melodies); other composers' themes (*Variations on a Theme by Glinka* op.35; his contribution to *Parafrazï*); or a cantus firmus (12 Canons, 1914). Although his fascination with variation techniques and canonic devices suggests that he was interested in the problems of creating abstract musical forms on a small scale, he generally preferred to rely on a programme as the basis for his structures. He was little concerned with the expression of human emotion in music, but, like Rimsky-Korsakov, he possessed a highly developed sense of orchestral colour and gift for musical characterization in an admittedly limited sphere of fable and fantasy. The three descriptive orchestral pieces based on Russian fairy tales, *Baba-Yaga*, *Kikimora* and *Volshebnoye ozero* ('The Enchanted Lake'), are among his most successful and justly popular works. Here the lack of purposeful

harmonic rhythm (less obvious in *Baba-Yaga* and *Kikimora* because of the purely superficial but nonetheless exhilarating bustle and whirl), a serious fault in much of his music, produces a sense of ageless unreality akin to that induced by the telling of an oft-repeated and much-loved fairy tale. Other fine works include the epic piano piece (later orchestrated) *Pro starinu* ('About Olden Times'), reminiscent of Borodin's *Song of the Dark Forest*, in which Lyadov finds himself firmly in the tradition of The Five; *Idylle* in D♭ (1891), an imaginative piece that Lyapunov was soon to use as the starting-point of his study of the same name, op.11 no.7. In the late piano pieces op.64 and his last symphonic piece *Skorbnaya pesn'* ('Threnody'), he forms, together with Skryabin, a link with a new generation of composers such as Myaskovsky.

Lyadov came from a family of professional musicians notorious for their loose living and slipshod attitude to work. He broke away only partly from this pattern; his personal integrity was beyond reproach, but he never succeeded in applying himself wholeheartedly to his work for more than a short period. Although he possessed considerable technical facility, it was sheer indolence that led to his expulsion from the St Petersburg Conservatory in 1876, and his unreliability was such that Rimsky-Korsakov, an admirer of his talents, was unwilling to allow him to become director of the Free School concerts in 1880. His lifelong reputation for procrastination was confirmed for posterity when, after much dithering, he turned down Diaghilev's request to write a ballet score to be based on *The Firebird*, thus providing Stravinsky with one of his first important commissions. Yet he was held in great affection by his fellow musicians, and, although he never completed a work of any size or scope, the best of his miniatures assure for him a permanent niche in the history of Russian music.

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published in St Petersburg until 1884, thereafter in Leipzig by Belyayev

ORCHESTRAL

op.	
16	Scherzo, D, 1879–86 (1887)
19	Sel'skaya stsena u korchmï [Village Scene by the Inn], mazurka, 1887 (1887)
49	Polonaise, in memory of A.S. Pushkin, 1899 (1900)
55	Polonaise, D, for unveiling of statue of A.G. Rubinstein, 14 Nov 1902 (1903)
56	Baba-Yaga, ?1891–1904 (1905)
58	8 chants populaires russes (1906)
62	Volshebnoye ozero [The Enchanted Lake] (1909)
63	Kikimora, 1909 (1910)
65	Danse de l'Amazone, 1910 (1910)
66	Iz Apokalipsisa [From the Apocalypse], 1910–12 (1913)
67	Skorbnaya pesn' [Threnody] (Nénie) (1914)

CHORAL

28	Final scene from Schiller: *Die Braut von Messina*, 4 solo vv, chorus, orch, 1878 (1891)
—	Velichaniye V.V. Stasova [In Praise of Stasov], female vv, 1893 (1894) [for Stasov's 70th birthday]
47	Slava, female vv, 2 hps, 2 pf (8 hands) (1899)
50	Proshchal'naya pesn' vospitannits Instituta imperatritsï Marii [Farewell Song of the Pupils of the Empress Maria Institute], female vv, pf, 1900 (1900)
54	Hymn, G, mixed vv, for unveiling of statue of A.G. Rubinstein in the St Petersburg Conservatory, 1902 (1903)
60	Soeur Béatrice (Maeterlinck), incid music, 1906 (1908)
61	10 arrs. from the Obikhod, unacc. vv (?1909)
—	Yezhechasnaya molitva svyatitelya Iosafa Gorlenko [The Hourly Prayer of Prelate Iosaf Gorlenko], unacc. vv, pubd in A. Malyarevsky: *Svyatitel' Iosaf, èpiskop Belgorodskiy* [Prelate Iosaf, Bishop of Belgorod] (1910)

SONGS

1	Chetïre romansa [4 Songs], 1873–4 (1876): Ne poy, krasavitsa, pri mne [Do not sing in my presence, my beauty] (Pushkin); Pesnya [Song] (A.K. Tolstoy); Iz Geine (Iz slyoz moikh) [From my Tears]; Vot bednaya ch'ya-to mogila [There is some poor person's grave] (Maykov)
14	Shest' detskikh pesen na narodnïye slova [6 Children's Songs with Folk Texts], i, 1887 (1887): Zaychik [Little Hare]; Soroka [Magpie]; Zabavnaya (Skok-poskok) [Amusing Song: Galloping Pace]; Petushok [Cockerel]; Zabavnaya (Kosoy bes) [Amusing Song: Cross-eyed Demon]; Kolïbel'naya [Lullaby]
18	Shest' detskikh pesen na narodnïye slova [6 Children's Songs with Folk Texts], ii, 1887 (1887): Ladushki [Beloved Ones]; Zhil-bïl zhuravl' da ovtsa [Once upon a time there lived a crane and sheep]; Kolïbel'naya (U kota, kota) [Lullaby: Next to the Cat]; Zabavnaya (Bom, bom, bom) [Amusing Song]; Dozhdik, dozhdik! na dyadinu pshenitsu [A Shower, a Shower! on Uncle's Wheat]; Zabavnaya (Galki, voronï) [Amusing Song: Jackdaws, Crows]
22	Shest' detskikh pesen na narodnïye slova [6 Children's Songs with Folk Texts], iii (1890): Kolïbel'naya (Kotinka-kotok) [Lullaby: Little Cat]; Zabavnaya (Mikayla Kortoma) [Amusing Song]; Oklikaniye dozhdya [The Call for Rain]; Moroz [Frost]; Zabavnaya (Luchina) [Amusing Song: Torch]; Zabavnaya (Tatarki) [Amusing Song: Tatar Women]

PIANO

2	Biryul'ki [Spillikins], 14 pieces, 1876 (1876)
3	Shest' p'yes [6 Pieces], 1876–7 (1877): Prelude, D; Giga, F; Fugue, g; 3 mazurkas, G, B, C
4	Arabesques, 4 pieces, 1878 (1879): c♯, A, B♭, E
5	Etude, A♭, 1881 (1881)
6	Impromptu, D, 1881 (1881)
7	Two Intermezzos, D, F, 1881 (1882)
8	Two Intermezzos, B♭ (1883), no.1 orchd 1902 (1903)
9	Dve p'yesï [2 Pieces], 1883 (1884): Waltz, f♯; Mazurka, A♭
10	Tri p'yesï [3 Pieces], 1884 (1885): Prelude, D♭; 2 Mazurkas, C, D
11	Tri p'yesï [3 Pieces], 1885 (1886): Prelude, b; Mazurka in the Dorian mode, a; Mazurka, f♯
12	Etude, E (1886)
13	Four Preludes, G, B♭, A, f♯ (1887)
15	Two Mazurkas, A, d (1887)
17	Two Bagatelles, 1887 (1887): Stradaniye (La douleur), b♭; Pastoral, b
20	Novinka [Novelette], c, *c*1882–9 (1889)
21	Pro starinu [About Olden Times], ballade, D, 1889 (1890), orchd 1906 as op.21b (1906)
23	Na luzhayke (Nabrosok) [In the Glade: Sketch], F, 1890 (1890)
24	Dve p'yesï [2 Pieces] (1890): Prelude, E; Kolïbel'naya (Berceuse), G♭
25	Idylle, D♭ (1891)
26	Malenkiy val's [Little Waltz], G, 1891 (1891)
27	Three Preludes, E♭, B, G♭ (1891)
29	Kukolki [Marionettes], E♭, 1892 (1892)
30	Bagatelle, D♭, 1889 (1889)
31	Dve p'yesï [2 Pieces] (1893): Derevenskaya mazurka (Mazurka rustique), G; Prelude, b♭
32	Muzïkal'naya tabakerka [A Musical Snuffbox] (1893)
33	Tri p'yesï [3 Pieces]: Prelude on a Russian Theme, A♭, 1889 (1914); Grotesque, C, 1889 (1914); Pastoral, F, 1889 (1889, 1914)
34	Three Canons, G, c, F, 1894 (1894)
35	Variations on a Theme by Glinka, B♭, 1894 (1895)
36	Three Preludes, F♯, b♭, G (1895)
37	Etude, F, 1895 (1895)
38	Mazurka, F, 1895 (1896)
39	Four Preludes, A♭, c, B, f♯, 1895 (1896)
40	Etude, c♯, and 3 Preludes, C, d, D♭ (1897)
41	Two Fugues, f♯, D, 1896 (1897)

42	Two Preludes, B♭, B, and Mazurka on Polish themes, A, 1898 (1898)
44	Barcarolle, F♯ (1898)
46	Four Preludes, B♭, g, G, e (1899)
48	Etude, A, and Canzonetta, B♭ (1899)
51	Variations on a Polish Folk Theme, A♭ (1901)
52	Tri baletnïkh nomera [3 Ballet Numbers], E♭, C, A (1901)
53	Three Bagatelles, B, G, A♭ (1903)
57	Tri p'yesï [3 Pieces], *c*1900–05 (1906): Prelude, D♭; Waltz, E; Mazurka, f
64	Chetïre p'yesï [4 Pieces], 1909–10 (1910): Grimace, C; Sumrak (Ténèbres), c; Iskusheniye (Temptation), E; Vospominaniye (Réminiscence), B
—	Prelude-Pastoral, 1894 (1894)
—	Twenty-four Canons (1898)
—	Sarabande, g (1899)
—	Tanets komara [Gnat's Dance], Russ. song, pubd in *Galchonok* (1911), no.2
—	Fugue on La–do–fa, 1913, facs. in 'Pis'ma A.K. Lyadova k A.V. Ossovskomu', *RMG* (1916), no.11
—	Twelve Canons on a cantus firmus (1914)

COLLABORATIONS

Parafrazï, pf (3 hands), collab. Borodin, Cui, Rimsky-Korsakov, Shcherbachov; excerpts, 1878 (1879)

Scherzo from B–la–f, str qt, 1886 (1887) [other movts by Rimsky-Korsakov, Borodin, Glazunov]

Velichaniye [Song of Praise], from Imeninï, 1887 (1899) [other movts by Glazunov, Rimsky-Korsakov]

Slavleniya [Celebration] (Les fanfares), brass, perc, 22 Dec 1890 (1891), collab. Glazunov [for Rimsky-Korsakov's 25th jubilee]

Shutka [Joke], quadrille, pf 4 hands (1891), collab. N. Artsïbushev, J. Vītols, N. Sokolov, Glazunov, Rimsky-Korsakov

Slavleniya [Celebration], pf 4 hands (1894), collab. F. Blumenfeld, Glazunov [for Stasov]

Pyatnitsï [Fridays] (1899), collab. Sokolov, Glazunov, Rimsky-Korsakov, Kopïlov [incl. Lyadov's Polonaise, Sarabande, Fugue, Mazurka (all for str qt), Trio]

Variations on a Folk Theme, str qt (1899), collab. Artsïbushev, Skyrabin, Glazunov, Rimsky-Korsakov, Vītols, Blumenfeld, Sokolov, V. Ewald, A. Winkler

Variations on a Russian Theme from Abramïchev's Collection (1900), collab. Rimsky-Korsakov, Winkler, Blumenfeld, Sokolov, Vītols, Glazunov

Variations on a Russian Theme, orch, 1901 (1903), collab. Artsïbushev, Vītols, Sokolov, Glazunov, Rimsky-Korsakov

Cantata in Memory of M. Antokol'sky, T, chorus, orch, 1902 (1906), collab. Glazunov

OTHER WORKS

Zoryushka, op, sketched before 1909, material used in opp.62–3 (see 'Orchestral')

Leyla i Adelay, ballet, *c*1912–13, inc.

Muzïkal'naya tabakerka [A Musical Snuffbox], arr. picc, 2 fl, 3 cl, hp, bells, op.32 (1897), orig. for pf

Allegro, str qt, not pubd

ORCHESTRATIONS, ARRANGEMENTS

Excerpts from Borodin: Polovtsian Dances from Prince Igor, 1879; part of 2nd version of Cui: Kavkazskiy plennik [Prisoner of the Caucasus], 1881–2; Dargomïzhsky: Paladin, song, 1881, ?lost; excerpts from Musorgsky: Sorochinskaya yarmarka [Sorochintsy Fair], 1881–1903 (1904): Vstupleniye [Introduction], Dumka Parubka, Pesnya Khivrï [Khivra's Song], Gopak

Shcherbachov: Serenade for Orchestra op.23, ?1893 (1894) [pubd anon.]

A.G. Rubinstein: 5 pieces from op.93, orch, *c*1899 (1899): Sarabande, Serenade, Minuet, U okna [By the Window], Kolïbel'naya [Lullaby]

Schumann: Carnaval, 1902 (1956), collab. Arensky, Winkler, Vītols, Glazunov, others

Tchaikovsky: V tyomnom ade [In Dark Hell], song, orch, op.16 no.6, 1909 (1910)

Many folksong arrs., (1v, pf)/choir, incl. opp.43, 45, 59, some ed. B.V. Budrin: *Russkiye narodnïye pesni v obrabotke A. Lyadova* (Moscow, 1965)

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JENNIFER SPENCER/EDWARD GARDEN

Lyapunov [Liapunov], **Sergey Mikhaylovich** (*b* Yaroslavl, 18/30 Nov 1859; *d* Paris, 8 Nov 1924). Russian composer, pianist and conductor. His father, a mathematician and astronomer, was head of the observatory near Yaroslavl', but died when Sergey was about eight. In 1870 he and his mother moved to Balakirev's home town, Nizhniy Novgorod, where he attended the *gimnaziya* (grammar school) and, from its foundation in 1873, the classes of the local branch of the Russian Musical Society, whose first director was V.Yu. Villoing (nephew of A.I. Villoing, who had taught the Rubinstein brothers). Lyapunov's mother was an excellent pianist, and Lyapunov's early piano lessons from her were of far more use to him than Vasily Villoing's; the latter, unlike his uncle, was primarily a violinist, and allowed Lyapunov to develop bad technical habits which had to be eradicated when, on the advice of Nikolay Rubinstein, he enrolled in the Moscow Conservatory in 1878. His piano teachers included Klindworth, who had been a pupil of Liszt. As far as composition was concerned, he was just in time to attend the last classes given by Tchaikovsky before his resignation from the conservatory. Tchaikovsky's classes were taken over by Nikolay Gubert, but Lyapunov's most influential lessons were from Sergey Taneyev. He graduated in both composition and piano in 1883, and first met Balakirev at the end of that year. He moved permanently to St Petersburg in 1885, and became the most important

member of Balakirev's latterday circle. Balakirev and Lyapunov thought highly of one another, and Balakirev encouraged the shy and self-effacing young man, urging him to take composition seriously and ceaselessly trying to get his works published, achieving only occasional success until his highly satisfactory arrangement with the publisher J.H. Zimmermann was established in 1899.

Meanwhile, in 1893, Lyapunov, with Balakirev and Lyadov, was commissioned by the Imperial Geographical Society to collect folksongs from the regions of Vologda, Vyatka and Kostroma, to the north-east of Moscow. They collected nearly 300 songs, which were published by the society in 1899; some were also published in arrangements by Lyapunov with piano accompaniment. He did not have the experience or personality to succeed Balakirev on his retirement in 1894 as director of music at the imperial chapel – Balakirev recommended Arensky for the post – but instead he succeeded Rimsky-Korsakov as assistant director that year; he resigned in 1902 because of his dislike of the increasingly alcoholic Arensky, accepting the post of inspector at the Yelena Institute (until 1910). He became a director of Balakirev's Free School of Music in 1905, later becoming its head (1908–11). After Balakirev's death in 1910, Lyapunov allowed himself to be persuaded to teach theory and piano at the St Petersburg Conservatory (until 1917), and in 1919 he became a lecturer at the new State Institute of Art. But the stormy times in which he lived had taken their toll, and, having emigrated to Paris in 1923 and directed a school of music for Russian émigrés there, he succumbed to a heart attack the following year.

Before World War I he had made several tours in Germany and Austria as a conductor and pianist, and the critic and musicologist M.-D. Calvocoressi had helped his music to gain a foothold in Paris (where his First Piano Concerto was performed by Josef Hofmann in 1907) as well as translating some of his songs into French and English. But for the war, he might have enjoyed an Indian summer of composition such as Balakirev had experienced. As it was, some of the compositions after 1914 show a definite falling off in comparison with the rich vein he had struck between 1910 and 1914. Lyapunov prepared for publication Dargomïzhsky's *Rusalka* and, with Balakirev, the complete works of Glinka. He edited Balakirev's correspondence with both Tchaikovsky and Rimsky-Korsakov, and wrote a series of articles on Balakirev.

The second of Lyapunov's three daughters, Anastasiya (A.S. Lyapunova, 1903–73), published articles on her father and Balakirev as well as an edition of the correspondence between Balakirev and Vladimir Stasov. She was the music specialist in the archives division of the library in which Stasov had worked for many years in St Petersburg (now *RUS-SPsc*). The manuscripts and documents relating to her father that she gave to the library are to be found in Fonds 451 and 1141; some documents, however, were placed in a special archive, to remain closed until 25 years after Anastasiya's death. Lyapunov's correspondence is expected to be released for eventual publication.
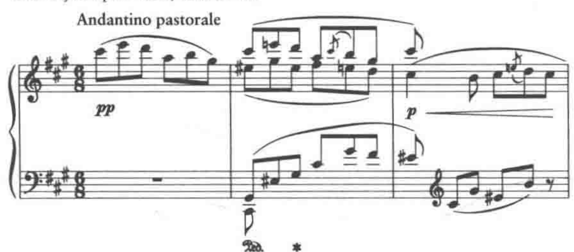
Lyapunov was born between the members of The Five together with Tchaikovsky, on the one hand, and the radical composers of the later period, including Skryabin, Stravinsky, Prokofiev and Shostakovich, on the other. The difficulty for Lyapunov and other composers of what may be called this interim period was whether or not they should continue with the nationalist or Tchaikovskian idiom; and, if not, what line they should take. Many followed a bland path, safe rather than sorry.

But Lyapunov, as we have seen, chose Balakirev as his mentor, and when he had moved to St Petersburg in the mid-1880s he was put to work on a symphony, just as Rimsky-Korsakov and Borodin had been two decades earlier. The resulting work was as inferior to Borodin's First Symphony as it was superior to Rimsky's. Lyapunov's smaller-scale orchestral works such as the Solemn Overture on Russian Themes and the Ballade for orchestra are more successful, but even here the considerable influence of Balakirev is all too apparent in the way the material is worked, the structure and the orchestration. Lyapunov's talent did not lie in that direction, and even with Balakirev's assistance he was unable to stitch over the seams between the sections. Yet these and other orchestral works written during Balakirev's lifetime all have a certain quality which is contrasted by the Second Symphony (1917), a work of monumental proportions that reflects the troubled times in which it was written. It perhaps reveals the path he might have taken, as the former pupil of Taneyev at the Moscow Conservatory, had not Balakirev taken him firmly in hand. In his concerted works, too, he was unable to sustain a prolonged movement convincingly, though his First Piano Concerto did receive a Belyayev Glinka Prize in 1904 (together with Rachmaninoff's Second Concerto, Arensky's Piano Trio in D minor, Skryabin's Third and Fourth Piano Sonatas and Taneyev's C minor symphony). Lyapunov's Second Piano Concerto has little that is new to say, and his Rhapsody on Ukrainian Themes for piano and orchestra, dedicated to Busoni, derives much from Rimsky-Korsakov, starting in a similar way to the latter's Piano Concerto, and in the same key of F♯ minor.

It is in his compositions for piano, and to a lesser extent his songs, that Lyapunov comes into his own. His masterpiece is the op.11 group of 12 transcendental studies dedicated to the memory of Liszt, a project that took eight years (1897–1905). Like most of Liszt's, these studies are given French titles, their Russian titles being translations. They complement Liszt's, which ascend through the flat keys, while Lyapunov's descend through the sharp keys, starting with F♯ major and finishing with E minor. Lisztian piano techniques are used throughout, and a number of the studies have their equivalents in Liszt. For example, *Tempête* has much in common with Liszt's Etude in F minor, as has Lyapunov's *Rondes des sylphes* with *Feux follets*. More often the connections are more tenuous, as is the case with Liszt's *Paysage* and Lyapunov's *Idylle*, whose origins are to be found not so much in Liszt as in Lyadov's *Idylle* (1891), op.25, and *Prelude-Pastoral*, without opus number (1894). Nevertheless, *Idylle* is a charmingly lyrical piece in its own right, and demonstrates Lyapunov's characteristic style to great advantage. The introduction is integrated into the piece with skill, and one version of it includes a felicitous false relation (ex.1).

Besides the obvious influence of Balakirev in *Lesghinka*, subtitled 'style Balakirew', where comparison with Balakirev's *Islamey*(1869) is inescapable, the magnificent *Térek* has a Balakirevian thrust while maintaining its individuality; it demonstrates that Lyapunov was capable of controlling strict and succinct sonata form in a relatively

Ex.1 *Idylle* op.11 no.7, bars 19–21



short piece. Another influence to be found in this G♯ minor study is Borodin's song *More* ('The Sea') (1870), like *Térek* a stormy piece and also in G♯ minor, written as it were in the wake of Balakirev's *Islamey*. Only one authentic folksong is used in the set, *Iz-za lesu, lesu tyomnogo* ('Out of the Forest, the Dark Forest'), collected by Lyapunov on his 1893 expedition and employed as the main theme in *Chant épique*. The second theme of this study is almost more folklike than the genuine article, although it was composed by Lyapunov. (Borodin similarly combined a real and a pseudo-folksong in the slow movement of his First String Quartet, which Lyapunov much admired.) Other Russian influences include the use of the *idée fixe* that represents the eponymous hero in Rimsky-Korsakov's *Antar* Symphony as the second theme in *Tempête*. But all these derivations and influences are fully absorbed and never swamp Lyapunov's originality, with only the last study falling short of the high standard of inspiration to be found in the others.

Besides many short piano pieces, Lyapunov wrote some more extended works of distinction such as the single-movement Piano Sonata op.27. This is modelled structurally on Liszt's Sonata and, as had been the case with the studies, owes much to his keyboard style as well; nevertheless, like the studies, it also contains original material of a high order, and the piano writing, though very difficult in places (for example in the scherzo section), is never awkward. After Balakirev's death, Lyapunov, having completed the unfinished finale of that composer's E♭ Piano Concerto, composed some of his best music. The Scherzo in B♭ minor and the magnificent Variations on a Russian Theme op.49, which culminate in a superb fugue, are good examples, but perhaps the finest of all is the Prelude and Fugue in B♭ minor op.58 (1913). Although the fugue may have had as its starting-point the first subject of the finale of Borodin's First Quartet, which contains the elements of a fugal exposition, it is nonetheless a wholly original composition. The momentum in the exposition, and elsewhere in the principal entries of the subject and answer, is inexorable; relative repose is achieved only during the episodes, some of which contain examples of the characteristic Lyapunov false relation. This fugue is undoubtedly one of the finest in the late Romantic piano repertory.

Lyapunov had already demonstrated his contrapuntal dexterity, for example in the version of the Russian Orthodox Church theme heard in canon in the third transcendental study, *Carillon*, in the upper register of the piano. But his finest canon is found in the *Prélude-pastorale* for organ, written in 1913 at the invitation of a French publisher for inclusion in a volume of pieces by many composers. The extraordinary chordal canon with which the work starts is matched by other contrapuntal devices, but these are never intrusive; curiously for an Orthodox Christian with no experience of the organ, Lyapunov cannot be faulted in his writing for the instrument, and his piece is among the best of the volume.

Even in Russia, Lyapunov's songs have failed to achieve the success they deserve. His setting of *Gornïye vershinï* ('The Mountain Peaks') op.52 no.3 is masterly. It was written two years after Balakirev's death; the words are taken from a poem by that composer's favourite poet, Lermontov. The first song in the group is entitled *Pamyati M.A. Balakireva* ('In Memory of Balakirev'); but there is little if any influence of the older composer in *Gornïye vershinï*. Perhaps it was easier to have Balakirev looking over his shoulder spiritually rather than corporeally. The song contains a good example of a typical false relation (bar 17). An interesting earlier song is *Melodiya s beregov Ganga* ('Melody from the Shores of the Ganges') op.32 no.3, which is as fine as anything Rimsky-Korsakov wrote in 'oriental' vein. More passionate is *Speshi, moy yakhont* ('Hurry, my Ruby'), with words by Golenishchev-Kutuzov, the third of the seven songs that constitute op.43 (1911). This is a gem of a song which encapsulates Lyapunov's gift for late Romantic lyricism, quite different from that of Rachmaninoff.

This ripe and piquant lyrical gift, together with Lyapunov's contrapuntal dexterity and the complete mastery in writing for the keyboard which can only be achieved by a good pianist, combine to earn his compositions a small but important place in the repertory of Russian piano music and songs with piano accompaniment. His orchestral pieces, though well orchestrated in the Balakirev manner, are less successful and are sometimes shortbreathed.

WORKS

ORCHESTRAL

op.	
2	Ballade, c♯, 1883, rev. 1894–6 (Berlin, 1898)
4	Piano Concerto no.1, e♭, 1890 (Berlin, c1896)
7	Solemn Overture on Russian Themes, C, 1896 (Moscow, 1899)
12	Symphony no.1, b, 1887 (Leipzig, 1901)
16	Polonaise, D♭, 1902 (Leipzig, 1903)
28	Rhapsody on Ukrainian Themes, f♯, pf, orch, 1907 (Leipzig, 1908)
37	Zelazowa Wola, sym. poem, b, 1909 (Leipzig, 1909)
38	Piano Concerto no.2, E, 1909 (Leipzig, 1910)
53	Hashish, sym. poem after A. Golenishchev-Kutuzov, b, 1913 (Leipzig, 1913)
61	Violin Concerto, d, 1915, rev. 1921
—	orchestration of Balakirev: Islamey, 1916
66	Symphony no.2, b♭, 1917

PIANO

1	Three Pieces, D♭, e♭, A♭, 1887–8 (St Petersburg, 1889)
3	Rêverie du soir, b, 1880, rev. 1903 (Leipzig, 1903)
5	Impromptu, A♭, 1894 (Berlin, 1896)
6	Seven Preludes, B♭, G♭, e♭, B, A♭, f, D♭, 1895 (Berlin, 1896)
8	Nocturne, D♭, 1898 (Leipzig, 1898)
9	Two Mazurkas, f♯, D♭, 1898 (Leipzig, 1898)
11	Douze études d'exécution transcendante (Leipzig, 1900–05): 1 Berceuse, F♯, 1897–8, 2 Rondes des fantômes, d♯, 1897–8, 3 Carillon, B, 1901, 4 Térek, g♯, 1900, 5 Nuit d'été, E, 1900, 6 Tempête, c♯, 1897, 7 Idylle, A, 1901, orchd 1908, 8 Chant épique, f♯, 1903, 9 Harpes éoliennes, D, 1902, 10 Lesghinka, b, 1903, 11 Rondes des sylphes, G, 1905, 12 Elégie en mémoire de François Liszt, e, 1905
17	Mazurka no.3, e♭, 1902 (Leipzig, 1903)
18	Novelette, C, 1903 (Leipzig, 1904)
19	Mazurka no.4, A♭, 1903 (Leipzig, 1904)
20	Valse pensive, D♭, 1903 (Leipzig, 1904)

21 Mazurka no.5, b♭, 1903 (Leipzig, 1904)
22 Chant du crépuscule, b♭, 1904 (Leipzig, 1904)
23 Valse-impromptu, D, 1905 (Leipzig, 1905)
24 Mazurka no.6, G, 1905 (Leipzig, 1906)
25 Tarantella, b♭, 1906 (Leipzig, 1906)
26 Chant d'automne, f♯, 1906 (Leipzig, 1906)
27 Sonata, f, 1906–8 (Leipzig, 1908)
29 Valse-impromptu no.2, G♭, 1908 (Leipzig, 1908)
31 Mazurka no.7, g♯, 1908 (Leipzig, 1908)
33 arrangements of 2 numbers from Glinka: Ruslan and Lyudmila (Kolïbel'naya, Bitva i smert' Chernomora), 1907–8 (Moscow, *c*1908)
34 Humoresque, G♭, 1909 (Leipzig, 1909)
35 [Six] Divertissements, 1909 (Leipzig, 1909): Loup-garou (Serïy volk), E, Le vautor: jeu d'enfants (Igra v korshunï), c♯, Ronde des enfants (Detskiy khorovod), F♯, Colin-maillard (Slepoy kozyol), b♭, Chansonnette enfantine (Detskaya pesenka), E, Jeu de course (Gorelki), b
36 Mazurka no.8, g, 1909 (Leipzig, 1909)
40 Trois morceaux de moyenne difficulté, 1910 (Leipzig, 1910): Prélude, D♭, Elégie, f♯, Humoresque, F
41 [Quatre] Fêtes de Noël (Svyatki), 1910 (Leipzig, 1910): Nuit de Noël (Rozhdestvenskaya noch'), d, Cortège des mages (Shestviye volkhvov), E♭, Chanteurs de noëls (Slavil'shchiki), A♭, Chant de Noël (Kolyada), g♯/A♭
45 Scherzo, b♭, 1911 (Leipzig, 1911)
46 Barcarolle, g♯, 1911 (Leipzig, 1911)
49 Variations on a Russian Theme, d♯, 1912 (Leipzig, 1912)
55 Grande polonaise de concert, c, 1913 (Leipzig, 1913)
57 Trois morceaux, 1913 (Leipzig, 1913): Petite fugue (Malen'kaya fuga), c♯, Chant du printemps (Vesennyaya pesnya), A, Près d'une fontaine (U fontana), étude, c♯
58 Prelude and Fugue, b♭, 1913 (Leipzig, 1913)
59 Six morceaux faciles, 1914 (Leipzig, 1919): Jeu de paumes (Igra v myach), D, Berceuse d'une poupée (Kolïbel'naya kukla), c, Sur une escarpolette (Na kachelyakh), G, A cheval sur un bâton (Verkhom na palochke), B♭, Conte de la bonne (Nyanina skazka), e, Ramage des enfants (Detskaya boltovnya), D
60 Variations on a Georgian Theme, A, 1914–15 (Moscow, 1915)
65 Sonatina, D♭, 1917 (Moscow, 1922)
70 Valse-impromptu no.3, E, 1919 (Moscow, 1922)
— Six Very Easy Pieces, 1918–19 (Moscow, 1931)
— Toccata and Fugue, C, 1920 (Moscow, 1949)
— Canon, e, 1923 (Moscow, 1949)
— Allegretto scherzando, G, 1923 (Moscow, 1949)
— Two Preludes, D♭, G, 1923 (Moscow, 1949)

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for solo voice and piano unless otherwise stated

10 Russkiye narodïye pesni [30 Russian Folksongs], arr. 1901 (Leipzig, 1901)
13 Tridtsat'pyat' pesen russkogo naroda [35 Russian Folksongs], arr. before 1897
14 Romansï [4 Songs], *c*1900 (Leipzig, *c*1901): Sladko dïshit noch' levkoyem [The night smells sweet of gilly-flower] (after H. Heine), F♯, Posledniye tsvetï [The Last Flowers] (A.S. Pushkin), b♭, Nachtstück (A. Khomyakov), D♭, Vostochnïy romans [Eastern Romance] (Khomyakov), F♯
15 Dve russkiye pesni [2 Russian Songs], mixed vv, *c*1900
30 Romansï [4 Songs], 1908 (Leipzig, *c*1908): Tri klyucha [Three Keys] (Pushkin), e♭, Sulamita (P. Burturlin), c♯, Zabelela siren' [The White Lilac] (Burturlin), e, Portret [Portrait] (A. Maykov, after Heine), d
32 Romansï [4 Songs], 1908 (Leipzig, *c*1909): Zvyozdï [Stars] (M.Yu. Lermontov), g♯/A♭, V stepyakh [In the Steppes] (Maykov), A, Melodiya s beregov Ganga [Melody from the Shores of the Ganges] (Maykov), f♯, Dub [The Oak] (S. Makovsky), e
39 Romansï [3 Songs], 1909 (Leipzig, 1910): Utro [Morning] (A. Shenshin), E, Priliv [The Flood] (V. Velichko), B♭, Tayna [The Secret] (Shenshin), D
42 Romansï [3 Songs] (A. Kol'tsov), 1910–11 (Leipzig, 1911): Tak i rvyotsya dusha [How my soul is yearning], b, Mnogo yest' u menya teremov i sadov [I have many towers and gardens], F♯, Ne vesna togda zhizn'yu veyala [Not spring then breathed with life], b
43 Romansï i pesni [7 Songs], 1911 (Leipzig, 1911): Pesnya razboynika [Brigand's Song] (Kol'tsov), g♯, Tsarskosel'skaya statuya [The Statue at Tsarskoye Selo] (Pushkin), g♯, Speshi, moy yakhont [Hurry, my Ruby] (A. Golenishchev-Kutuzov), B♭, Drobitsya i pleshchet [It smashes and splashes] (A. Tolstoy), E♭, Zima [Winter] (Ye. Baratïnsky) F, Menya tï v tolpe ne uznala [You didn't recognize me in the crowd] (Golenishchev-Kutuzov), c♯, Bushuyet burya [The storm is raging] (Golenishchev-Kutuzov), a
44 Romansï [3 Songs], 1911 (Leipzig, 1911): Na lagunakh Venetsii [On the lagoons of Venice] (Golenishchev-Kutuzov), D, Lotos [Lotus] (M. Mikhaylov, after Heine), B, Vopros [Question] (Golenishchev-Kutuzov), f
47 Five Quartets, male vv, 1912
48 Five Quartets, male vv, 1912
50 Romansï [4 Songs] (Golenishchev-Kutuzov), 1912 (Leipzig, 1912): Noch' [Night], D♭, Letnyaya noch' [Summer night], E, Barkarola, F♯, Umolkli sela [The villages fell silent], g♯
51 Romansï [4 Songs], 1912 (Leipzig, 1912): Podlunnaya pesenka [Moonlight Song] (A. Korinfsky), B♭, Ditya moyo, vzglyani [Look, my child] (Golenishchev-Kutuzov), G, Slovno golos list'yev [As if the voice of the leaves] (Golenishchev-Kutuzov), D♭, Lyublyu ya, milaya [I love you, darling] (Golenishchev-Kutuzov), F
52 Romansï [4 Songs], 1912 (Leipzig, 1913): Pamyati M.A. Balakireva [In Memory of Balakirev] (Golenishchev-Kutuzov), f♯, Tishina [Silence] (Golenishchev-Kutuzov), C, Gornïye vershinï [The Mountain Peaks] (A. Lermontov), C, Son [Sleep] (A. Pleshcheyev), e♭
56 Romansï [4 Songs], 1913 (Leipzig, 1913): Vershinï derev'yev [The Tops of the Trees] (A. Smirnov), d♯, V tishine vecherney [In the evening silence] (Afanas'yev), E, Mne snilos' [I dreamt] (Nadson), D♭, Nad spokoynoy kholodnoy rekoy [On the calm, cold river] (Sushkova), e
62 Sacred works and arrs., mixed vv, 1915
64 Psalm cxl, C, 1v, org, hp, 1916, rev. 1923
68 Vechernyaya pesn' [Evening Song] (cant., Khomyakov), T, chorus, orch, 1920
69 Chetïre romansa [4 Songs] (Khomyakov), ?1919: Russkaya pesnya [Russian Song], b♭, Ėlegiya, D♭, K detyam [To the children], A, Kogda glyazhu [When I look], D
71 Romansï [4 Songs], 1919–20: Shotlandskaya pesn' [Scottish Song] (Pushkin), b, Moy golos [My Voice] (Pushkin), F♯, V tumane utrennem [In the morning mist] (V. Solov'yov), c♯, Noch' [Night] (I. Aksakov), B

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54 Prélude-pastorale, org, 1913 (Paris, 1913)
63 Sextet, b♭, pf, 2 vn, va, vc, db, 1915, rev. 1921 (Leipzig, 1921)

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EDWARD GARDEN

Lyatoshyns'ky, Borys Mykolayovych (*b* Zhytomyr, 22 Dec/3 January 1895; *d* Kiev, 15 April 1968). Ukrainian composer. In 1913 he entered the law faculty of Kiev University and started studying composition with Glière, first privately, then at the newly opened Kiev Conservatory. He taught at this institution for the rest of his life (1919–68, as professor from 1935). He directed the Ukrainian Association of Contemporary Music (1922–5). He later taught orchestration at the Moscow Conservatory (1935–7 and 1943–4); he was also president (1939–41) and then a board member of the Ukrainian Composers' Union. After World War II he travelled extensively, often as a member of international competition juries including that of the Tchaikovsky Competition in Moscow (1958, 1962), the Belgian Quartet Competition in Liège (1956, 1959, 1962) and the Lysenko Competition in Kiev (1965, as president). Awards made to him included two state prizes (1946, 1952), the Polish prize awarded 'for the strengthening of Russo-Polish friendship' (1963) and, posthumously, the Shevchenko Prize (1971).

During the decade following World War I Lyatoshyns'ky initiated the modern musical movement in Ukraine with a series of intense and highly expressive works which, in an individual manner, reflected his central preoccupation with expressionism. During the 1920s and early 30s he composed most of his major chamber works and completed the first Ukrainian music-drama *Zolotyi obruch* ('The Golden Ring', 1929). By the time he composed the Violin Sonata in 1926, the identifying features of his style were firmly established. The music often begins as if suddenly startled out of deep slumber. Tensely, and with hints of apprehension, the themes unfold gradually, propelled by insistent rhythms and extreme dynamics. His melodies are essentially introspective: they are woven out of short phrases and though imbued with often Skryabinesque Romantic ecstasy they frequently seem incomplete. The essential character of the works emerges by the placing of motifs on rhythmic and dynamic waves that cajole the music to open up and affirm itself in defence. The basic method is thus expressionistic, yet this aesthetic stance is complicated by attempts to integrate folk music into the language, something first tried in the *Overture on Four Ukrainian Folk Themes* (1926). The unity of thematic and structural transformations, and the laconic but restless sensibility stimulating continual development both make the Violin Sonata unique in the violin repertory and also one of the most significant works to come out of the Soviet Union in the 1920s. In the Violin sonata and many of the other large-scale works of the 1920s, Lyatoshyns'ky came close to Berg by writing music of fervent emotion while finding solutions to the complex problems of achieving unity in a sonata that utilizes a volatile atonal idiom. A set number of chords and melismas – often stated at the beginning of a piece – serve as a paradigm for the work as a whole. The 3-movement Violin Sonata unfolds with the ingenuity of the triadic dialectical development – from the thesis of the first movement (a dramatic poem) to the antithesis of the second (a lyric verse) to a synthesis in the finale (an epic narrative). Although each movement has its own scenario and its own clashes and dependencies, no single movement is, in itself, complete. Each ending is immediately stated as the next beginning: the final phrase of the first movement (a retrograde of the violin's opening three notes) is also the opening of the second movement, while the last movement begins decisively with the last questioning chord of the second movement. The structural processes revolve around the continual 'melodification' of two chords: G major 7th and B♭ major 7th. But as in Berg's Violin Concerto, where the first eight notes of the series could be described as a G minor-major 7th and an A minor-major 7th, these chords only act as an intermediary between atonality and tonality. They also supply the intonational background from and into which all melodic, harmonic and rhythmic motives emerge and are resubmerged. *Zolotyi obruch* saw his style brought into further conflict by a greater reliance on folk motives. In the monologue of Zakhar Berkut, Lyatoshyns'ky employs an old Galician folksong as a cantus firmus (this same melody was used again in the Third Symphony of 1951) and this music brilliantly demonstrates his ability to unify and transform diverse musical structures – in this case the diatonic naiveté of the folk idiom and the volatile, atonal language of expressionism. The 1930s saw his style undergoing further refinement and the production of one genuine masterpiece, the Second Symphony (1935–6).

In his first mature works (of 1919–36) Lyatoshyns'ky had been influenced by the then prevalent Romantic vitalism, a loosely defined Ukrainian artistic current that shared with other modernist movements of the day an exuberant belief in the dawning of a new age; this aesthetic was seen as an alternative to the primitivization of the arts in the USSR which started in the mid-1920s and which by the early 1930s was enshrined in the dogma of socialist realism. The opera *Shchors*, essentially a commission from Stalin, was a stylistic disaster. In works such as the Ukrainian Quintet, the expressionism which was natural to Lyatoshyns'ky was curdled by socialist realism and naked folklorism. This metamorphosed style is more successful in the Second Piano Trio (1942), where the escape into the picturesque saves the work from the pathos of attempted heroics. Like almost all the works composed during World War II, the trio relies heavily on the melodic, harmonic and rhythmic peculiarities of Ukrainian folk music. However, as with earlier compositions, the mood swings are extreme, verging on the surreal while insistent rhythms seethe as if in constant flux. The culmination of this style can be seen in the epic Third Symphony in which the two sides, the expressionistic and the national, are most successfully integrated. The work was severely criticized at its première and Lyatoshyns'ky was forced to revise it. But in the last decade of his life, spurred by the emergence of a talented group of young Ukrainian composers, many of them his students (Hodzyats'ky, Hrabovs'ky, Huba, Sil'vestrov) he returned to his first style in such works as the Fourth Symphony, the *Polish Suite* (1961) and the phenomenal cycles for unaccompanied chorus. Although Lyatoshyns'ky's originality is not always conspicuous, it becomes abundantly apparent on repeated hearings, as does his intellectual range and rigour. His style – and especially the harmonic language employed in works of the 1920s – bears comparison to that of Kodály and Nielsen as well as that of Berg and Hindemith. Like his slightly younger colleague Shostakovich, he never totally abandoned tonality no matter how much he expanded its meaning. Ukrainian music, stifled by the repressive policies of the Russian tsarist regimes, had not developed a talent of comparable magnitude since Dmytro Bortnyans'ky who died in 1825. Alongside the sculptor Archipenko and the film-maker Dovzhenko, Lyatoshyns'ky is one of just three Ukrainian artists of the first half of the 20th century to have received international recognition.

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VIRKO BALEY

Lybbert, Donald (*b* Cresco, IA, 19 Feb 1923; *d* New York, 26 July 1981). American composer. He studied at the University of Iowa (BM 1946), at the Juilliard School with Robert Ward and Bernard Wagenaar (1946–8), at Columbia University with Carter and Luening (MA 1950) and in Fontainebleau with Boulanger (1961). During World War II he served as an officer in the US Navy. He was a teaching fellow at the Juilliard School (1947–8) and from 1954 to 1980 taught at Hunter College, CUNY.

While some works are in part serial, his basic style is freely atonal with an emphasis on audible formal structure. Song settings such as *Octagon* show a fine feeling for clear declamation. He also experimented successfully with microtonality (in *Lines for the Fallen*), asymmetrical metres (*Sonata brevis*) and the combination of recorded electronic sounds with live performance. He wrote (with F. Davis) *The Essentials of Counterpoint* (Norman, OK, 1969/*R*).

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OLIVER DANIEL/MICHAEL MECKNA

Lyceum (i). Educational movement begun in Massachusetts, USA, in 1826. Its founder Josiah Holbrook (1788–1854) conceived a national network of local groups whose members aimed to improve each others' minds by lectures, discussions and presentations. Soon there were thousands of groups all over the USA, and professional touring speakers largely replaced local presenters. Music was at first only occasionally discussed; among the speakers were Lowell Mason and John Sullivan Dwight.

After the Civil War professional lyceum bureaus were formed to manage the travelling talent. The Redpath Lyceum Bureau, founded by James Redpath (1833–91) in 1868, eventually comprised a dozen semi-independent offices in all parts of the USA and one in Canada. The lyceum movement remained high-minded but now placed more emphasis on entertainment. By the 1900s music had become the largest element in the programmes. Lectures and performances were given throughout the autumn, winter and spring; singers, instrumental soloists and ensembles, choruses and bands appeared. Many of the presenters also appeared on the CHAUTAUQUA circuit. The lyceum movement declined in the 1930s, in many cases giving way to civic music programmes that no longer used the name.

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FREDERICK CRANE

Lyceum (ii). London theatre built in 1772, and reopened in 1834 as the English Opera House. *See* LONDON (i), §VI, 1(i).

Lydian. The common name for the fifth of the eight church modes, the authentic mode on F. In the Middle Ages and Renaissance the Lydian mode was described in two ways: as the diatonic octave species from *f* to *f'*, divided at *c'* and consisting of a third species of 5th (tone–tone–tone–semitone) plus a third species of 4th (tone–tone–semitone), thus *f–g–a–b–c'* + *c'–d'–e'–f'*; and as a mode whose FINAL was *f* and whose AMBITUS was *f–f'* (or *f–g'*). In addition to the final, the note *c'* – the tenor of the corresponding fifth psalm tone – was regarded as having an important melodic function in the fifth church mode.

The Lydian mode was anomalous in two respects. First, the ambitus of each of the other authentic modes, Dorian, Phrygian and Mixolydian, was reckoned as beginning from its subfinal, which lies a tone below the final. But the note below the final of the Lydian mode, *e*, makes the interval of a semitone with the final, and 'because of the deficiency below of [that] semitone', as Guido expressed it in chapter 13 of the *Micrologus* (1025–6), the final *f* itself was normally stipulated as the lower limit of the mode. Second, despite the theoretical scale type of the Lydian, in particular its third species of 5th *f–g–a–b–c'*, theorists from as early as Hucbald (*De Harmonica Institutione*, ed. C.V. Palisca and trans. W. Babb, New Haven, CT, 1978) recognized that in fact it is *b*♭ rather than *b*♮ that is characteristic in the two F modes, and even more so in the HYPOLYDIAN than in the Lydian. Similarly, according to chapter 15 of the *Dialogus de musica* attributed to ODO (*GerbertS*, i, 261), 'in the fifth and sixth [modes] the first ninth degree *b*♭ [reckoned from *A*] will prevail', thus attesting to the prevalence of *b*♭ rather than of *b*♮, the 'second ninth degree'. Phrases in the lower part of the octave *f–f'* are more likely to use the fourth species of 5th (tone–tone–semitone–tone), which gives *b*♭ on the fourth degree (for this reason one invariably finds *b*♭, rather than *b*♮ used in the Hypolydian mode). Marchetto da Padova, in the *Lucidarium* of 1318 (ed. and trans. J.W. Herlinger, Chicago, 1985), gave the following rule of thumb for the use of *b*♮ in the Lydian mode: 'we should sing with *b*♮ when the notes of the fifth tone [i.e. mode] are around *c'* and do not descend below *a*' (bk 11, chap.4).

In Renaissance polyphony a great many compositions end on an F major triad, with parts ranging more or less within the Lydian and Hypolydian ambitus and with prominent cadences on C and A, as well as on F. With rare and special exceptions, these pieces are set in *cantus mollis* (i.e. with a one-flat signature); but here the use of *cantus mollis* does not denote a transposition of the mode up a 4th, as it does in pieces 'in G Dorian'. Rather, it denotes the prevalence of B♭ over B♮ in the F modes. The 16th-century theorists who promulgated the theory that there were 12 modes in music, rather than the traditional eight of Gregorian chant, considered F-mode pieces in *cantus mollis*, however, as transpositions up a 4th from the C modes (IONIAN and HYPOIONIAN). Both Glarean (*Dodecachordon*, 1547, iii/16) and Zarlino (*Le istitutioni harmoniche*, 2/1573, iv/18) cited Josquin's five-part *Stabat mater*, an F-mode piece with a one-flat signature in all voices, as an example of the transposed Ionian. But for the most part 16th-century musicians thought of F-mode pieces in *cantus mollis* as being in the Lydian or Hypolydian mode in the traditional system of the eight church modes. In modally ordered sets of pieces, they are found between the E-mode and G-mode compositions. For instance, of Palestrina's modally ordered settings of stanzas from Petrarch's *Vergine* canzone no.266, which comprise nos.1–8 of his *Madrigali spirituali* (1581), nos.5–6 are F-mode compositions in *cantus mollis* with higher voice ranges. No.5 has higher voice ranges, corresponding to the authentic Lydian mode, indicated

by CHIAVETTE; no.6 uses standard clefs to indicate the lower range of the plagal Hypolydian mode.

In the 19th and 20th centuries composers often used exotic scales and harmonies foreign to the conventional tonal major and minor modes to evoke peasant, nationalistic, mysterious or religious associations. One of the earliest such evocations is the slow movement of Beethoven's Quartet op.132, which bears the inscription 'Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart'. Its principal sections are set in F, but without a key signature; the consistent use of B♮ (usually in secondary dominant harmony), together with an avoidance of accidentals throughout each of the principal sections, give the tonality its Lydian character.

Modern scholars use 'Lydian mode' to designate the scale type of a folksong or non-Western melody that uses the modern major scale with the fourth degree raised by a semitone.

For the early history of Greek-derived modal names *see* DORIAN. *See also* MODE.

HAROLD S. POWERS

Lydian music. *See* ANATOLIA.

Lykeios. *See* APOLLO.

Lymburgia, Johannes de. *See* JOHANNES DE LYMBURGIA.

Lympany, Dame **Moura** (*b* Saltash, 18 Aug 1916). English pianist. She studied at Liège and won the Ada Lewis Scholarship to the RAM, London, where she studied with Coviello. Further studies were with Paul Weingarten, Mathilde Verne, Edward Steuermann and, more extensively, Matthay. Her début was at Harrogate at the age of 12, in Mendelssohn's First Concerto. In 1938 she placed second to Gilels in the Ysaÿe Piano Competition in Brussels, beating both Flier and Michelangeli. She gave the première performance of Khachaturian's Concerto in Britain, introduced the work to London (1940) and other European cities and also gave numerous performances abroad of concertos by Delius, Ireland, Rawsthorne and Arnell. On 31 October 1969 she played Cyril Scott's Concerto in the presence of the composer at his 90th birthday concert. Among Lympany's many recordings are the first complete Rachmaninoff preludes, concertos by Khachaturian and Saint-Saëns and the Rawsthorne Concerto no.1. Although a Rachmaninoff specialist, her musical interests were wide (her repertory encompassed 60 concertos); she brought a deep understanding and comprehensive command to all her performances. For many years she directed the Festival des Sept Chapelles in Rasiguères, near Perpignan, which she founded with Prince Louis de Polignac. She has received honours from the French and Belgian governments, and was made a DBE in 1991.

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FRANK DAWES/BRYCE MORRISON

Lynn, Frank. *See* SCHILLINGER, JOSEPH.

Lynn, [née Webb], **Loretta** (*b* Butcher Hollow, nr Van Lear, KY, 14 April 1935). American country singer and songwriter. Attracted to country music in her childhood, she married at the age of 13 and began to sing locally. A talent contest brought her to the attention of a Canadian lumberjack, who financed her first record, *I'm a honky-tonk girl* (1960), in which the influence of Kitty Wells is evident. When the record became a success she moved to Nashville, where she was championed by Patsy Cline. She soon became a regular performer on the 'Grand Ole Opry' radio show and, by the late 1960s, she was well established nationally.

Lynn became famous when country music was caricatured as 'redneck' and conservative, and its practitioners ridiculed. She and her peers, proud of their working-class origins and culture, helped it win respect and a wider audience. Her early life of material deprivation and human warmth was chronicled in her most celebrated song, *Coal Miner's Daughter*, also the title of her autobiography (Chicago, 1976) on which was based an award-winning film (1980).

Although not of the feminist movement, her support for women's rights is reflected in many of her songs, including *Don't come home a-drinkin' (with lovin' on your mind), Your squaw is on the warpath* (an acknowledgment of her Cherokee blood) and *The Pill*. She has won numerous awards from the Country Music Association and, in 1971, a Grammy. Her sister, Crystal Gayle (Webb, Brenda Gail; *b* Paintsville, KY, 9 Jan 1951), has also pursued a successful career as a country and popular singer.

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LIZ THOMSON

Lynn [Welch], Dame **Vera** (*b* London, 20 March 1917). English popular singer. She sang in working men's clubs from an early age and later with the bands of Joe Loss and Ambrose in the late 1930s before launching a solo career in 1940. Through her BBC radio programme 'Sincerely Yours' she established a lifelong connection with the armed forces, gaining the soubriquet of 'the forces' sweetheart', and is particularly associated with such wartime songs as *We'll meet again* and *White Cliffs of Dover*. She was a popular variety performer throughout the 1950s and 60s and had several chart successes in both the UK and the USA. Although principally associated with romantic ballads of the 1930s and 40s, delivered in a rich mezzo-soprano with elegant phrasing and diction, her repertory was extended to include pop songs of the 1960s and country songs on the album *Vera Lynn in Nashville* (1977). She has increasingly restricted her appearances to those associated with World War II veteran associations. She was made an OBE in 1969 and a DBE in 1975, and has written an autobiography, *Vocal Refrain* (London, 1975).

□

Lyon, Gustave (*b* Paris, 19 Nov 1857; *d* Paris, 12 Jan 1936). French piano maker. He took control of the firm of Pleyel, Lyon et Cie after his father-in-law Auguste Wolff's death in 1887. *See* PLEYEL (ii).

Lyon, James (*b* Newark, NJ, 1 July 1735; *d* Machias, ME, 12 Oct 1794). American composer and tune book compiler. In 1759 he graduated from the College of New

Jersey (Princeton University). The following year he gave lessons in singing in Philadelphia and before the end of 1761 published his tune book *Urania*. Licensed to preach in 1762 by the Presbyterian Synod of New Brunswick, New Jersey, he devoted the rest of his life to the church, moving to Nova Scotia in 1764 and accepting a pastorate in Machias, Maine, which he held from 1772 until his death. Lyon is known to have written only nine musical compositions; his main importance is as a compiler. *Urania*, his greatest achievement, is a landmark in American psalmody. Larger than any earlier American tune book, it was the first to contain English fuging tunes and anthems and the first to identify native compositions. It was drawn primarily from British sources, but also included the first printed compositions of Lyon and Francis Hopkinson and was the earliest American publication to print compositions by William Tuckey. Reprinted at least five times, *Urania* served as a source for a generation of American compilers.

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RICHARD CRAWFORD/R

Lyonel (Power). *See* POWER, LEONEL.

Lyon & Healy. American firm of instrument manufacturers and music dealers. Founded in 1864 in Chicago by George Washburn Lyon and Patrick Joseph Healy as a Midwest outlet for the publications of the Boston company of Oliver Ditson, the firm rapidly expanded to include retail distribution of music from publishers and musical instruments of all types. Under Healy's direction (Lyon retired in 1889) the store became widely known in Chicago and throughout the USA for its broad range of merchandise and advanced advertising and selling methods. It was one of the first businesses in the USA to appraise instruments. From about 1890 the firm used the marque 'George Washburn' for its better fretted instruments. In about 1928 the trade name and activities other than piano and harp manufacture were acquired by the Tonk Bros. Co., which continued to sell instruments under the name into the 1930s. Tonk Bros. was acquired by C.G. Conn in 1947.

As an instrument manufacturer, the firm is best known for the Lyon & Healy harp, first placed on the market in 1889. Healy was interested in developing a harp that would be better suited to the rigours of the American climate than the available European models, and his engineers, basing their instruments on Erard's pedal harp, succeeded in producing a harp notable for its strength, reliability of pitch, and freedom from unwanted vibration. When Wurlitzer stopped producing harps before World War II, Lyon & Healy remained the sole large-scale harp builder in the USA. Other contributions made by Lyon & Healy include innovations in the style of the instrument, notably the modern Salzedo model of 1935, and the development of a small, lever harp, the Troubador, in 1962.

In 1977 Lyon & Healy was bought by CBS, which at the time also owned Steinway. Under CBS, Lyon & Healy decided to focus exclusively on harp production and music publishing. Following this decision CBS closed all Lyon & Healy retail stores in 1979, and the name of the firm was changed to Lyon & Healy Harps. In 1985 Steinway Musical Properties (SMP), a Boston-based holding company, acquired Lyon & Healy Harps. In 1987 SMP sold Lyon & Healy to a Swiss-based holding company, Les Arts Mechaniques, which also owned the European firm Salvi Harps. The two firms then worked together, with two distinctive lines of pedal and lever harps. In 1990 pianos began to be sold under the Lyon & Healy name again, the firm carrying a European-made model.

In the mid-1980s the firm brought out the Folk Harp and in the mid-1990s the Prelude, both being lever harps. They introduced the Electric Harp in 1993, which emits an electronic signal designed to emulate the sound of the acoustic harp. A combination instrument, the Electro-acoustic harp, was introduced in 1997.

Lyon & Healy is also identified with several international harp competitions. The company donates the first prize (a concert grand harp) for the Israel Competition and the USA International Harp Competition held in Bloomington, Indiana. In addition, they sponsor the biannual Lyon & Healy International Jazz and Pop Harpfest held in the USA.

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ANNETTE FERN (with JAY SCOTT ODELL)/
JOAN LAUREL FERGUSON

Lyons (Fr. Lyon). City in France, situated at the confluence of the Rhône and Saône.

1. Early history. 2. Medieval and Renaissance music. 3. Music publishing in the 16th century. 4. 1600–1800. 5. From 1800.

1. EARLY HISTORY. Under the Romans (from 43 BCE) Lyons was the capital of Gaul. In the 2nd century it was the first place in Gaul to be converted to Christianity; under Christian government it became the seat of the primate of France. In 1271 the citizens rejected the archiepiscopal rule in favour of the protection of the French crown, but maintained a considerable degree of administrative and fiscal independence until the Revolution. The growth in industry, banking and commerce, which coincided with the decline of the church's political influence, reached its apogee during the Franco-Italian wars of the early 16th century. By 1550 the increasing activity of the trade fairs, the presence of Italian merchants and bankers (notably Florentine refugees), the frequent visits of the French court and the spread of the printing and silk industries helped to create an environment in which the fine arts flourished. The traditional anti-clerical and liberal feelings of the town council and some of the royal governors made the town safer than Paris for evangelical humanists or neo-Platonists such as Dolet, Des Périers, Barthélémy Aneau, Rabelais and Charles de Sainte-Marthe whose works issued freely from the numerous and active presses. The second third of the 16th century represented an Augustan Age for the city's

LE PARANGON DES CHANSONS

Quart liure contenant.xxxij.chansons a deux et a troys parties: que oncqs ne furẽt imprimees au singulier prouffit & delectatiõ des Musiciens. Imprime a Lyon par Jaques Moderne dict grand Jaques pres nostre dame de Confort.

1538.

Doulce memoire.	Layolle.	fo.2.	Las voulez vous.	A.Gardane.	fo.10.
Il me conuient.	A.Gardane.	fo.3.	Mon petit cueur.	Heurteur.	fo.11.
Vaincre na peu	Layolle.	fo.4.	Si mon malheur.	Pelletier.	fo.12.
Ces facheux sotz.	A.Gardane.	fo.5.	Disant helas.	A.Gardane.	fo.13.
Ayes pitie.	Claudin.	fo.6.	Souuent amour.	Pelletier:	fo.14.
Amour partes.	Heurteur.	fo.7.	Au ioly bois.	Certon.	fo.15.
De mon amy.	A.Gardane.	fo.8.	Entre vous.	A.Gardane.	fo.16.
Damour ie suis.	Claudin.	fo.9.	Les bourguignons.	Layolle.	fo.17.

Title-page of 'Le Parangon des Chansons', iv (Lyons: Moderne, 1538)

literature: the important role accorded to music in verse by Scève, Tyard, La Taissonnière, Pernette du Guillet and Louise Labé was reflected in the output of publishers such as Moderne, Beringen and Granjon. During the second half of the century the spread of Protestantism and relations with nearby Geneva were reflected in a proliferation of vernacular psalm settings and spiritual songs; but the ensuing religious wars reduced the town's cultural life as well as its prosperity.

2. Medieval and Renaissance music. Although the Lyonese liturgy is one of the oldest in Europe and although the choir school (*manécanterie*) of the Cathedral of St Jean dates from the 11th century, the city has no great tradition of church music. Polyphony was proscribed at St Jean, although the clerical organization, with a *maître* and *sous-maître du choeur*, a *chapelain des douze*, several *manécantants* and a *maître d'enfants*, resembles that of the French royal chapel. In the 16th century the churches of St Nizier, St Paul and Notre Dame de Fourvière maintained choirs, while the organs at the churches of the Augustine, Jacobin and Franciscan orders were replaced in 1537, 1570 and 1593 respectively. The most distinguished organists were employed by the Florentine community for the chapel of Notre Dame de Confort built by Tommaso Guadagni in 1523 in the Jacobin church: Francesco de Layolle (*c*1523–38), Piero Mannucci (who composed music for six *intermedi* by Luigi Alamanni performed during a revival of Bibbiena's *Calandra* in 1548), Matthieu de Fleurs (1559), Philibert Ydeux (1573) and Jehan Duprey (1595).

Letters in archives at Florence and Modena respectively suggest the presence at Lyons of Ninot le Petit in 1478 and of Antoine Brumel in 1506. Moreover, despite the absence of definite records, it is certain that some of the musicians of Louis XII and François I, if not the entire royal chapel, travelled to Lyons during the Italian Wars (1494–1525): Louis XII set up court in the town between 1499 and 1503, the Archduke Philip the Fair visited it in June 1503 and Margaret of Austria was often there after her marriage to Filiberto II, Duke of Savoy.

There is more evidence of secular than sacred musical activity at Lyons during the Renaissance. The poets who provided the amorous texts for the composers of the courtly polyphonic chanson described amateur music-making and acknowledged their musical colleagues: thus Des Périers extolled the lutenist Alberto da Ripa; Aneau and Charles de Sainte-Marthe praised the composer P. de Villiers; and the poet–musician Eustorg de Beaulieu admired Francesco de Layolle as much as his patrons did. Documents record the activities of some of the city's professional musicians and instrument makers: chansons and dances were played on the shawm, cornett or violin by Charles Cordeilles, Guillaume de La Moeulle and their fellow waits, enlivening public and private festivities from royal entries and dramatic entertainments to banquets, weddings and carnivals. These same musicians composed four-voice chansons for Jacques Moderne, who monopolized the printing of polyphonic music in the town between 1532 and 1547. Many of the musicians whose works were published solely or mainly at Lyons probably lived in or around the town; but the names of only eight composers – Cordeilles, La Moeulle, Francesco and Alamanne de Layolle, Loys Bourgeois, G.P. Paladino, Philibert Jambe de Fer and Jean de Maletty – have been found in the archives. Yet in tax records for the whole of the 16th century over 100 instrumentalists are mentioned, including 27 organists, 12 lutenists, eight violinists, eight trumpeters, seven flautists, seven drummers, six shawm and cornett players and six rebec players. During the century the town also increased in importance as a centre for the manufacture and sale of musical instruments; more than 50 craftsmen worked there, mostly foreign luthiers, including the famous Gaspar Tieffenbrucker and the flute maker Claude Rafi. This tradition remained strong during the 17th and 18th centuries (P. Demouchi, Lisieux, J. Morliet, Louvet, Mériotte, Micot, Guignon, Saraillac, Collesse and J. Frankii).

3. Music publishing in the 16th century. The first surviving polyphonic choirbook (RISM 1528[1]), a collection of four-voice settings of the Mass Proper printed by Bernard Guaynard, includes music by Francesco de Layolle later music editor to Jacques Moderne who published 75 madrigals, 13 chansons, 20 motets and several masses by him. Layolle was the leading composer at Lyons between his arrival from Florence (*c*1521) and his death (*c*1540). His son Alamanne was active as an instrumentalist and organist at Lyons between 1551 and 1565 when he returned to Florence. Moderne published in the Parangon des Chansons series (see illustration) three pieces by the poet-musician Eustorg de Beaulieu,

who lived in Lyons between 1534 and 1537; but he gave greater prominence to the work of P. de Villiers, publishing 23 French chansons, four motets, one mass, two Italian pieces and a piece in Provençal dialect by him. A number of minor composers whose music was entirely or predominantly published in Moderne's anthologies may have had local connections: Gabriel Coste, Henry Fresneau, Antoine Gardane, P. de La Farge, F. de Lys, Guillaume de La Moeulle, Loys Bourgeois and Charles Cordeilles; but as there were no other significant rivals to Attaingnant's monopoly in France, many composers in the provinces and Italy may have found Lyons a more convenient outlet than Paris. After 1540 Moderne preferred collections devoted to a single composer or tabulator; these include volumes by Layolle, Pierre Colin and the Florentine Mattio Rampollini. Moderne encountered competition during his later years, notably from Godefroy and Marcellin Beringen, brothers of German Protestant origin operating in the rue Mercière between 1544 and 1559. The Beringen press issued psalms by Loys Bourgeois and Simon Joly, psalms and chansons by the younger Didier Lupi, and motets and chansons by Dominique Phinot.

Whereas music represents a significant proportion of the total output of Moderne (55 of 84 signed editions) and Beringen (13 of 62), a number of other printers made exceptional excursions into the field during the latter half of the 16th century. In 1555 and 1556 Matthieu (Macé) Bonhomme published a collection of monophonic noëls and chansons in French or Savoyard dialect by Nicolas Martin of St Jean de Maurienne. Michel du Bois was one of a number of printers whose activity was divided between Geneva and Lyons: between 1555 and 1559 he issued a collection of monophonic psalms by Philibert Jambe de Fer, a Burgundian musician resident at Lyons between 1553 and 1564 when he organized music festivities for the entry of Charles IX. Du Bois also printed his practical treatise *Epitome musical* and a collection of his four-voice psalms dedicated to the Lyonese banker Georg Obrech. In 1559 Robert Granjon published five music collections, two devoted to four-voice chansons and five-to eight-voice motets by Barthélemy Beaulaigue, a choirboy prodigy at Marseilles, two anthologies of favourite four-part chansons (1559[14] and 1559[11]) and a collection of 49 psalm paraphrases by Marot set by Michel Ferrier from Cahors. After preparing a book of guitar intabulations printed by Granjon and Fezandat at Paris in 1551 but dedicated to a Lyonese friend, the lutenist Simon Gorlier obtained his own royal privilege to print music in 1558; during the next few years he issued tablatures for the German flute, spinet, guitar and cittern (all lost) as well as a reprint of a lutebook by G.P. Paladino (1560[27] – reprinted from an edition of 1553 by G. Pullon de Trino), a collection of *chansons spirituelles* entitled *La lyre chrestienne* by Antoine de Hauville (1560) and the chansons and *voix de ville* by Alamanne de Layolle (1561). Although maligned as a 'trougnon d'épinette' in a lampoon published by Loys Bourgeois in 1554, Gorlier remained active in the book trade at Lyons until 1584. Lyons' Italianate taste is reflected in the fact that the lutebooks of Francesco Bianchini (1547[27]), G.P. Paladino (1549[40] and 1560[27]) and Bálint Bakfark (1552[20]) use Italian rather than French tablature (Paladino remained at Lyons until his death in 1566). The lute tradition was carried into the 17th century by Ennemond Gaultier (*c*1575–1651).

The advance of Calvinism, which reached its peak at Lyons in the early 1560s, is reflected in a spate of psalm prints; many included the Genevan melodies and a few were polyphonic settings. The chief publisher, Antoine Vincent, was of Lyonese origin but operated from Geneva with associates such as François Perrin, Jean de Tournes, Jean Maréschal, Charles Pesnot, Augustin Marlorot, Gabriel Cottier, Claude Ravot, Antoine Cercia and Pierre de Mia representing his interests at Lyons. The last two of these collaborated in publishing Jambe de Fer's simple four-voice setting of the complete Psalter; a second edition by the composer himself in association with Pierre Cussonel and Martin la Roche also appeared in 1564. Another complete setting by Richard Crassot was published in 1564 by Thomas de Straton, who had issued an anthology of *chansons spirituelles* by Didier Lupi and others in 1561 (for a later revised edition see RISM 1568[9]). Apart from Alamanne de Layolle's chansons the only secular collection to appear at Lyons during the 1560s was a collection of four-voice madrigals by Giovanni Antonio di Mayo, printed by Antoine Cercia in 1567.

The publications of the next decade were dominated by Jean de Tournes, who in 1572 issued a collection of chansons by Arcadelt with spiritual contrafacta texts edited by Claude Goudimel. De Tournes also published *Le II jardin de musique*, containing chansons and *voix de ville* by Cornelius Blockland, and a collection of four- to six-voice chansons by Gilles Maillard of Thérouanne, who lived at Lyons between 1581 and 1584.

Two books of selected chansons by Goudimel and Lassus were published by Jean Bavent in 1574 (1574[1] and 1574[2]). Three years later Clement Baudin issued the first book of five-voice madrigals (1577[10]) by the Luccan Regolo Vecoli; in the same year Gasparo Fiorino, a musician in the service of Cardinal Filippo d'Este of Ferrara, published a collection of *Canzonetti alla neopolitano* at his own expense.

Charles Pesnot, who had printed an edition of the monophonic Psalter for Antoine Vincent in 1563, returned to music in 1578 with a collection of psalm paraphrases by George Buchanan and three books of chansons (mostly *chansons spirituelles*) set for four to eight voices by Jean Servin. A collection of popular hymns by the Jesuit Michel Coyssard was published at Lyons by Jean Pillehotte (RISM 1592[6]) before appearing in numerous later editions in other cities. Anthologies of sacred music were issued by Jean Didier (RISM 1610[11]) and Louis Muguet (RISM 1615[7]), but thereafter the city lost its position as an important centre of music publishing.

4. 1600–1800. Despite the absence of corporations for civic musicians and the rejection of a Parisian form of organization led by a *roy des violons*, band music continued and expanded at Lyons during the 17th century. The Desbargues family of instrumentalists grew in stature: Mayot and Martial Desbargues were active from 1575; Dominique Desbargues, *maistre en la grand bande* in 1643, was succeeded by his son Charles before 1676; and at the opening of the opera in 1688, three Desbargues, Hugues, Charles and Noel, played among the orchestra's 20 violins. Between 1657 and 1659 Augustin Dandricourt de Sainte-Colombe was employed as *maître de musique des enfants* at the orphanage (L'Hôpital de la Chana). The Académie Royale de Lyon was instituted in 1687 with a three-year privilege granting performing rights (on

payment to Lully's heirs) of *tragédies lyriques* which had already been performed at Paris. The first director was Jean-Pierre Leguay (*c*1655–1731), who engaged as principal singers the Lyonese Jean Journet and his two daughters, Andrée ('Drion') and Françoise; the chorus numbered about 25, mostly male (only the top part being sung by women), and there were eight full-time dancers. In addition to 20 strings, the orchestra had five wind players plus continuo instruments – two bass viols (Pierre Bellon and Jean Rebel, the latter doubling on theorbo) and harpsichord (J.B. Duplessis, who also acted as répétiteur). Its first musical director, Philippe Delacroix, was replaced in September 1688 by Pierre Gautier (ii); Leguay continued to organize the choreography and administration. Performances of Lully's *Phaëton*, *Bellérophon*, *Armide* and *Atys* were given four times a week before the first opera house (a former tennis court in the rue Pizay) was destroyed by fire on 29 November 1688. Opera performances continued at the home of the governor, the Duke of Villeroy (*d* 1730), and a new nine-year privilege was granted in December 1690 to Nicolas le Vasseur, who hired stables in the Place Bellecour from the Chaponay family to construct a new theatre. Meanwhile the company mounted productions at Aix-en-Provence, Avignon, Châlon, Dijon, Grenoble and Marseilles. Leguay resumed the direction in 1694 and continued performances of works by Lully and Desmarets. In June 1699 the theatre walls collapsed, and during the next 12 years Leguay's troupe toured Provence, introducing works by Campra (*L'Europe galante* 1701, *Les fêtes vénitiennes* 1710) and Destouches (*Issé* 1709).

An academy for fine arts, established in 1714 under the patronage of the Duke of Villeroy, promoted both vocal and instrumental music, with weekly concerts including opera excerpts and instrumental music by Lully, Corelli, Mascitti, Senaillé and Jacques Aubert *le vieux*, concluding with a *grand motet* composed in the manner of Lalande. This concert society flourished through the support not only of the Villeroy family – notably the duke's son, the Archbishop Paul-François, who himself composed two *grands motets* (Vallas, pp.123ff) – but also of a number of enthusiastic amateurs, for instance the scientist J.P. Christin (1683–1755) and the lawyer N.A. Bergiron (1690–1768), who organized the motley musical ensemble (including violins, viols, trumpet marine, guitars, lutes, theorbos, mandolins, harpsichord, flutes, recorders, oboes, bassoons, horns, trumpets, serpent, musette and percussion) and the library.

In 1714 Bergiron composed an *Impromptu divertissement* for the Duke of Villeroy (*F-LYm*); a number of similar works were performed at the opera in the course of the ensuing decade and several of his cantatas were published in Lyons by Thomas Marchand in 1729 and in Paris by François Boivin. The new concert society included in its repertory the early motets of Rameau, who was engaged by the council to compose music for the festivities celebrating the Treaty of Utrecht (1713) and for the investiture of the Archbishop Paul-François de Villeroy two years later. By 1715 Rameau had been succeeded as organist at the Jacobins' church by Pietro Antonio Fiocco and Etienne le Tourneur. In 1728 a certain 'Fabry, organiste à Lyon' obtained a privilege to publish in Paris pieces for organ and harpsichord, sonatas, motets and a treatise on accompaniment.

In 1718 Bergiron ceded the direction of the academy to Jacques David, a pupil of Bernier. The academy's success gave rise to a rival association, the Académie des Jacobins, founded by the Intendante Marie Poulletier in 1718, under the musical direction of François Estienne, a prolific composer of *grands motets*. After the death of its founder (1727) the second concert society collapsed, and Estienne moved to the original academy, which had acquired a new concert hall in the Place des Cordeliers, designed by the Milanese architect F. Pietra Santa (it remained standing until 1856). Other locations were occasionally used: the College de la Trinité, where between 1722 and 1764 a newly composed motet was performed annually on 8 August for the 'Voeu de Roi'; and the Hôtel de Ville, where from 1733 during Holy Week and Easter Week the Concert Spirituel was established along the lines of the Parisian model. The library catalogue for this period lists music by Campra, Destouches, François Francoeur and François Rebel, Lully, Morin, Mouret and Montéclair, and also works by local composers such as Mathieu Belouard, Jacques David and the Leclair family. Although the most famous son of Antoine Leclair, Jean-Marie *l'aîné*, had left Lyons in 1722 to seek his fortune at Turin and subsequently Paris, the rest of the violinist family remained, including Jean-Marie *le cadet* (1703–77) whose sonatas and musical entertainments *Le Rhône et la Saône* (1733) and *Divertissement champêtre* (1736) were performed by the academy. The Lyons violinist Etienne Mangean, whose *Concert de simphonie* was published at Paris in 1735, played for the Parisian Concert Spirituel between 1742 and 1755. By 1736 the academy's concert section was virtually independent of the fine arts and sciences section, which organized regular conferences. The orchestra, being more reliant on admission charges and municipal subsidy than membership fees, had become increasingly professional and had appointed more and more violins (the double bass was used from 1727); viols and lutes were rejected so that many of the original participants left but continued to organize amateur concerts on a smaller scale. From 1740 the academy's concerts were directed by the Parisian François Lupien Grenet; the dazzling performances of visiting virtuosos such as Guignon and Mondonville in the summers of 1744 and 1745, though enthusiastically received, were censured by the academy's secretary, the organist Louis Bollioud-Mermet, whose treatise on *De la corruption du goust dans la musique françoise* was published at Lyons by De La Roche in 1746. The old school was also represented by Jean-Baptiste Prin, an actor, dancer and monochord player active at Lyons from 1688, who in 1742 presented to the academy his *Traité sur la trompette marine*. The conferences thrived during the Age of Reason: Bollioud-Mermet and his colleagues, the Jesuits Jean Dumas and C.-P.-X. Tolomas (1706–62), Charles Bordes (1711–71) and C.-J. Mathon de la Cour (1738–98) read papers on composition, harmony, tuning and music history.

After 1713 the opera received civic subsidies and under the direction of Antoine-Michel Desbargues mounted Campra's *Iphigénie* and Destouches' *Callirhoé* at the Hôtel du Gouvernement. When Leguay was recalled as director between 1716 and 1722 he mounted only comedies and ballets including the 'Idylle héroique chantée ... dans l'Académie des Beaux-Arts le 25 de May, 1718', *Le retour de Pyrrhus Néoptolème en Epire* (Lyons, 1718;

manuscript in *LYm*; see Vallas, pp.149ff); the libretto of the Idylle was by Nicolas Barbier and the music by Paul Villesavoye, the Academy's *maître de musique* between 1718 and 1731.

Between 1722 and 1739 the opera was dominated by the Desmarets (Eucher) family: with the chorus cut from 25 to 17 and the dancers from 17 to 13, *comédie-* and *opéra-ballets* by Lully, Bourgeois, Campra, Destouches, Francoeur and Rebel were performed alongside potpourris by local musicians such as François Henry Desmarets. Bergiron and Grenet took charge in 1739, giving way to Jean Monnet in 1745, J.S. Mangot in 1749, and Mathieu Belouard in 1751: these changes in direction reflect the opera's constant financial difficulties, though by 1750 the company had increased to 32 singers and 16 dancers. A highpoint was reached with the presence between 1750 and 1752 and in 1758–9 of the dancer and choreographer J.-G. Noverre; he collaborated in several ballet pantomimes with the composer François Granier, whose cello sonatas were published at Lyons in 1757. In 1756 a new theatre was constructed behind the Hôtel de Ville by J.G. Soufflot; under the direction of the actress Michelle Poncet (Destouches) (1752–79) and her husband, the singer Jean Lobreau, the company presented *opere buffe* in translation, *opéras comiques* by Philidor, Monsigny and Duni. Michelle's half-sister Marie Dunant-Destouches took over the direction between 1782 and 1785, presenting new works by Gluck (*Cythère assiegée*), Piccinni (who personally directed his *Didon* in 1787) and Grétry (who visited Lyons on the eve of the Revolution in May 1789). *Pygmalion* by Coignet and Rousseau was first performed privately at the Hôtel de Ville in 1770.

During the second half of the 18th century the academy's concerts continued to flourish under the direction of J.S. Mangot (1753–6) and A.L. le Goux (1756–65), who with his brother Claude ran a music shop in the rue Grenette and taught composition, singing and the flute. Foreign virtuosos were frequently invited (e.g. Pugnani in 1754) and some remained (e.g. Lorenzo Carminati, 1711–82). In 1757 20 *symphonistes* and 20 singers were on the payroll. The *grand motet* remained the favourite genre: Lalande's and Mondonville's dominated, but many by J.F. Lallouette, F. Pétouille, Henry Desmarets, Collin de Blamont and Laurent Belissen were heard at Lyons before being performed in Paris. Excerpts from operas by Rameau, Rebel and Francoeur, Mouret, Montéclair and Gluck were included alongside *cantatilles* by resident musicians such as Grenet, Itasse and Warin. In 1761 an organ was installed and performances were given of concertos by J.J. Charpentier, the organist at the Hospice de la Charité. Clarinets were added to the orchestra in July 1763 (Baumann taught the clarinet from 1771) and horns were occasionally included. New symphonies by Stamitz, Holzbauer, Fils, Beck, Toeschi, Cannabich, Abel, J.C. Bach, Touchemoulin, Leclair *le cadet* and Gossec were performed during the 1760s and sold by Le Goux. Claude le Goux continued the business and direction of the academy until its collapse early in 1774, caused by lack of subscriptions. The Mozart family spent four weeks at Lyons in November 1766: Wolfgang played the harpsichord but made little impression. A symphony by Haydn introduced by the academy in 1772 did not enjoy the esteem accorded to Manfredi and Boccherini when they performed together in 1767, or to Clementi, who while in Lyons in 1782 fell in love with one of his piano students, Victoire Imbert-Colomès, the daughter of a banker.

Despite the demise of the academy, musical commerce had almost regained the position it had enjoyed at the international fairs during the 16th century. Numerous instrument makers were active during the late eighteenth century including the harpsichord builders Desruisseux, Donzelague and Collesse. The almanachs of the 1760s list some 80 music teachers, including teachers of singing, of composition and of instruments. Most of the music shops were situated in and around the rue Mercière; the earliest, Debretonne's, was established before 1735; the Le Goux firm was acquired in 1766 by J.A. Castaud who published and sold music from the Place de la Comédie. A profitable music printing business was begun by the German C.G. Ghera in 1772 and continued after 1778 by his heirs at the Place des Terreaux. Among the wealthiest private patrons were members of the Dumont family of silk manufacturers, who assembled an amateur orchestra at the Maison Mantes to perform Grétry's overtures and the latest Mannheim symphonies; the group was led by the clarinettist Anton Stadler and included his pupil, the violinist Tony Bauer, who led the concert revival under the Directory in 1795.

5. From 1800. In 1803 Napoleon was entertained with a concert given by Kreutzer, Lamaire and Garat and with a festive opera, *Trajan*, composed by the 16-year-old timpanist of the theatre orchestra, Nicholas Bochsa. Two years later on his return as emperor he and Josephine were regaled with *Le songe d'Ossian*, a cantata by Etienne Foy. By 1820 two opera houses were active with the Célestins presenting opéra comique and *mélodrame* with a group of 17 musicians and the Grand Théâtre offering *grand opéra* and ballet with 34 musicians.

Concert life flourished under the guidance of François Alday and Tony Bauer at the Hôtel du Nord between 1805 and 1820 when the cellist François Hainl and the violinist Guérin took the lead. A permanent orchestra engaged to perform in the new opera house was directed successively by Joseph Hainl (1835–9), François Hainl (1841–63), Joseph Luigini (1863–71 and 1873–5), Edouard Mangin (1811–2) and Alexandre Luigini (1877–97). Visiting artists included Liszt (1837 and 1848), Thalberg (1842, 1846 and 1849), Berlioz (1845 and 1848) and Félicien David (*Christophe Colomb*, 30 June 1847). The tradition of the 18th-century concert societies was revived by Hainl's Concerts Symphoniques (1833), the Concerts Symphoniques Populaires (1873), the Concerts Symphoniques du Grand Théâtre (1884), the Société Symphonique Lyonnaise (1898), and the Association Lyonnaise des Grands Concerts (1904), later known as the Société des Concerts Philharmoniques and now the Société Philharmonique de Lyon. The Ochestre Philharmonique Rhône-Alpes established in 1969 directed successively by Louis Frémaux, Serge Baudo (1971–89), Emmanuel Krivine (1987–99) and D. Robinson. In 1979 the Choeur de l'Orchestre de Lyon was formed under the direction of Bernard Tetu.

Charles Widor was born at Lyons in 1845 and played the organ at the church of St François between 1860 and 1870. The Lamannière music school for young ladies was established in 1803 and soon followed by another in the Place des Carmes (directed by the guitarist Laflèche and the cellist Lefèvre) and in 1826 by a third in the rue Malet. The municipal school begun by Edouard Mangin in 1872

acquired the status of a national conservatory two years later; subsequent directors included Aimé Gros (1874–81), Augustin Savard (1902–22), Florent Schmidt (1922–4), Georges Witkowski (1924–41), Ennemond Trillat (1941–63), Louis Bertholon (1963–73), Michel Lombard (1973–87) and René Clément (1987–). A new Conservatoire National Supérieure de Musique was established in 1979 to provide professional training in music and dance. Its directors have been the organist Pierre Cochereau and the composer Gilbert Amy (1984–). As well as running courses in early music and organ performance it has a department of electro-acoustic music and music information technology. The Lyons Festival held annually in June and July under the direction of Robert Proton de la Chapelle was launched in 1945; based on a programme of music, dance and theatre, it has included an international competition in improvisation since 1968.

The refurbished Grand Théâtre was inaugurated in 1831 with Boieldieu's *La dame blanche*. Enlarged to include a fourth balcony in 1837, it was renamed Lyons Opéra. Although in the second half of the 19th century and in the early 20th, French opera was the backbone of the repertory, with premières of Gounod's *Cinq Mars* in 1877, Saint-Saëns's *Etienne Marcel* in 1879, Chabrier's *Gwendoline* in 1893, Pierné's *Vendée* in 1897 and Mariotte's *Salomé* in 1908, the company's Wagner productions became famous after the local premières of *Lohengrin* (1891), *Tannhäuser* (1892), *Die Walküre* (1894) and *Die Meistersinger* (1896; also the national première), all sung in French.

From 1955 the Lyons Opéra was directed by Paul Camerlo and from 1970 by his nephew, Louis Erlo, who has made it one of the most adventurous opera companies in France. 1981 Erlo has also directed the Aix-en-Provence Festival and arranged a system of co-productions between Aix and Lyons. In summer, performances are sometimes given at the Roma theatre of Fouvières. The Lyons Berlioz Festival (biennially in October), which represented Berlioz's operas in the Ravel Auditorium, was transformed into the Biennale de la Musique Française in 1991.

In 1989 the Opéra was closed for renovation and enlargement, reopened in 1993. The Opéra Studio, directed by Louis Erlo and Eric Tappy, is attached to the Opéra as a training school for young singers, making Lyons one of the few French houses with the basis of a permanent company. The Opéra's music directors have included Theodo Guschlbauer, Serge Baudo, John Eliot Gardiner – who formed the present opera orchestra after the Orchestre National de Lyon, formerly attached to the Opéra, became a permanent symphony orchestra – and, from 1989, Kent Nagano. Several of the most successful productions of the Gardiner and Nagano eras have been recorded. Since 1975 the company has also performed in the Auditorium Maurice Ravel, a large (2055 seats) modern concert hall and opera house situated in the modern district, La Part Dieu.

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FRANK DOBBINS

Lyra (i) (Gk. *lura*). The lyre of ancient Greece (it is classified as a chordophone). The Greek word *lura* was used in two ways in classical times: as a general term for any instrument of the lyre family (i.e. the BARBITOS, chelys lyra, KITHARA and PHORMINX), and as the common name for one of the two kinds of lyre made from the shell of the tortoise (*chelus*), namely, the chelys lyra (the other being the barbitos, an instrument with longer arms). *Lura* is not found in Homer; the word first occurs in a fragment of Archilochus dating from the 7th century BCE. Lyres with tortoiseshell soundboxes first appear in paintings on Attic late Geometric period vases (late 8th and early 7th centuries), in scenes showing a lyre player among rows of dancers carrying leafy branches, men to one side, women to the other. Among the small lead votive objects of the 7th century discovered at Sparta are small lyre-playing figures, and one object representing a lyre alone is large enough to show the tortoiseshell markings and the remains of seven strings. Ivory or bone objects that may be plectra were found at the same site.

The Homeric hymn *To Hermes* (dating from the period *c*650–400 BCE) describes how the clever Hermes made the instrument from a mountain tortoise, cleaning out the shell, making holes in it for measured lengths of cane (?the bridge), stretching oxhide over it, fitting the arms in place and joining the crossbar to them, stretching the seven strings of sheep gut over it, and finally plucking them with the plectrum to try the instrument out. Vase paintings from 6th-century Athens and Corinth show the chelys lyra in scenes of processions, banquets, wine drinking, and dancing at wedding and victory celebrations. Theseus held the chelys lyra while celebrating with his companions his victory over the Minotaur (in 5th-century paintings he is rarely seen with the instrument, but centuries later the astronomer Hyginus reported that the constellation Lyra represents the lyra of Theseus,



Three Muses playing lyra (right), kithara (centre) and harp: detail of a volute cup (end of the 5th century BCE*), by the Sisyphus painter, from southern Italy (Staatliche Antiksammlungen und Glypothek, Munich)*

whose own constellation is nearby). Lyres were not used for funeral laments and do not ordinarily appear in such scenes, but in one painting a lyre player stands between two sirens, symbols of both music and death. In other vase paintings the lyre itself seems to symbolize these things: it hangs on the wall above a bed on which lies a shrouded figure, a bearded man with a wreath on his head; in another painting it is held by Nereids mourning over the body of Achilles. Later in the 5th century the lyre appears in other kinds of scene: a painting of a sacrificial procession, and a scene showing Paris interrupted in his solitary lyre playing by the three goddesses whose beauty he must judge.

Writers in the 5th century often mentioned the lyre in connection with schoolboys and their teachers, for the lyre also symbolized education. Singing to the lyre was thought to promote a sense of justice, moderation and courage. The instrument shown in schoolboy scenes on vase paintings is nearly always the chelys lyra; it also figures frequently in depictions of drinking parties, both the energetic *kōmos* ('revel') and the more sedate symposium. Women often played the chelys, as scenes of wedding preparations and other household occupations attest; but artists seldom chose to depict mortal women as lyre players until after about 475 BCE.

The image of the chelys lyra, which is easy to outline and to recognize, is often substituted for that of the other lyres in works of art, especially in small or sketchy representations; for example, it may take the place of the kithara or Thracian (Thamyras) kithara in various mythological scenes. In scenes of one type it is perhaps a metaphor for sudden death: Eos, winged goddess of dawn, seizes or pursues a youth (Tithonus or Cephalus); the youth struggling to elude her carries a lyre that may, as in earlier paintings, symbolize both his musical activities (as a schoolboy) and his death. The chelys lyra may also be a symbol of love and passion, for in many paintings Eros is shown playing the lyre. But in depictions of the Muses where each plays a different instrument (auloi, crotala, syrinx, barbitos and phorminx, as well as the chelys lyra), it is a symbol of creative inspiration (see illustration).

Although kithara players often wore a distinctive costume, players of the chelys lyra had no special garb; in fact, male players, especially at a party, may have worn nothing at all, except perhaps a short cloak draped over their shoulders. In other contexts the player may have worn a long mantle wrapped around his chest and over his shoulder when standing, or around his lower body while sitting. Schoolboy musical contestants wore the long mantle and had wreaths of flowers or leaves (laurel or possibly olive) on their heads; those without wreaths may have had cloth fillets tied around their heads.

A player of the chelys lyra might perform while standing, sitting, reclining or walking, as the situation dictated; the instrument was held at an angle to the body, with the top tipped out, usually at an angle of approximately 30°. The method of playing the instrument was generally the same as that adopted by the kitharist (*see* KITHARA). In most representations of actual playing, the performer is shown holding out the plectrum well beyond the strings, as though just completing a sweep of the strings with his right hand. The left-hand positions suggest that the player is using some fingers to dampen the strings or perhaps create harmonics (the points touched would be of no use in altering the basic pitches), or is using the thumb and sometimes another finger to pluck the strings. The artists seldom bothered to show explicitly that the player was singing, but it seems likely that the chelys lyra was used mostly to accompany singing or the playing of the auloi. Only a few vase paintings show the chelys lyra and any other instrument being played simultaneously; the auloi appear most often with the lyre, typically in processions or dance scenes.

When tuning the lyre, the player tested the sound by plucking the strings with his left hand. His right hand grasped one of the leather strips (*kollopes*) wrapped around the crossbar over which the strings were wound. Whether this procedure served simply to bring the strings into better tune, or whether it might also have been used to change strings to new pitches (i.e. to change *harmoniai*), is not known.

The chelys lyra was on average half as long (tall) again as the player's forearm, elbow to second knuckle (even by this relative measure, the instruments played by children were unusually small), and usually a little over half as wide as it was tall; the taller the lyre, the less the width in relation to height. The soundbox seen in Athenian vase paintings is often not the round or oval shape of the natural tortoise shell; the shell was apparently cut away on both sides above and below the the area where the carapace is joined to the tortoise's 'belly' shell, perhaps to imitate the shape of the skull of an animal with lyrate horns (from which lyres of earlier cultures known to the Greeks were made).

A thin hide over the underside of the shell (now the belly of the instrument) was pulled tight over the edge and held by cord or pins through holes in the edge of the carapace. The bridge, just below the centre of the soundbox, is often shown with feet that rest on the hide and are no doubt supported beneath it by the belly shell or by the lengths of cane mentioned above. The arms have a shape reminiscent of antelope horns, of which they may at one time have been made. They enter the soundbox through the hide at an angle, so that they lean forwards somewhat. At the crossbar the arms are partly cut away and a notch made in which the crossbar rests, with leather-and-pin *kollopes* around it to secure each string. At their lower end the strings are attached to a fastener similar to that of the kithara. The plectrum of horn used to strike them is attached to the base of the outer arm.

Representations of the chelys lyra in the 4th-century, although they are comparatively few and come from a wide geographical area (including eastern Greek settlements and Greek colonies in southern Italy), show that it continued to be constructed and used in much the same ways. In the Hellenistic and Roman periods the image of the chelys lyra can be found on coins and relief ware as well as in wall paintings, but it is seldom seen being played; the image may have been retained mainly as a symbol of music.

See also LYRE, §2.

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Lyra (ii) [lira]. A term used for various instruments, most often string instruments. The terms 'lyra' and 'lira' in medieval and Renaissance writings designated various string instruments (for instance LIRA DA BRACCIO, LIRONE and LYRA VIOL) as well as the ancient Greek lyra (*see* LYRA (i)). Tinctoris (*c*1487) referred to the lute as 'lyra', and Virdung (1511) used the term for the hurdy-gurdy, which is still called 'lira' in Ukraine, Belarus and Sweden (where it is also known as 'vevlira'). Martin Gerbert (*De cantu*, ii, 1774, pl.5), on the basis of medieval manuscript sources since destroyed, gave an illustration of a rebec-like instrument labelled 'lira', and a similar instrument is called LIRA (*see* LIRA (ii)) in modern Greece. The Italian term LIRA ORGANIZZATA has been applied sometimes to an ordinary hurdy-gurdy, sometimes to that instrument in a late 18th-century French form with added organ pipework and bellows, and hence (like the term 'hurdy-gurdy' itself) to barrel organs. In bands a BELL-LYRA is a portable glockenspiel.

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Lyra bastarda. A term occasionally, though incorrectly, applied to the baryton; *see* BARYTON (i).

Lyra de gamba [lyra perfecta]. *See* LIRONE.

Lyra-Glockenspiel. *See* BELL-LYRA.

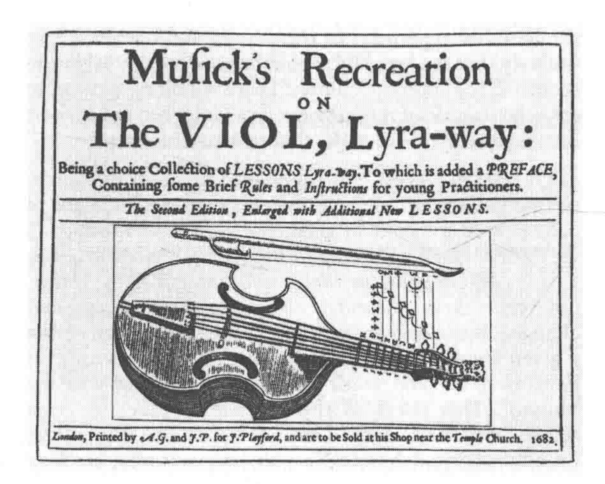
Lyra tedesca (It.). *See* HURDY-GURDY.

Lyra [leero, leerow, liera, lyro] **viol.** A small bass VIOL popular in England during the 17th century. As an instrument it differed little from the standard consort bass viol. Its importance rests on the large, specialized and musically valuable repertory which was written for it.

Of great historical significance is the position which the lyra viol holds as the connecting link between two aesthetic ideals of instrumental sound and function. It could approximate to the polyphonic textures and self-accompaniment capabilities which helped to raise continuo instruments such as the harpsichord and lute to a high level of esteem during the late 16th and early 17th centuries. On the other hand, it could also produce a rich singing line, the growing taste for which led to the predominance of the violin and the solo voice by the beginning of the 18th century. During its period of popularity the lyra viol successfully performed both roles. At the beginning of the 17th century Hume wrote (to the chagrin of Dowland) that the viol could produce equally well the musical excellencies of the lute. By the turn of the century Roger North was writing that 'all the sublimitys of the violin' were to be found in the music of the viol.

1. Structural characteristics. 2. Sources and nature of the repertory. 3. Notation. 4. Tuning. 5. Ornament signs.

1. STRUCTURAL CHARACTERISTICS. Structurally, differences between the lyra viol and other members of the viol family are neither distinct nor decisive as identifying factors. There were some attempts (but with no lasting influence), particularly during the 17th century in England, to provide the lyra viol with SYMPATHETIC STRINGS. Recent research, however, suggests that a lyra viol with sympathetic strings may have been the evolutionary predecessor of another 17th-century instrument, the baryton (*see* BARYTON (i)). There exists a description of such an instrument played in 1640–41 by the English lyra viol player Walter Rowe (1584/5–1671) who lived in


Mufick's Recreation
ON
The VIOL, Lyra-way:
Being a choice Collection of *LESSONS Lyra-way*. To which is added a *PREFACE*, Containing fome Brief *Rules* and *Inftructions* for young Practitioners.
The Second Edition, Enlarged with Additional New LESSONS.
London, Printed by *A.G.* and *J.P.* for *J.Playford*, and are to be Sold at his Shop near the *Temple* Church. 1682.

1. Title-page of 'Musick's Recreation on the Viol, Lyra-way' (London: John Playford, 4/1682)

Germany from 1614. It is possible that he invented the baryton by having a rank of thumb-plucked strings added to a lyra viol (or, perhaps an existing rank of sympathetic strings converted for this purpose). John Playford (*A Brief Introduction*, 1667) described the lyra viol as the smallest of three kinds of bass viol – consort bass, DIVISION VIOL, lyra viol. From Christopher Simpson (*The Division-Violist*, 1659) we learn that the strings of a lyra viol were lighter and the bridge less rounded than those of the consort bass and division viol. The strings of the lyra viol were fitted more closely to the fingerboard than were those of the consort bass.

It seems clear that although an instrument called lyra viol did exist it was nothing more than a bass viol of small dimensions with some quite minor peculiarities of adjustment. One also finds that a performer in the 17th century, such as Pepys, would not have hesitated to play lyra viol music on any bass viol which happened to be ready at hand. It is, therefore, more to the point to speak of a tradition of playing the viol 'lyra-way' rather than one of playing the lyra viol (fig.1).

2. SOURCES AND NATURE OF THE REPERTORY. There are 18 English sources of printed music for lyra viol, issued from 1601 to 1682. More than 75 manuscript sources also exist of music in tablature for viol from various countries, some mere fragments, others large anthologies. Included in this impressive heritage are works by such notable composers as Coprario, Jenkins, Simpson, Charles Coleman and William Lawes. Fancies and sectional dance types of the period are found. The sources include pieces for one lyra viol, ensemble music for two or three lyra viols, for lyra viol with one or more other instruments, and lyra viol accompaniments for songs. Although some parts are melodic and others chordal, the most characteristic texture of lyra viol music is polyphonic. It is similar to lute music with regard to the free appearance and disappearance of voice parts (*Freistimmigkeit*).

The development of a polyphonic style of music capable of being performed on a bowed viol having a rounded bridge can be traced through extant music back to Ganassi in mid-16th-century Italy. A literary description of the performance of such music, however, goes back as far as Tinctoris's treatise *De inventione et usu musicae* in the late 15th century. The term lyra viol seems to have been adopted in England around the beginning of the 17th century as a result of the notion (expressed by Ganassi) that this way of playing the viola da gamba was similar to the technique of the LIRONE.

3. NOTATION. With the exception of one set of manuscripts (*GB-Ob* Mus.Sch.D.233 and D.236), all lyra viol music is in TABLATURE. The notational symbols are in the style of so-called French lute tablatures, which use a series of letters in alphabetical order to indicate the fret at which any given string is to be stopped (*see* NOTATION, fig.105). Some non-English viol tablatures, on the other hand, are based on systems other than the French. Ganassi (*Regola rubertina*, Venice, 1542–3), for example, used Italian tablature, with numbers instead of letters, the lowest line of the staff representing the highest string, and



2. Lyra viol (supposed) by John Rose, London, 1598 (Ashmolean Museum, Oxford)

Gerle (*Musica teusch*, Nuremberg, 1532) combined letters and numbers in his German tablature.

Since the lyra viol is played with a bow there are certain characteristic differences between its music and that intended for plucked instruments such as the lute. Chords, for instance, in lyra viol tablature always call for adjacent strings only, since it is impossible for the bow to leave out intervening strings. The peculiarities of the bow as sound generator may also be responsible for the more or less frequent appearance in lyra viol music of unison double stops. Sometimes this seems to result from the necessarily close harmonic formations which cause contrapuntal lines to come together at the unison when they might otherwise form an octave. It is also possible that the motivation for unison double stops might have sprung in part from a desire to imitate on a viol the 'unison quality' produced by the lute due to its double courses of strings.

4. TUNING. Perhaps the most curious aspect of the lyra viol tradition is the degree to which variability of tuning was extended. The bowing limitation, which restricts the playing of intervals and chords to adjacent strings only, could be ameliorated by devising tunings that would provide the most important notes of a given key as open strings. Thus, it became the practice to play groups of pieces in one or two closely related keys using the same tuning for all. Nearly 60 tunings in use during the 17th century have been uncovered so far, nine of which have turned up only in non-English sources. With the exception of one seven- and three four-string tunings these all represent variations on the tuning of the standard six strings (for an example, *see* HARP WAY. With the printed sources of lyra viol music as a guide we can see that only three or four tuning variants had achieved popularity during the first 15 years or so of the 17th century. By the third quarter of the century, however, variant tunings had proliferated to such an extent that Thomas Mace could write in 1676, 'The Wit of Man shall never Invent Better Tunings ... for questionless, All ways have been Tryed to do It' (*Musick's Monument*).

Some modern scholars adopt a distinction between lyra viol music (tablature notation requiring a variant tuning) and music for bass viol played lyra way (tablature notation requiring the standard consort viol tuning) as was done, for instance, by Tobias Hume, the 17th-century author of two printed books of lyra viol music. This practice has little to recommend it. The standard tuning possessed no quality requiring a different sort of instrument than that which might be used to play music arranged for one of the numerous other tunings. Nor is there any significant distinction of compositional styles among pieces in tablature based on one or another of the tunings. The fact is that these terms were not used with a consistent meaning during the 17th century. Authors like Robert Jones and John Moss used the term bass viol for tablature requiring variant tunings while Sir Peter Leicester, a person noted for his interest in etymology and careful scholarship, used the term lyra viol for tablature requiring the standard tuning. Hume's apparent attempt to distinguish between two instruments can probably be explained as a simple reflection of common reality. That is, if a person had access to only one bass viol it would be used to play both consort and lyra viol music. On the other hand, if a person owned two bass viols one could be reserved for consort music in the standard tuning while the other could be retuned as required by the demands of the lyra viol repertory. In this latter case, however, it is unlikely that the lyra viol would be used to play tablature requiring the standard tuning. There would be no need to take the trouble of retuning the lyra viol when the consort bass was available to make that task unnecessary.

5. ORNAMENT SIGNS. A number of manuscript sources of lyra viol music are important repositories for signs of ornamentation. Four of them (*GB-Lbl* Add.59869, *Lbl* Eg.2971, *Mp* 832 Vu51, and the Mansell tablature, *US-LAuc*) contain valuable tables of ornament signs. Unfortunately, their meaning is often ambiguous and changeable not only from source to source but even within a given source. One ornament or 'grace' which came to be almost a trade mark of lyra viol playing was the 'thump'. This refers to the practice of plucking open strings with the fingers of the left hand. The thump was usually used in conjunction with certain tunings such as those which provided triads among the open-string pitches. Perhaps it was from this practice that the idea of the left-hand thumb plucked strings of the baryton arose. In some cases the player is instructed to pluck the strings with the fingers of the right hand, thus allowing for the use of stopped as well as open notes. There is also evidence that the viol was sometimes held on the lap and the strings plucked as though it were a lute. The earliest printed source calling for plucking dates from 1605 (Tobias Hume, *The First Part of Ayres*). This is some years before Monteverdi's *Combattimento di Tancredi e Clorinda* (1624), frequently cited as the earliest source of pizzicato. Hume's book also contains the earliest of a number of examples in the lyra viol literature of *col legno* playing.

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FRANK TRAFICANTE

Lyre (from Gk.; Lat. *lyra*). A string instrument whose strings are attached to a yoke which lies in the same plane as the soundtable (unlike a harp, whose strings lie on a plane at right angles to the soundtable) and consists of two arms and a crossbar. It is this characteristic by which Hornbostel and Sachs, in their classification system of 1914, distinguished lyres from other types of string instrument. Ancient lyres and modern African types, which are more-or-less 'stuck together ' from separate pieces, are stabilized through the tension of the taut strings. This is less true of medieval north European lyres, some of which have fingerboards, nor of the new types of lyre developed since 1926 (see belos, §4): these types are built with a more rigid frame.

The earliest known examples of lyres date from the 3rd millennium BCE, and have been recovered from sites in Mesopotamia. Lyres appeared in several Mediterranean lands in antiquity and subsequently spread throughout medieval Europe. There is also evidence of lyres being played in the East African kingdoms of Kush (*c*650 BCE–325 CE) and Aksum (*c*100–350 CE). With a few exceptions this instrumental tradition has survived unbroken only in modern Ethiopia and neighbouring countries. From its Hellenic associations the lyre has often symbolized music in general (and lyric music in particular) in Western art and literature since the Renaissance.

Most lyres are plucked; for medieval bowed lyres, *see* ROTTE (ii). For further discussion of the lyres of the classical world *see also* LYRA (i) and related article.

1. General. 2. Ancient lyres: (i) Flat-based (Eastern) lyres (ii) Round-based (Western) lyres. 3. Modern Africa. 4. Modern lyres.

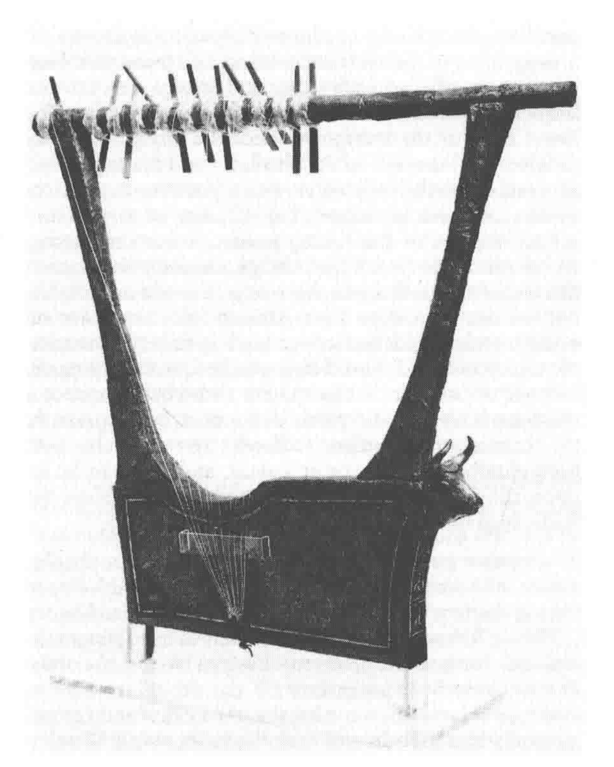
1. GENERAL. Hornbostel and Sachs distinguished between bowl lyres and box lyres, according to the shape of the resonator: bowly lyres have a natural or carved-out bowl and usually a membrance belly; box lyres have a resonator that is a built-up wooden box and usually a wooden soundboard. Two further distinctions between lyres should also be made because of their importance in regard to the position of the player's hands during performance: between a symmetrical and an asymmetrical arrangement of the arms and strings, and between strings that run parallel to each other and strings that fan out from their holder at the lower rim of the resonator. The lower ends of the strings are tied to a string holder or tailpiece near the base of the resonator and the upper ends are fastened to the yoke via various types of tuning devices similar to those on harps. The number of strings and certain aspects of the tuning pattern affect the playing technique. Some lyres have a bridge, almost in the manner of a violin bridge, that lifts the strings clear of a soundtable; but on many modern East African lyres there are no bridges and the plucked strings buzz against the soundtable (made of lizard skin). Playing technique, including the manner or holding the instrument and whether or not a plectrum is used, is also partly determined by the presence or absence of a bridge. Different lyres can be held horizontally, vertically or at a slant, and they can be set upon the ground, placed on a knee, rested against the body, held under an arm or supported by a strap.

2. ANCIENT LYRES. Iconographical and archaeological evidence shows that many forms of lyre were developed during the first two millennia of the instruments' history (*c*2700–*c*700 BCE), but all fall into well-defined geographical and chronological patterns. Eastern lyres, those of the Fertile Crescent (Mesopotamia – the site of the earliest evidence of lyres – Syria, Anatolia, the Levant and Egypt), generally had soundboxes with flat bases, while Western lyres, those of the Aegean, Greece and Italy, had round bases.

(i) Flat-based (Eastern) lyres. Four main types of ancient eastern lyre may be distinguished: bull lyres, thick lyres, thin lyres and giant lyres. Bull lyres, decorated with one or more bull heads, are known to have existed between 2700 and 2000 BCE (fig.1). They flourished in Mesopotamia and spread to adjacent regions in the most easterly part of the Fertile Crescent (*see* IRAN, §I, 2(ii)).

Fig.2 shows reconstructions of two extant flat-based lyres, one with a deep soundbox, the other with a shallow one. Although the originals were both found in Egypt, their outlines are typical of those found all over the eastern region. They demonstrate that flat-based lyres may be classified according to the depth of their soundboxes, since this distinction also affects several other significant details of construction. The fact that both are asymmetrical undermines an older classification scheme devised before three-dimensional structures had been studied. Lyres with thick soundboxes had more strings, a large 'box-bridge' (which also acts as the string-holder), and animal decorations on the arms or yoke. They were similar to bull lyres in size but lacked bull heads. The soundhole was cut in the belly behind the box-bridge. The clearest evidence for these comes from Egypt (2000–100 BCE; fig.3*a*) and Anatolia (*c*1600 BCE). Some large Mesopotamian lyres of 1900–1500 BCE (Lawergren, 1997, fig.21) may also constitute a transitional form of this type. Both thick lyres and bull lyres were plucked by hand without a plectrum; both had wedges at the bottom of the right arm, but the Mesopotamian ones lacked box-bridges.

On thin lyres the base of the resonator was left open, thus acting as a sound hole (further differences are shown in Lawergren, 1993, Table 1). They are first known to have existed in Syria in about 2500 BCE, but were shortly thereafter known throughout the Fertile Crescent. Their



1. Silver bull lyre, found in Ur, Mesopotamia, 2450 BCE *(British Museum, London)*

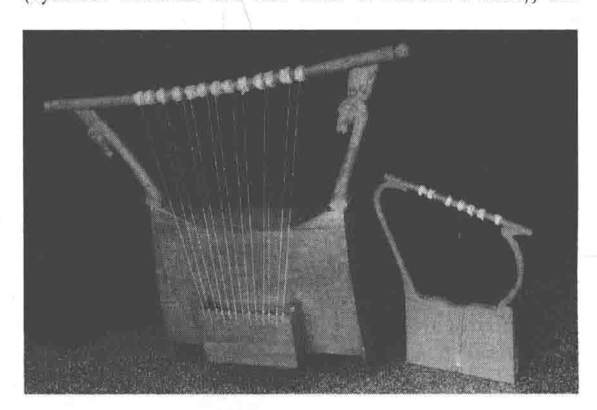
form remained remarkably unchanged over several millennia. The instrument was supported by means of a sling around the player's left wrist and the base of the lyre's right arm (fig.3*c*). It was played with a plectrum (figs.3*b*, *e* and *f*) that was probably struck across the strings, as it was on later Greek lyres. The arms often bulged outwards asymmetrically (figs.3*b* and *d*). On Egyptian lyres they may resemble a figure 7 and a reversed figure 5; this detail was still present on a late lyre (Samaria, *c*375–*c*323 BCE; fig.3*g*) where it was probably an archaizing element. Besides lyres with curved arms, simpler types were also known (figs.3*e* and *f*). These had straight arms and a perpendicular yoke which formed a rectangular outline, symmetrical in shape or nearly so. Such lyres originated in about 700 BCE in northern Syria or Phoenicia. In certain areas the term *kinnarum* was applied to thin lyres from about 2320 BCE. The biblical *kinnor* was only a late form (1st millennium BCE onwards (*see* BIBLICAL INSTRUMENTS, §3(iv); see also, Lawergren, 1998, pp.58–9).

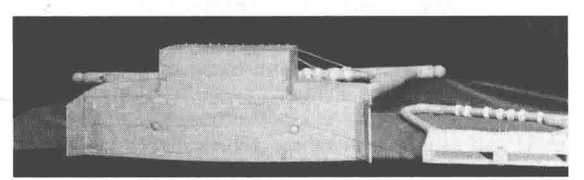
Giant lyres, larger than standing players and usually played by two people, flourished in Egypt during the reign of Akhenaten (*c*1350 BCE). They were also depicted in the hands of Caananites, but no giant lyres are known from the Levant (*see* JEWISH MUSIC, §II, 2, esp. fig.4). However, there are magnificent examples in Anatolia (*c*1600 BCE fig.3*h*) and Mesopotamia (Uruk, *c*2500 BCE). A giant lyre depicted in Susa (*c*2500 BCE) probably only had one player, as had large Hellenistic lyres in Egypt.

(ii) Round-based (Western) lyres. Like the thin flat-based lyre, the round-based lyre arose in northern Syria and southern Anatolia (figs.4*a* and *b*). However, it virtually died out there (*c*1750 BCE) but reappeared later in the West, where it was the only type of lyre between 1400 and 700 BCE (figs.4*c* and *d*). After 700 BCE lyres with flatter bases began to appear in the Western corpus (figs.4*e* and *g*) but the majority of lyres painted on vases from 800 to 600 BCE were round-based until the Hellenistic period (from about 330 BCE), when few traces of the former segregation remained. Presumably the expansion of the Assyrian and Hellenistic empires and increased trading contributed to the mixing of styles. Western lyres often had ornamental curved parts at the arms (figs.4*c* and *d*). In the earliest instances these may have represented animal parts (as in fig.4*c*) but, when the feature re-emerged on concert kitharas, they probably had a more functional role, acting as springs and hinges that enabled the pitches of the strings to be changed quickly while the instrument was being played.

Several distinct types of Western lyre are known to have existed. Homer used the terms *phorminx* and *kitharis*; some modern scholars have therefore adopted the former to designate any round-based Aegean lyre contemporary to Homer (8th century BCE) and to the age he described in the *Iliad* and *Odyssey* (12th century BCE, a time when no lyre names are known from contemporary documents; *see* PHORMINX). This usage fails to recognize distinct subtypes such as the cylinder kithara, and the fact that the lyres from these two periods look very different (compare figs.4*c* and 5*f*).

The cylinder kithara, as its name suggests, had cylinder-like (and functionless) features at the junction of the arms and the body (fig.5). It was unique in many ways. It first appeared in Ionia (*c*550 BCE) and spread to Athens and Etruria; in the latter region it survived until about 300 BCE. It was also known in the Hellenistic world (see Lawergren, 1993, fig.8). Its shape and construction is known from stone reliefs and vase paintings (*see* ETRURIA, fig.1). It was the dominant form of lyre in Etruria, whereas the concert kithara was the most prestigious chordophone in Athens. The cylinder kithara was earlier called the phorminx and cradle kithara. Neither term is adequate, the former on account of its Homeric associations (cylinder kitharas did not exist in Homer's time), the





2. Reconstruction by Bo Lawergren of a thick and a thin lyre, after examples excavated near Thebes and now in Berlin (c700 BCE*) and Leiden (c1510* BCE*): (a) plain view; (b) from the underside*



3. Lyres: (a) thick lyre, Egypt, 300–30 BCE; *(b) thin lyre, Thebes, 1400* BCE; *(c) thin, ?Phoenicia, 900–700* BCE *(d) thin, Idalion, Cyprus, 850–825* BCE; *(e) thin, ?Pheonicia, 720–680* BCE; *(f) thin, Zincirli, southern Anatolia, c700* BCE; *(g) thin, Samaria, c375–c323* BCE; *(h) giant, Inandık, Anatolia, c1600* BCE

latter being too general (the 'cradle' shape of the base is a feature common to all round-based lyres, not just one particular type).

The appearance of the impressive, flat-based, concert kithara (*c*625–*c*400 BCE; for illustration and further discussion, *see* KITHARA) signalled the end of East/West segregation. Its complex arm structure has received little attention, but the curved parts may well have been tuning devices (Lawergren, 1996, fig.14). Its arm would probably pivot slightly sideways, thereby permitting the yoke to move up and down. In this manner the strings could be tightened or slackened and the pitches raised or lowered.

The lyra or chelys was a round-based lyre confined to the West. It was probably not conceived until the 1st millennium BCE (fig.4*g*); it remained popular through the Roman period and was often shown on late mosaics (for further discussion of this type of lyre, *see* LYRA (i)).

3. MODERN AFRICA. In the present day, lyre playing is confined to the eastern and northeastern regions of Africa, and to the coastal regions of the Arabian Peninsula. With a few exceptions (e.g. in northern Europe) this instrumental tradition has survived only in these areas. The lyre is an integral part of a variety of musical contexts and traditions, in spite of its relatively restricted range of distribution: it is played by members of the Nilotic, Cushitic, Semitic, Nubian and Bantu language groups. Its geographical distribution covers an area along the Nile from Egypt in the north to Lake Victoria in the south, including parts of Ethiopia, Somalia, southwest Kenya, northern Tanzania, Uganda, and the north-east of the Democratic Republic of Congo. Outside of Africa, the lyre can be found in the coastal areas along the Red Sea, the Arabian Sea, and the Persian Gulf (Braune, 1997, pp.138–9, 183–4; Wegner, 1982). The lyre, particularly the large ṬANBŪRA (fig.6), which is placed on the ground when played, was brought to the Arabian Peninsula with the slave trade, which disseminated various features of African culture along the sea trade routes as far as the Indian subcontinent. A small lyre (SIMSIMĪYYA) is played by Arabian fishermen and sea merchants in the Suez Canal zone and on the Sinai Peninsula at the Gulf of Suez (see Shiloah, 1972; Braune, 1992). The maritime trade on the Red Sea, which stretches far back in history, makes an exchange of cultural traits between the south of the Arabian Peninsula and coastal Egypt seem probable. The *simsimīyya*, for example, is also played by Yemeni musicians (Braune, 1997, pp.48–9).

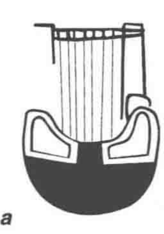
It is impossible to reconstruct all the stations the lyre took during its millennia-long journey southwards from North Africa along the Nile. At some stations its path is indicated by iconographical evidence (rock paintings, frescoes). Nubia will also have played an important role as a mediator between the Middle East and East Africa. The name of the modern form of the Nubian *kisir* lyre

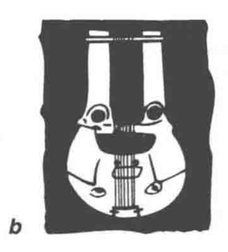


4. *Round-based lyres: (a) Kultepe, Anatolia, c1900–c1800 BCE; (b) ?Mardin, south-east Turkey, c1900–c1750 BCE; (c) Ayia Triada, Crete, c1400–1300 BCE; (d) Kaloriziki, Cyprus, c950–900 BCE; (e) Kom Firin, Eygpt, c900–c700 BCE; (f) Athens, c750 BCE; (g) Karatepe, Anatolia, c700 BCE*

denotes at least a linguistic proximity to the ancient Greek *kithara* (see §2 above). However, it should be noted that the majority of lyres in ancient Orient were asymmetrical box lyres; in present-day Africa bowl lyres with symmetrical arms (but often with the strings arranged asymmetrically within the frame) are the rule. Among the few modern African lyres with a box resonator are the large Ethiopian *beganna* of the Amhara (*see* ETHIOPIA, figs.1 and 2) and the *simsimīyya* of the Suez Canal egion. It seems very likely that Amharic Ethiopia was an important source for the distribution of the bowl lyre (known in Amhara today as the *krar*) to other parts of East Africa. This lyre could have come to Amhara from the Kingdom of Aksum, being passed on from there to western Kenya, becoming established relatively late in the 17th or 18th century among the Nilotic- and Bantu-speaking peoples in southern Uganda (Kubik, 1996, pp.1042–6). Axum (Aksum) in northern Ethiopia is said to be the first place where the box lyre found its stand on the African continent after Israelites, members of the entourage of Menelik I (the legendary son of Solomon and the Queen of Sheba) had brought the instrument there from Jerusalem (Kebede, 1982, p.64).

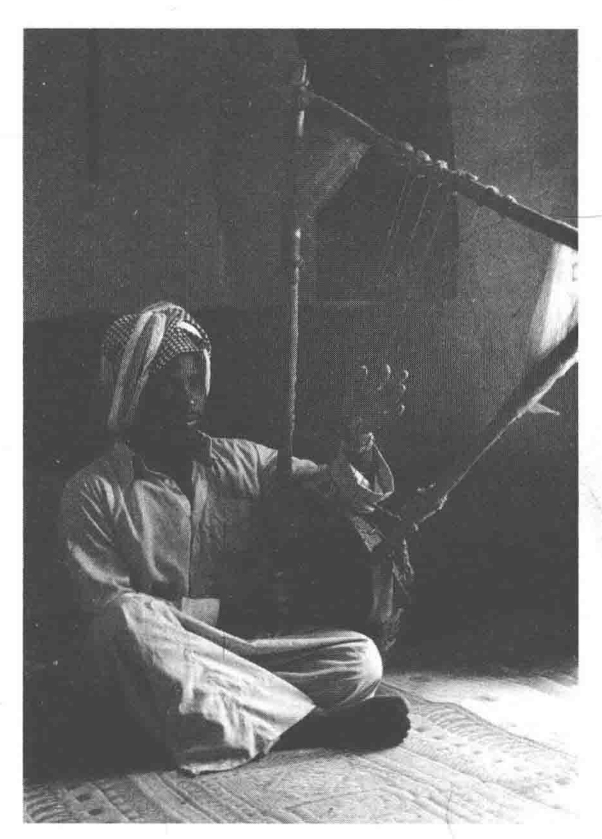
Two basic techniques of string attachment to the yoke can be differentiated. In one method, gut or sinew strings, strips of cotton cloth, banana or bark fibres etc. are bundled together with the string cord around the yoke, forming bulge wrappings (fig.7*a*). This method can be found for instance on the *kisir* in Nubia, the *ṭumbūra* in Egypt, Sudan and Somalia, and the *endongo*/*entongoli* of the Ganda and Soga in Uganda. In the second method, tuning levers are bound together with the string wrappings diagonally across the yoke bar, as on the *beganna* and the *krar* of the Amhara (fig.7*b*). Bulge wrappings were used on Sumerian and ancient Egyptian lyres, and some kinds of Sumerian lyres had tuning levers. Pegs stuck through







5. *Cylinder kitharas: (a) and (b) Etruria, 550–300 BCE; (c) Athens, 520–430 BCE*



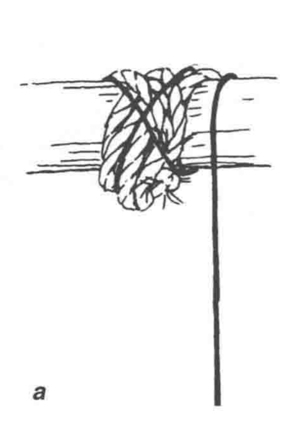
6. *Lyre player with large ṭanbūra, Basra, southern Iraq*

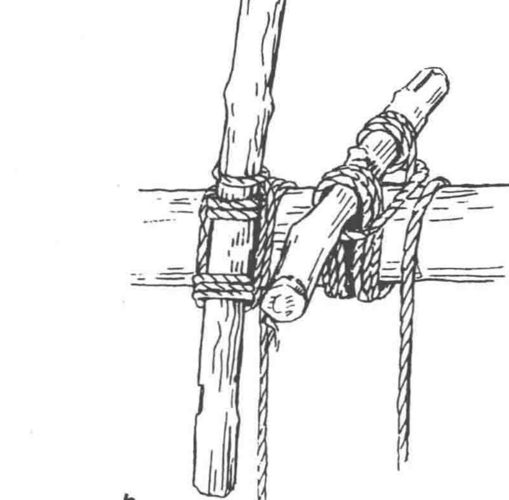
the front of the yoke bar are common on modern African lyres, but within the lyre family as a whole they are more of an exception.

The two basic techniques of plucking the strings, i.e., with a plectrum or with the fingers, are known in contemporary Africa. In the northern and northeastern parts of the main distribution area (Egypt, Sudan, Ethiopia and the coast of Somalia), all the strings are plucked indiidually or are strummed simultaneously over the resonator skin with a plectrum held in the right hand. At the same time, the left-hand fingers, and sometimes the ball of the hand as well, are held against the vibrating strings from behind, thus muting them (fig.8*a*). A clear tone emanates only from that string from which the musician raises a finger. If all strings are hit simultaneously by the plectrum in a back and forth movement, a constant rhythmic accompaniment from the muted strings joins the melodic line that arises from the succession of undamped strings. Lyre players in the west-Asian parts of the lyre area practise the same mode of sound production (fig.6). Ancient Greek musicians used a similar technique on the *kithara*. However, the Gusii, Luo, Ganda (fig.9), Soga and Gaya (fig.10) (among others) in southwest Kenya, southern Uganda and northern Tanzania use a finger plucking technique. Here, the group of strings (usually a total of eight) is subdivided into two separate playing areas for the right and left hands respectively (fig.8*b*). (Defining separate playing areas for each hand is also common in Africa for harps, lamellophones and xylophones.)

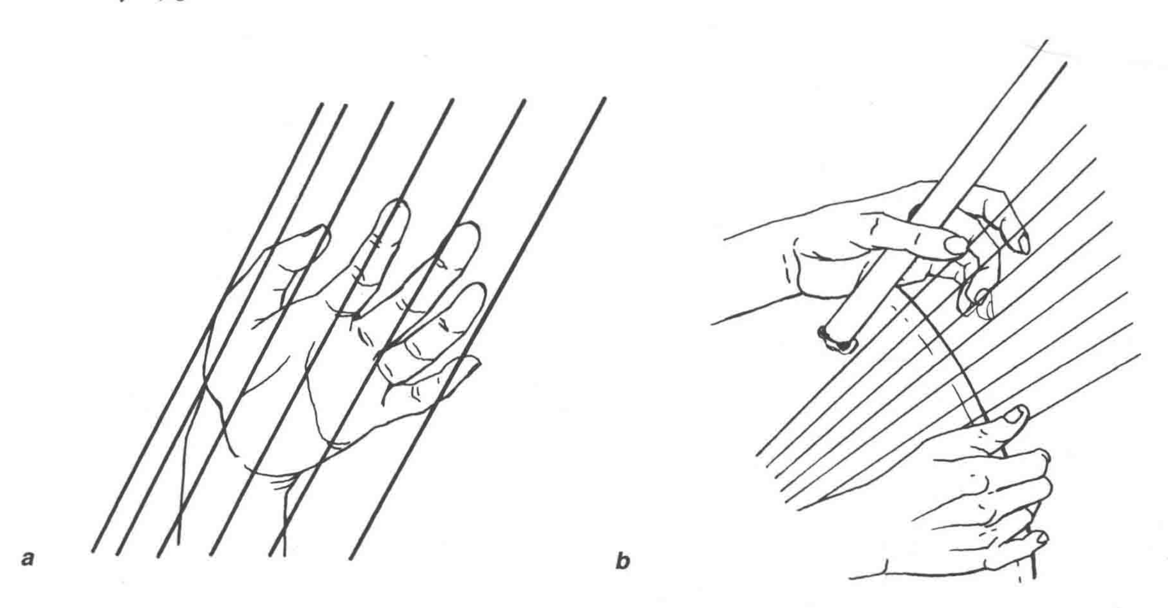
Lyres that are struck with a plectrum usually have a bridge, while those instruments plucked with the fingers usually lack one. The strings of the bridgeless instruments lie either directly on the membrane or on decorative parts glued to the surface of the membrane, or else they are adjusted so precisely that they vibrate against the membrane once they start to swing. The result is that the bridgeless lyre's characteristic timbre is coloured characteristically by a loud buzzing as the strings rattle against the membrane. The tunings of the strings can show a linear or non-linear pitch arrangement (for an example of the latter, see fig.11).

The resonator can be constructed from a number of natural materials (e.g. wood, clay, gourd, tortoiseshell) or from various industrial products (enamel bowls, bowls used for eating, frying pans, washing tubs etc.). The Bisharin in Upper Egypt reportedly made the bowl of a





7. *Two techniques of tying strings: (a) bulge wrappings; (b) tuning levers (from Wegner, 1984, p.104)*

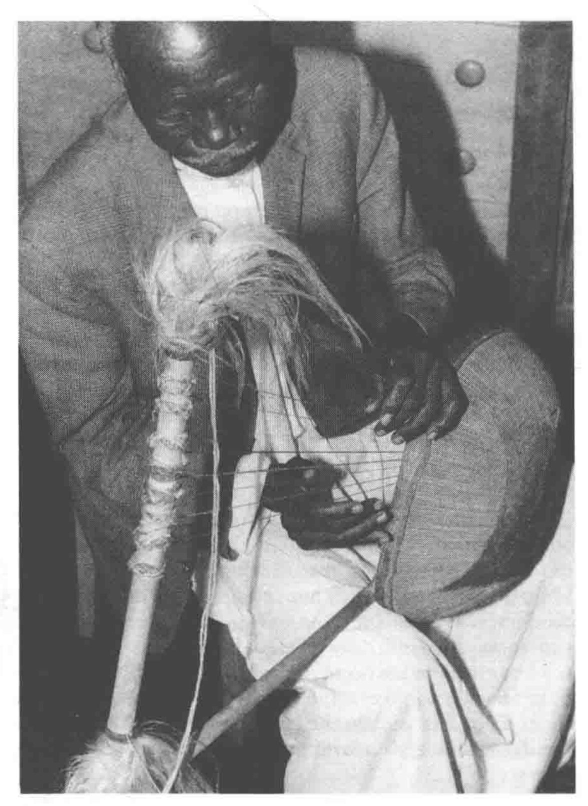


8. Two techniques of sound production on the endongo lyre of the Ganda, south Uganda: (a) strings muted by fingers from behind, while plectrum strikes all strings simultaneously; (b) single fingers of both hands: the right thumb playing strings 1 to 5, the left thumb and forefinger playing strings 6 to 8, with separate playing sections for right and left hands (Wegner, 1984, p.106)

bāsān-kōb out of an old British military steel helmet. Normally the membrane is made by pulling the skin of a mammal or reptile over the opening of the resonator. Westermann described the resonator of a *tom* lyre of the Shilluk being 'made by splitting in the middle a small section of a log and hollowing out the flat side a little. A piece of raw cow hide is stretched wet over this, and the flat side becomes the face of the instrument' (Westermann, 1912, p.xxxii). The Ganda and Soga in southern Uganda use lizard skin, the Nubians in northern Sudan camel or cow hide, and the Gusii and Pokot in Kenya prefer goat or sheep skin. The small Egyptian *simsimīyya* lyre is an exception among African lyres in that the cover of the resonator can be wooden.

Modern materials are also used for strings. African lyres were normally strung with twisted sinew or gut, but today wire or nylon are preferred because they are more easily acquired and more durable. Some lyre players are very resourceful in finding cast-off items to use for strings. For example, Gusii and Luo musicians use the string of fishing nets and tennis rackets for their instruments (Varnum, 1971, p.245). Ganda musicians utilize different materials for each of the two playing areas (i.e. those of the right and left hand) for the sake of the contrast of timbres (see fig.9): twisted sisal fibres for the three high notes, and cow or goat sinew or sheepskin for the lower five strings. In order to make the strings smooth, the Amhara rub the *beganna* strings with garlic, and Ganda musicians rub those of the *endongo* with ashes. The *endongo* strings are waterproofed with castor oil (Trowell and Wachsmann, 1953, pp.396, 403).

African lyres are used mainly for song accompaniments. The human and the instrumental voices sound primarily in unison. About 1980 the number of strings of the *simsimīyya* was increased to 15 or 16, distributed over three octaves, in order to do justice to the musical range of famous Egyptian singers whose songs are nowadays included in the repertoire of *simsimīyya* players (Braune, 1992, p.90). Next to the vocal line there can also be a complex polyrhythmic accompaniment, a musical structure facilitated by the separation of the playing areas and the interlocking of the right and the left hands. The lyre is used less often for solo instrumental renderings, although it is sometimes part of larger instrumental ensembles. In the *omuwanjo gumu* ('ensemble') instrumental group of



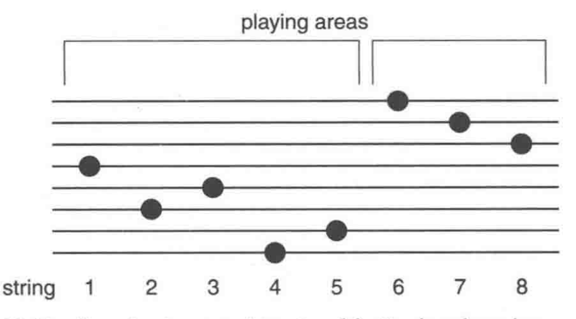
9. Evaristo Muyinda, a Ganda, playing the endongo lyre

10. Lyre players, Gaya, Tanzania (Weiss, 1910, p.234, fig.178)

the Ganda, the *endongo* lyre plays a leading part next to two spike tube lutes (*endingidi*), a notched flute (*endere*) and a drum. A similar ensemble is known among the neighboring Basoga (Trowell and Wachsmann, 1953, p.404). In Egypt today the *simsimīyya*, choirs of singers and percussion form one large ensemble; the lyre is electrically amplified . Ensemble forms in which Western popular instruments (accordion, keyboards, violins, trumpets, bongos) are played together with the lyre are known in the Hadramaut and along the coast of the Red Sea (Braune, 1992, p.90; 1997, p.138).

Some African lyres are played in a more specific ritual context: the large *beganna*, the box lyre of the Amhara, whose history can be traced back to biblical times (David is said to have saved King Saul from insanity by playing on a *beganna*; see Kebede, 1982, p.64) is played only by members of the upper class during the fasting period. The instrument serves as the accompaniment for psalm singing, although not within the liturgical framework set down by Ethiopian orthodox church rituals. The large *ṭambūra* is played mainly in *zār* ceremonies on the coast of the Arabian Peninsula and on the African continent from the Somali coast up to Egypt in the north. The *zār* is a healing ceremony of syncretic character in which illness symptoms are interpreted as spirit possessions. Here the lyre acts as a mediator between the spirit world and the human world. The sound of its strings transmits the voice of spirits, who thus communicate with humans (Zenkovsky, 1950). For the Luo in Kenya, communication with the spirit world is conveyed by the *nyatiti* lyre (*see* KENYA, fig.5), which is often played by soothsayers and healers. However, the powers of the *nyatiti* that transcend the earthly world are seen independently from its function as a source of musical sound: broken instruments are still held in honour because they retain their power to prevent harm, and they serve as luck charms even if they can no longer be put to use as a musical instrument.

4. MODERN LYRES. New types of chromatic, diatonic and pentatonic lyres have been developed and built since October 1926. Originally intended as an instrument for use in music therapy, the first modern lyre was conceived by Edmund Pracht (1898–1974) and built by W.L. Gärtner (1902–79), both of whom were pupils of the



11. Non-linear (equi-pentatonic) tuning of the Ganda endongo lyre



12. Contemporary lyre ensemble, Ireland

Austrian philosopher and educator Rudolf Steiner (1861–1925). The initial workshop was in Dornach, near Basle, later moving to Konstanz. Since then thousands of Gärtner instruments have been produced and are used all over the world. In the 1960s, Choroi, an international organization for new instruments, began to build and develop its own models of lyres. By the end of the 20th century there were many individual lyre builders and workshops in Europe, Australia, the USA and South Africa.

Chromatic lyres have a compass of three octaves or more and are built in various sizes. The most commonly used are the soprano (*e–d‴*), alto (*E–f″*) and the 'solo lyre', a soprano instrument with a slightly extended compass (*c–e‴*). Other models are the descant (*c–c⁗*), tenor-bass (*A′–c″*), alto-tenor (*C–d″* or *C–g″*), and concert lyre (*C–f″*), as well as smaller children's versions of the above. Two diatonic contrabass instruments (*E′–a′*) were built in 1928 and 1930 but only one survives (at Sonnenhof, nr Arlesheim). Chromatic lyres have two rows of strings, arranged like a keyboard. The strings, which are parallel, are made of steel and are wound in the lower register. Most lyres are played seated, resting on the lap and held on the left side and supported by the left wrist in an almost upright position, leaving the right hand free to play the front diatonic strings. Ideally, the strings are stroked by the tips of the fingers with a downward movement, rather than plucked. The chromatic strings, at the back, are played by the left hand, as well as the front E and B strings but it is also possible to extend the fingers of either hand slightly to reach through to the opposite row, though this technique is hardly possible in rapid passages. The larger tenor-bass, fitted with a stand, which acts as an additional resonator, is played standing. More lyres are rather limited in dynamics and because of the arrangement of the strings, tempos are generally moderate. Its musical strength lies in the beauty of its clear, resonant, but quiet, tone; the player generally has to damp the strings, which would otherwise reverberate for several seconds.

The pentatonic and diatonic versions were quite quickly applied to the educational field, and all types have increasingly been used for general music-making as solo or ensemble instruments. A great deal of music, from the Renaissance to the present day, has been adapted or arranged for these instruments; there is also a vast body of music specially written for the lyre, much of it unpublished but circulated by various associations of lyre players. These include the Arion Association (Great Britain and Ireland), the Lyre Association of North America (LANA) and the Norddeutscher Arbeitskreis für Leierspiel; all three produce journals devoted to the modern lyre. The principal publishers of lyre music are: Verlag das Seelenpflege-bedürftige Kind (Hessen); Verlag freies Geistesleben (Stuttgart); and the Rose Harmony Association (Chatham, New York).

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KLAUS WACHSMANN/R (1), BO LAWERGREN (2), ULRICH WEGNER (3), JOHN CLARK (4)



1. Lyre-guitar: detail from 'The Coppenrath Family in a Boating Party' (1807) by Johann Christoph Ruicklake (private collection)



2. Lyre-guitar, labelled 'Lyre d'Amphion', by Amedee Thibout, c1774 (Robert Spencer Collection, London)

Lyrebird Press. *See* L'OISEAU-LYRE.

Lyre-guitar. A plucked, guitar-like string instrument with a sound box shaped in the image of the ancient Greek lyre. It is classified in the Hornbostel-Sachs system as a chordophone. Its popularity grew in mid-18th-century France out of the fashionable infatuation among the upper classes with Greek antiquity. The instrument was also adopted by the emerging middle classes after the revolution, and with the general expansion of French influence during the Napoleonic era it spread to Italy, Germany, Russia, Sweden and, to a lesser degree, to Spain, England and the United States.

Attempts to reproduce the instruments of antiquity resulted in various hybrids whose value were rather more decorative than musical. The lyre-guitar enabled ladies of fashion to assume the gracious pose of Greek kithara players, an image inspired by the contemporary fascination with classicism in architecture, in drama, dance, literature and art. The bucolic symbolism of the peasant's musette, so fashionable in the arts in the earlier decades of the 18th century, no longer conformed to the aristocratic ideal. Many paintings from the time depict scenes in drawing rooms, gardens or river-boats in which elegant young ladies are playing lyre-guitars (fig.1). The fashion

was accompanied by a brief boom in the publishing of banal romances with equally banal accompaniments for guitar or lyre-guitar, but when tastes changed in the first decade of the 19th-century the latter instrument quickly disappeared.

The earliest French instruments of this type were more like true lyres: they were equipped with varying numbers of strings (usually eight or nine) attached directly to the yoke and they often did not have a fingerboard, the strings being tuned diatonically in the manner of a small harp. Later developments included a loosely fitted fingerboard stemming from the yoke but not connected directly to the soundbox. The sound was dull and weak, and these instruments, pretty as they were to look at, were difficult to handle in musical performance. Towards the end of the century more successful models were made with the fingerboard fixed to the body (fig.2). This hybrid, the six-string lyre-guitar, was easier to play and delivered a stronger sound than its predecessors. Parisian makers of the lyre-guitar included Maréchal, Michelot, Pleyel and Pons.

Designed primarily as a decorative object for the salon, the lyre-guitar established a symbiotic relationship with the already fashionable five-course guitar. Most French tutors for the latter instrument from about 1799 to 1810, e.g. those by Charles Doisy, J.-B. Phillis, A.-M. Lemoine and G.-P.-A. Gatayes, were written with an additional section for the lyre-guitar. This situation induced many writers to wonder if the six-string guitar, which by the turn of the century was fast gaining currency, was the model for the lyre-guitar or vice versa. Later guitar tutors devoted to the six-string guitar (e.g. F. Carulli: *Méthode complète de guitarre ou lyre*, editions of 1810 and 1819), still carried references to the lyre-guitar.

The appearance of the lyre-guitar on the Parisian social scene was accompanied by scandal. It was claimed to have been invented by Jean-Baptist Phillis (1751–1823), who had written the earliest tutors for it, published in 1798 and 1804 by Pleyel. A counter-claim was launched by Maréchal, who published a pamphlet entitled *Plagiat dénoncé aux musiciens et aux amateurs des lyres nouvelles* (n.d.) in which he accused Phillis and Pleyel of stealing his design for the lyre-guitar, and related the events connected to the criminal and civil suits he brought against them. Maréchal described his invention as a 'lyre anacréontique', thus associating his instrument with the then fashionable anacreontic poetry in praise of love, friendship and wine.

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MATANYA OPHEE

Lyrichord (i). An instrument patented by Roger Plenius in 1741. *See* SOSTENENTE PIANO, §1.

Lyrichord (ii). American record company. It was established in 1950 by Peter Fritsch in New York Village and began mainly with classical music, issuing non-mainstream repertory for the academic community, but also issuing some ethnographic recordings from the start, capturing the work of many of the first ethnomusicologists to employ fieldwork-based methodologies in the theoretical and practical shift from comparative musicological approaches. As that discipline became better established in the 1960s, this aspect of the label's output was secured. Lyrichord has prided itself on being one of the very few to issue international field recordings of the finest quality, offering the researcher – and, increasingly, the general world music enthusiast – a deeper understanding of musical cultures, especially endangered traditions. These recordings have included Colin Turnbull's African pygmy songs, *Music from the Rain Forest Pygmies* (LLCD 7157), featuring music of the Mbuti pygmies from the Ituri forest in the Democratic Republic of Congo recorded in the 1950s and 1960s, and John Levy's *Tibetan Buddhist Rites from the Monasteries of Bhutan* (LYRCD 9001), which won Lyrichord an award from the National Association of Independent Record Distributors and Manufacturers in 1994. At the same time Lyrichord has provided a platform for composers within musical traditions of world cultures; for years its best-selling record – having sold more than 25,000 copies by 1999 – was Jihad Racy's *Ancient Egypt* of 1977, commissioned and composed for the American tour of treasures from the tomb of Tutankhamen (LYRCD 7347).

In 1988 Peter Fritsch's son, Nick, took over the company. Much of his effort has been spent on remixing the original LPs for CD release, but he has also put out new recordings of original music resulting from contact and collaboration between musical cultures around the world. *Asmat Dream* (New Music Indonesia, i; LYRCD 7415) and *Mana 689* (New Music Indonesia, ii; LYRCD 7420), for example, broaden our definitions of world music and contemporary classical music. Still based in New York Village in the late 1990s, the company has proved to be unusually enduring in its field.

JANET TOPP FARGION

Lyric Opera of Queensland. Opera company based in BRISBANE, founded in 1982.

Lyrics. A lyric is a line from a song or the entire set of lines written for a song: lyrics are the words to all the songs written for a score. In a musical play a lyric is written by a lyricist as opposed to a librettist who writes the book or dialogue. The lyrics of popular and pop songs originated as simple tonal compositions whose subject matter was generally light or romantic, and whose range has been progressively expanded.

1. Popular song and musical theatre lyrics. 2. Pop lyrics.

1. POPULAR SONG AND MUSICAL THEATRE LYRICS.

(i) Popular song. Lyrics have always been significant in popular music: whether a story is told or the song just reflects on the human condition, the words must intrigue the listener. No popular song can succeed without a competent lyric because the experience is one of words and music complimenting and reinforcing each other. Stephen Foster was America's first genius of popular song and his lyrics, whether in a folk idiom or in a highly-romanticized poetic form, were as responsible for the songs' appeal as the lilting melodies he created. With musical theatre in the mid-19th century, the lyrics also

tended toward the poetic, often employing formal and flowery language as a way of keeping songs on a highly cultured level. It was not until the boisterous songs of the Harrigan and Hart musicals in the 1880s that lyrics with ethnic and slang terms were introduced. This kind of 'unpoetic' lyricwriting found further popularity in the songs that George M. Cohan wrote for the stage at the turn of the century. His words were brash and conversational and eschewed fancy European poetics. P.G. Wodehouse refined the slang form of lyricwriting in the Princess Musicals of the 1910s and the form reached a climax with the dazzling wordplay of Ira Gershwin, Cole Porter and Lorenz Hart in the 1920s and 30s.

Individual songs that are not tied to a musical play or film and are meant to stand on their own are traditionally called TIN PAN ALLEY songs. These songs, because they must satisfy without benefit of plot, character or sometimes even a recognized singer, must be self-contained. The lyric introduces the subject, pursues an idea or emotion for a limited number of bars of music, and then repeats itself, both musically and lyrically, to reinforce the experience. While some Tin Pan Alley songs, such as narrative ballads, tell a story, most of them are an expression of one emotional idea. Irving Berlin, America's most successful Tin Pan Alley songwriter, once said that the most beloved topics for popular songs were love, home, self-pity and happiness. Because the song has no character associated with it, the lyric's voice is usually vaguely homogeneous, asexual (so that it could be sung by a male or female) and conversational. Tin Pan Alley lyrics utilize current idioms and popular expressions of the day in order to give the song a sense of familiarity. This causes many such songs to date quickly but, for the most part, Tin Pan Alley songs are not written for posterity: only one out of hundreds may remain popular generation after generation.

(ii) Musical theatre songs. The musical theatre song is quite different in purpose from a Tin Pan Alley song although they have similar structure. The musical theatre number is conceived, written and produced as part of a whole. While it may eventually stand on its own and join the ranks of popular hits, its immediate purpose is clear: it must work in the show. Whether it is part of a silly, improbable musical comedy, a loosely structured musical revue or a tightly-knit integrated musical play, the theatre song must justify its existence, or it is cut. The history of the musical theatre is filled with examples of superb songs that were dropped before opening, or discarded songs that finally worked in a later show. The nature of the musical stage dictates that this be so; Tin Pan Alley has no such limitations. The theatre lyricist must be a playwright as well as a songwriter, even if he or she does not contribute to the libretto. This requirement is pragmatic, not high-minded or artistic. A theatre song may advance plot, develop character, set a mood or create dramatic tension. Just as often, however, a song is needed to highlight a star, provide jokes, offer a chorus of pretty girls, add a touch of romance, supply an opportunity for dance or even fill in during scenery changes backstage. These latter reasons are as much a part of musical playwriting as the former ones.

In America, early musical theatre songs on stage were created according to the type of number required. Examples of such types include a chorus number to open the act, a love duet for the lovers once the plot has started, a comic song for the comedian, a torch song for the second act, or a finale ensemble to end the act. But by the 1930s, and increasingly after *Oklahoma!* in 1943, songs became character-driven. The purpose of the song was to reveal character traits rather than fulfil simple song types. So the 'I am' song was developed, an early number in the show in which a major character is established for the audience. Nellie Forbush's revealing 'A Cockeyed Optimist' near the beginning of *South Pacific* or Tony's restless lament 'Something's coming' in *West Side Story* are two classic examples. The love song and the torch song now had to reflect the character singing them rather than just the situation. While a ballad or love duet in the early Rodgers and Hart or Cole Porter shows could be lifted and be plugged into just about any other musical, the later integrated musicals demanded character-specific songs and the lyricist had to become a playwright.

Musicals demand lyrics that can be clearly heard and understood in a large theatre. The old Tin Pan Alley songs were either sung in the parlour around the piano or recorded to be listened to in the home. They could be repeated as often as one liked and the listener could grow familiar with the song over a period of time. The theatre song, on the other hand, must be grasped on a first hearing and perhaps reinforced by a reprise later in the show. Words for sustained notes must have open vowels so that the singer can comfortably support them; clever or tricky wordplay must be clear enough on a first hearing or the song fails; rhymes must be supported by the music and phrases must sit well on the melody otherwise the meaning of the lyric is lost. While light verse can be appreciated in book form, the lyric for a comic song must sound right in order for the humour to surface. Conversely, a lyric on the page may read as rather dull and repetitive but when linked to music, it may become poetic and enlightening. For this reason many lyricists do not like to have their work printed without the music. A Lorenz Hart or Cole Porter lyric reads beautifully on the page but too often an Oscar Hammerstein or Sheldon Harnick lyric seems lifeless when divorced from the music. This is not a matter of quality but of style.

(iii) Structure. What both Tin Pan Alley songs and musical theatre numbers have in common is their lyric and musical structure. Until the 1960s, all popular songs began with a verse, the introductory section of the song. The melody was distinct from the later part and the lyric presented the general problem or issue in the song. During the 19th century the verses were rather long and often told an elaborate story, as in 'After the Ball'. Later the verses became shorter and the second section, the refrain, became the part of the song that became popular. The refrain has the melody that is more satisfying and the lyric develops the ideas of the song, often repeating a phrase or whole line at the end of each stanza to reinforce the song's point. After a few stanzas the song usually moves into a release, a short section in which the melody shifts and the lyric presents an example or an alternate idea. The release keeps the song from becoming musically and lyrically predictable. Then the refrain returns for the last stanza, the familiar melody returns and the lyric concludes the song by repeating or summarizing the main idea of the number. Ballads, torch songs, comic numbers and character songs usually used this format. Chorus numbers and finales were often more simple.

Today theatre songs are written in several different forms. Many lyricists have dispensed with the verse while others have reduced or eliminated the refrains and kept their lyrics on the more informational level as in 19th-century verses. Also, reprises today are rare and many songs seem less immediately memorable because audiences do not have the same kind of familiarity with the numbers as they did with older forms of the musical. Furthermore, the recent popularity of the sung-through musical (shows that have no libretto other than the lyrics of the score) has put a greater emphasis on lyrics as narrative. But regardless of the format, theatre lyrics must still speak to the audience and lyricists must still be playwrights.

2. Pop lyrics.

(i) Expansion of thematic references. Rock and roll brought together country narrative with the performative nature of rhythm and blues. The country song classically placed emphasis on story-telling, the close relationship of words to melody, rhythms and clear formal divisions within the song. As a consequence the voice is consistently afforded centre-stage in country production. However, it was the rhythm and blues song that allowed more space for authentic performative presence, and which was decisive in establishing rock and roll's immediate reference, with Presley and the beginnings of British Beat, both of whom turned to rhythm and blues models. The emerging rock and roll song represented no formal advance, with little experimentation in the lyrics apart from a tendency to mirror the musical energy through syllabic filling-in of line and space. The opening 'Awop-bopaloobopalopbamboom' of Little Richard's *Tutti Frutti* is a classic case.

Songwriting still largely followed the Tin Pan Alley tradition of songs supplied for performing singers. Singer-songwriters (for example Hank Williams, Buddy Holly and Smokey Robinson) were viewed as musicians also able to put together words, and this aspect was to change. Tin Pan Alley reached its last flowering in the Brill Building, a term which covers several songwriting teams of the late 1950s and early 60s. They supplied many songs through the early transition from rock and roll to pop, including Elvis Presley, girl groups, Phil Spector, and eventually constructed 'bubblegum' bands such as the Monkees. Among the teams were Leiber and Stoller, Goffin and King, Barry and Greenwich, and Bacharach and David. Motown's most successful teams could be considered in the same songwriting context: Dozier and the Holland brothers (Eddie and Brian), and Whitfield and Strong. It is worth pointing out that in each team one writes words while the other writes music, but both come together in working towards the central purpose of the particular song.

Brill Building songs utilized essentially standard Tin Pan Alley forms and only small differences are discernible between particular teams; however, certain lyricists, notably Gerry Goffin and Barry Mann, attempted to broaden the range of social reference. Goffin's *Will you still love me tomorrow?* represents a point when the Tin Pan Alley song briefly attempts to grow up. Goffin works with the inherent musicality of the words, true to lyric, but is consciously broadening the thematic reference to include a then-controversial reference to sexual freedom outside marriage.

Many factors made the art of the songwriting team redundant: Phil Spector's opening up of sound as a central category; a renewed emphasis on immediacy and presence through the success of the Beatles and the Beach Boys; Bob Dylan's undermining of the lyric as the pop song's only concern; James Brown's extension of rhythm and blues. Eventually several Brill Building writers (Carole King, Gene Pitney and Neil Sedaka) were re-invented as singer-songwriters in Dylan's wake.

(ii) Dylan and the modernist movement. Bob Dylan brings together the folk-blues form current in the early 1960s, and merges it with a line of modernist poetry, the latter through Ginsberg. In a song like *Subterranean Homesick Blues* (1965) some classic tricks of modernist poetry can be found: juxtapositions of place and time, a sequence of unreliable sentence subjects, characters introduced and disposed of with rapidity, and even an unspoken call to an oppositional social stance, its negativity as much formal as thematic. Dylan's most immediate influence is felt in such self-consciously poetic singers as Joni Mitchell, Neil Young, John Prine and Bruce Springsteen. These songwriters developed an identifiable personae, however authentic, and their subsequent development has been tied to the fate of that persona. Some songwriters stood as a synechdoche for that persona: Tom Waits a certain wasted boho cool; Rickie Lee Jones a confession to a sympathetic analyst; Paul Simon the voice of New York liberal angst; Randy Newman the voice of ironic bigotry; Robbie Robertson the memory of a mythic past; Van Morrison as Yeats incarnate in song. The single auteur is now responsible for words and music. When the songwriter worked as part of a group, as with the Beatles or the Kinks, so the band tended to be regarded as hired hands. Critics were perhaps too ready to elide the emergent songwriters with a residual idea of the romantic poet.

(iii) Orality and technology. A different premise for popular song lay in the tradition of the blues. While this can be traced back at least to the beginning of the century, the possibilities of dissemination opened up by recording technology gave the form greater visibility. The question of the relation of song to performance, as soon as that performance could be fixed in time through recording, became an issue. In song-as-performance the emphasis is less upon a song's stand-alone nature, as expressed in publication as sheet music, and more upon the singular quality of the performer. This affects profoundly the relation of the original to the printed copy, what it is to cover a song, opening up subtle differences between replication of published manuscript and imitation of recorded performance. The emphasis is less upon the selection of words for semantic weight and more for their effect within the sound of the song as a whole, less upon an externally-motivated concept of originality and poetic self-consciousness and more towards the relation of words to the social context from which they arise, to which they refer, and in which they are performed.

For pop music which, by the mid-1960s, was an innovative form expanding in several directions, a key intervention was made by James Brown, in the single *Papa's got a brand new bag* (1965). Above a repetitive and minimal musical background, Brown attended to the thematic range and expressive potential of the song as performance, giving a direction which both paralleled and contrasted with the turn to self-consciousness that

characterized Dylan and the singer-songwriters who followed. Following upon Brown's opening-up of funk, the Last Poets can be seen as constituting a verbal extension of jazz, which had tended in verbal expression either towards the Tin Pan Alley standard or towards poetry without music: within the first minute and a half of *Jazzoetry* (1972) an eight-beat space varies from 'Hypnotizing while improvising is mentally appetizing' to 'More time more time more time more time more time more time more time more time' to 'Smooth cell' with 'Smooth' extended over six beats. With the Last Poets the second strand of the pop lyric's relation to poetry is manifest and, building upon funk's minimizing of musical event, a platform was established for rap, following in turn upon various developments in technology. By the time of Public Enemy, rap had become an important vehicle for observation and communication, using prose statements within a constricted rhythmic and rhymed form.

(iv) Lyrics as anti-lyrics, song as prose statement. As well as picking up from Dylan's example, anti-lyric builds upon many other strands, traced back through the improvisatory nature of words in the oral tradition to 1950s jazz poetry. In anti-lyric, music constitutes a bed of sound on which words are imposed, almost as though read. The words thus tend less towards the practices of poetry and more towards prose itself. Early examples include stories read by John Cale on early albums of the Velvet Underground, David Bowie's use of random assemblages (the 'cut-up' technique of William Borroughs) as song, and, perhaps decisive for punk, Patti Smith's first album, *Horses* (1976). By the 1980s anti-lyric had become a standard pop music practice.

The increasing wordiness of pop music by the 1980s reflected changes in the band itself, now no longer dependent upon musicality as such. Where a group like the Beatles would have been united by musical interest, by 1980 at least one member was driven by the possibility of making statements in carefully-constructed words. The division of labour characteristic of the Brill Building has returned, but without the necessity of a central unifying aim: the musician provides a bed of sound upon which the lyricist-as-author declares the text, Morrissey of the Smiths or Michael Stipe of REM offer good examples. With the increase in visualization offered by video, and pop music as the soundtrack of films, the function of words has subtly shifted. As an art form preserved by songwriters who write for singers who do not write, the lyric still exists. However, lacking the common practice of Tin Pan Alley or of the Brill Building, it is questionable whether the songs are lyrically of a comparable standard. It is questionable too, by extension, whether writers of pop songs could write effectively in the tradition of musical theatre. Important questions are also raised about the relative reliance on words by some pop music genres. It is telling that the literature reflects most interest in Dylan and in rap as two extremities of word-intervention in pop music. This does not necessarily extend to the literatures of gospel, country, soul or metal, where the quality of sound and immediate thematic references are of major concern. Equally questionable in this respect is the popularity of world music: while pop music became open to diversity of sound, language continues to constitute a firm boundary within which the Anglophone pop song works.

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THOMAS S. HISCHAK (1), DAI GRIFFITHS (2)

Lyrita. English record label. Lyrita Recorded Edition was founded in 1959 by Richard Itter; its main (and soon sole) objective was to record unfamiliar or previously unrecorded British music. An initial series of piano and chamber music by Bax, Ireland, Jacob, Moeran, Tippett and others also featured York Bowen and Franz Reizenstein playing some of their own music. Lyrita became, and remained throughout the 1970s, one of the foremost labels in recording British orchestral music; artists included Sir Adrian Boult, Imogen Holst, Vernon Handley, Raymond Leppard, Norman Del Mar and Bernard Herrmann conducting leading British orchestras. Among pioneering first recordings was music by Ireland, Bax, Finzi, Rubbra, Holst, George Lloyd, Cyril Scott, John Foulds, William Sterndale Bennett and composer-conducted recordings by Arnold, Bliss, Walton, Lennox Berkeley and Alwyn. Awards include: Audio Award (1967 and 1980), Composers' Guild (1973), Leslie Boosey (1984), *Gramophone* (1991) and Cannes (1997). Lyrita's work is continued by The Lyrita Recorded Edition Trust.

LEWIS FOREMAN

Lyrone. *See* LIRONE.

Lyro viol. *See* LYRA VIOL.

Lys, F. de (*fl* 1539–43). French composer. Eight chansons and a motet by him were printed in Lyons by Moderne between 1539 and 1543. His name may have been a pseudonym; the fleur de lys was the French royal device but was also used by many Italian families residing in Lyons. Most of the chansons are amorous *épigrammes* set in the suave style of the contemporary Parisian courtly chanson. *Secouhez moy*, however, is set in a syllabic, patter-song manner, with the opening and closing refrain in triple metre. (For further discussion, see F. Dobbins: *Music in Renaissance Lyons*, Oxford, 1992.)

WORKS
all for four voices

Edition: *Le Parangon des Chansons*, ed. J.A. Bernstein, SCC, xxvi, xxviii (1993) [B i–ii]

Vir inclitus Vincentius, 1539[10]

Contre les dardz pointu et furieulx, 1540[16], B i; En lieu du bien que deux souloi[en]t prétendre (P. Du Guillet), 1540[16] (attrib. 'Quentin' in 1540[9]), B i; La froide mort seul peult remédier, 1543[14], B ii; Le grand désir du plaisir admirable (Du Guillet), 1541[8], B i

Mon cueur entier j'ay donné vrayement, 1539[20], B i; Mon grief souffrir las a trop duel martyre, 1543[14], B ii; Ne pensés pas mesdisans envieulx, 1539[20], B i; Secouhez moy je suis toute pleineuse, 1540[16], B i

FRANK DOBBINS

Lysarden. Presumably the name given in England to the largest members of the CORNETT family, either the tenor or bass size or both. Tenor and bass cornetts, a 5th and an octave or 9th below the treble respectively, were widely used both in England and on the continent. A catalogue of surviving cornetts in museum collections (see Tarr) lists 43 tenor and 4 bass cornetts; Spielmann cites some 55 inventories beginning in the mid-16th century which refer to tenor and bass sizes. The bass cornett is not to be confused with the SERPENT which came into use in the 17th century, is pitched a fourth or fifth lower than the bass cornett, and is not strictly a member of the cornett family, having more conical bore, thinner walls, and no thumb-hole. While both tenor and bass cornetts, as suggested by their reptilian name, were normally S-shaped like the serpent, the orientation of the curve was generally different from that of the later instrument, the plane of the S being perpendicular to the player's body with the finger-holes on the outer side of the curve.

A 'lyserden' is listed in the waits' band of Exeter in 1575 (L.G. Langwill: 'The Waits', *HMYB*, vii, 1952, p.170–83); the Norwich waits owned a 'lyzardyne' in 1585 (W.L. Woodfill: *Musicians in English Society from Elizabeth I to Charles I*, Princeton, NJ, 1953/*R*, p.85); and a 'lysarden' appears in the inventory made in 1602–3 of the instruments at Hengrave Hall, Suffolk, that belonged to Thomas Kytson (F.W. Galpin: *Old English Instruments of Music*, London, 4/1965/*R*, p.204). The references, however, never specify the size of the instruments.

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BRUCE DICKEY

Lysberg, Charles Samuel. *See* BOVY-LYSBERG, CHARLES SAMUEL.

Lysenko, Mykola Vytaliyovych [Lïsenko, Nikolay Vital'yevich] (*b* Hrynky, nr Kremenchug, Poltava district, 10/22 March 1842; *d* Kiev, 24 Oct/6 Nov 1912). Ukrainian composer, pianist, conductor and folksong collector. He was first taught the piano by his mother, but was taken to Kiev at the age of nine to have lessons with Panochini and to study theory with Nejnkevič. He attended the Gymnasium at Khar'kiv and then took a course in natural sciences, first at the university there, and then at the University of Kiev (1860–64). He continued his musical education with Wolner, Dmitriyev and Wilczyk, and in Leipzig with Reinecke and Richter. As a child he had been deeply impressed by songs he heard peasants singing, and his nationalist sympathies were stimulated by a volume of Shevchenko's poetry given to him by his grandfather (at the age of 19 he was a coffin bearer at Shevchenko's funeral). As a student he was involved with the anti-tsarist movement, and was much influenced by the philosophers Belinsky, Herzen and Chernïshevsky. His beliefs, however, did not prevent him from becoming a legal adviser in the Imperial Civil Service, a post he relinquished with relief after two years.

During the early 1860s Lysenko collected a large number of Ukrainian folksongs, many from the minstrel Ostap Veresay, and seven volumes of folksong arrangements appeared between 1868 and 1911. In 1867 he wrote a choral work *Zapovit* ('The Testament'), to words by Shevchenko, and he came to realize that he could best express his fervent patriotic and political ideals through music, particularly through settings of Ukrainian poets, and through collecting, publishing and studying the folk music of his country. From 1874 to 1876 he took orchestration lessons from Rimsky-Korsakov in St Petersburg, where he formed a choral group. He later conducted a choir based in Kiev, which made several successful tours. He settled in Kiev in 1876, where he was acknowledged as the leading figure in Ukrainian music circles. However, although he was associated with the Russian Musical Society in the 1870s, in his later years he was almost completely ignored by the society. This neglect has been attributed to official distrust of his political

activities. A supporter of the 1905 revolution (celebrated in his hymn *Vechnïy revolyutsioner*, 'The Eternal Revolutionary'), he was imprisoned for a time in 1907. His determination to aid the revival of Ukrainian by using it in his opera librettos probably lost him the chance of having his epic opera *Taras Bulba* performed outside the Ukraine. Tchaikovsky, who admired the work, had hoped to arrange a performance in Moscow, but was deterred by Lysenko's refusal to authorize a Russian version of the libretto. *Taras Bulba* is now recognized, along with *Natalka Poltavka*, as an important contribution to Ukrainian opera.

Lysenko was an excellent pianist and wrote numerous idiomatic and refined small-scale piano pieces that show the influence of Chopin. His music is based either on authentic folksongs or themes characteristic of Ukrainian folk music. In his operas he showed an aptitude for effective musical characterization, although he tended to think in short paragraphs. His settings of Shevchenko, particularly in the cycle *Muzyka do kobzaryu* ('Music for the Kobzar Player'), on the whole maintain a high level of inspiration. In his writings on folksong, Lysenko attempted to demonstrate the differences between the folk music of the Ukraine and that of Russia. His arrangements of folksongs are rarely marred by an inappropriate harmonic idiom or unsuitable texture.

There were great festivities throughout the Ukraine when Lysenko celebrated 35 years as a composer; financial gifts, intended for his personal use, enabled him to open a Ukrainian School of Music in opposition to the Russian Musical Society's school in Kiev. His death occasioned an outburst of national grief which Gor'ky described with awe. Although his name lives on in his native land and among Ukrainian communities in exile, it is probable that his popularity depends more on his standing as a national leader than on the intrinsic merits of his compositions.

Lysenko's daughter Maryana (1887–1945) was a pianist, and his son Ostap (*b* 1885) a musicologist and professor at the Kiev Academy.

WORKS

A collected edition of Lysenko's works was published in 20 volumes (Kiev, 1950–59).

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Eneída [Aeneid] (musical comedy, 3, M. Sadovsky, after Kotlyarevs'ky), Kiev, Literacy League, 23 Nov/6 Dec 1910, vs (Kiev, 1911)
Letney nochyu, 1912, inc. Noktyurn [Nocturne], 1912 (op-miniature, 1, L.M. Starytskaya-Chernyakhovskaya), Kiev, Municipal, 3/16 Feb 1914, vs (Kiev, 1912)

Incidental music: Shakespeare: Hamlet, 1882; Staryts'ky: Poslednyaya noch [The Last Night], 1892

PIANO

Polka, *c*1851; Nocturne, f, 1859–60; Waltz, e, 1868; Nocturne ('Proshchal'nïy') [Farewell], B♭, 1869; Piano Suite, op.2, 1869; Barcarolle, 1874; Nocturne, 1874; Melancholy Waltz, 1874; Concert Waltz no.1, 1874; 2 concert polonaises, 1875; Rhapsody on Ukrainian themes no.1, 1875; Concert Waltz no.2, 1875; Epic Fragment, 1876; Sonata, a, 1876; Songs without Words nos.1–2, 1876; Scherzino, 1876; Mechta [Daydreams], opp.12–13, 1876; Mazurka, 1876; Rhapsody on Ukrainian Themes no.2, 1877; Nocturne, 1877; Mazurka, 1878; Humoresque, 1878
Heroic Scherzo, 1880; Rondo, 1882; Romance, 1886; S morya [From the Sea], 1888; Gavotte, 1888; Moment musical, 1889; Song without Words no.3, 1892; U kolïbeli [At the Cradle], 1893; Serenade, 1894; Wedding March, 1896; Waltz, 1897; 3 Sketches, 1899; Album, 1900; 3 Pieces, 1901; 2 Pieces, 1902; 3 Pieces, 1902; Impromptu, 1904; Prelude, 1904; Tarantella, 1904; Impromptu ('Slava') [Glory], 1906; Pechal'naya pesnya (Chanson triste), 1909; Intermezzo, 1909

VOCAL

Zapovit [The Testament] (Shevchenko), T, male vv, 1867; Muzyka do kobzaryu [Music for the Kobzar Player] (Shevchenko), cycle, 1868–1903 [incl. songs, choruses, cantatas, dramatic scenes etc.]; Plach Yaroslavnï [Yaroslavna's Lament] (from Slovo o polku Igoreve [The Lay of Igor's Campaign]), 1874; Na pryu, K slavyanam (Staryts'ky), 2 hymns, chorus, 1876; Buyaty porogi [Rushing Waterfalls] (from Muzyka do kobzaryu), cant., 1878; Volnovalas Ukraina [Ukraine was Restive] (Shevchenko), chorus, 1880; Ivan Hus (Shevchenko), 1881; Raduysya, niva [Be Happy, Field] (Shevchenko), cant., 1883; V nebe svetit solntse yarko [The Bright Sun Shines in the Heavens] (from Slovo o polku Igoreve), chorus, 1885
Funeral March, for the 27th anniversary of Shevchenko's death (L. Ukrainka), chorus, 1888; Na vechnuyu pamyat Kotlyarevskomu [To the Eternal Memory of Kotlyarevsky] (from Muzyka do kobzaryu), cant., 1895; Duma [Meditation] (Shevchenko), 1896; Oy, chto v pole [Oh, What is in the Field] (Franko), chorus, 1899; Vechnïy revolyutsioner [The Eternal Revolutionary] (Franko), hymn, 1905; V grudi ogon' [My Breast is Aflame] (Staryts'ky), dramatic monologue, 1906; Cant., for the 50th anniversary of Shevchenko's death, 1911
Also songs and duets to words by Franko, Grebenka, Heine, Mitskevich, Nadson, Rudansky, Shchegolev, Shevchenko, Staryts'ky etc.

OTHER WORKS

Orch: Russian pizzicato, Moldavskaya, str, 1859–60; Sym., 1st movt, 1869; Ov. on folksong theme, lost; Ukraïns'kyy kazak-shumka [Ukrainian Cossack Song], fantasia, 1872–3
Chamber: Str Qt, d, 1869; Str Trio, a, 1869; Fantasy on Ukrainian Themes, vn/fl, pf, 1872–3; Elegiac Capriccio, vn, pf, 1894; Ukrainian Rhapsody, vn, pf, 1897; Elegiya pamyati Shevchenko [Elegy in Memory of Shevchenko], vn, pf, 1912
Incidental music to Prostak [The Idiot], 1864, lost; cadenza to Beethoven: Pf Conc., G, op.58, 1869

FOLKSONG ARRANGEMENTS

7 vols., each containing 40 Ukrainian folksongs, arr. 1v, pf, 1868, 1869, 1876, 1887, 1892, 1895, 1911
12 vols., each containing 10 songs, arr. chorus, 1886, 1887, 1889, 1891, 1892, 1897, 1898, 1898, 1900, 1900, 1903, 1903
5 cycles of ritual songs (for spring, Christmas, weddings etc.), 1874–1903
13 Chumatsky songs [Songs of the Carters], 1874
Molodoshchi [Children's Songs], 1875

WRITINGS

'Kharakteristika muzïkal'nïkh osobennostey malorusskikh dum i pesen, ispolnyayemïkh kobzarem Veresayem' [The nature of the musical peculiarities of Ukrainian ballads and songs, performed by the kobzar player Veresay], *Kobzar Ostap Veresay: yego muzïka i ispolnyayemïye im narodnïye pesnï* (Kiev, 1874)
'Duma o Khel'nitskom i Barabashe' [The ballad of Khel'nitsky and Barabash], *Kievskaya starina* (1888), July
'O torbane i muzïke pesen Vidorta', *Kievskaya starina* (1892), March, 381
'Narodnïye muzïkal'nïye instrumentï na Ukraine' [Folk instruments in the Ukraine], *Zorya* [Lemberg] (1894), nos.4–10
ed. M. Hordiychuk: *Pro narodnu pisnyu i pro narodnist' v muziki* [Folksong and nationalism in music] (Kiev, 1955)

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N.V. Lysenko: 'Avtobiografiya', *RMG*, ix (1912), no.489
K. Kvitka: *M. Lysenko yak zbirach narodnikh pisen* [Lysenko as a folksong collector] (Kiev, 1923)
M. Rus'ky: 'Lysenko: klaptiki spomniv' [Random reminiscences], *Muzyka* [Kiev] (1925), nos.5–6
Prisvyacheniy Mykoli Lysenkovy [Lysenko's early life] (Kiev, 1930)
F. Kolessa: 'Mykola Lysenko', *Ukräins'ka muzyka* (1937), nos.9–10
M. Rus'ky: 'Lysenko: klaptiki spomniv' [Random reminiscences], *Ukraïns'ka literatura* (1941), nos.1–2
F. Kolessa: *Spogadi pro pro Mykolu Lysenka* [Reminiscences of Lysenko] (L'viv, 1947)
V. Chagovets: *M.V. Lysenko* (Kiev, 1949)
'Pis'ma N.V. Lïsenka' [Lysenko's letters], *SovM* (1951), no.6, p.96–101
L. Arkhimovych: 'Nikolay Vital'yevich Lïsenko', *SovM* (1951), no.6, p.92–5
L. Arkhimovych and N. Hordiychuk: *M.V. Lysenko: zhittya-tvoristvo* [Life and works] (Kiev, 1952)
A. Gozenpud: 'Lïsenko i Moguchaya Kuchka' [Lysenko and the Five], *SovM* (1952), no.12, p.62
N.M. Mikhaylov: *Kompozitor-demokrat Nikolay Lïsenko* (Kiev, 1952) [from public lecture]
A. Gozenpud: *N.V. Lïsenko i russkaya muzïkal'naya kul'tura* (Moscow, 1954)
A. Gudzenko: *Narodno-pesennïye osnovï opernogo tvorchestva N.V. Lysenka* [The folksong origins of Lïsenko's operas] (Kiev, 1955)
L.B. Arkhimovych: *Ukraïns'ka klasychna opera* (Kiev, 1957)
O. Lysenko: *Pro Mykolu Lysenka* (Kiev, 1957, rev. 3/1960 as *Mykola Lysenko: vospominaniya sïna* [Memoirs of his son])
O. Lysenko: 'Lysenko v Peterburge', *Sovetska Ukraïna*, ix (1958), 134
G. Polyansky: 'Kharkov and Kiev', *Opera*, xii (1961), 532 [on *Taras Bul'ba*]
M. Skalya-Staryts'ky: *Mykola Lysenko 1842–1962* (MS, 1962, *GB-Lbl*) [with Eng. trans.]
N. Andriyevska: *Dityacha opera M.V. Lysenka* [Lysenko's children's operas] (Kiev, 1962)
M. Nevrly: 'Zakadatel ukrjinskej narodnej hudby', *SH*, vi (1962), 90
I. Durnev: 'Narodnaya osnova Tarasa Bul'bï' [The folk origin of *Taras Bul'ba*], *SovM* (1962), no.10, p.53–8
E. Krotevich: 'Iz vospominaniy' [From my memoirs], *SovM* (1962), no.10, p.58–60
L. Arkhimovych and M. Hordiychuk: *M.V. Lysenko* (Kiev, 1963)
O. Lysenko: *Lysty M.V. Lysenka* [Lysenko's manuscripts] (Kiev, 1964)
T.P. Bulat: *Heroyka-patriotichna tema v tvorchosti M.V. Lysenka* (Kiev, 1965)
'N.V. Lïsenko: k 125-letiyu so dnya rozhdeniya' [On the 125th anniversary of his birth], *SovM* (1967), no.3, p.16
R. Pylypchuk, ed.: *M.V. Lysenko u spogadakh suchasnikiv* [Lysenko in the reminiscences of his contemporaries] (Kiev, 1968)
Z.I. Vasylenko: *Fol'kloristichna diyal'nist M.V. Lysenka* [Lysenko's work as a folklorist] (Kiev, 1972)
L. Kolodub: 'Vse tsennoye: segognyashnemu slushatelyu' [Everything in the past is valuable to today's listener], *MAk* (1992), no.2 [Lysenko issue]
R. Sawycky: *Mykola Lysenko in Western Sources: Bibliographic Essay* (Cranford, NJ, 1992)

JENNIFER SPENCER

Lysy, Alberto (Ivan) (*b* Buenos Aires, 11 Feb 1935). Argentine violinist and chamber orchestra director of Ukrainian parentage. He studied first with his father and then with Ljerko Spiller, making his début at the age of nine. A meeting with Adolf Busch in 1951 was crucial to his development. In 1952 he went to Paris for further study, and in 1955 won sixth prize in the Concours Musical Reine Elisabeth in Brussels. He then became a pupil of Menuhin, with whom he later gave the first performance of Malcolm Arnold's Concerto for two violins (1962) and recorded Bach's Double Concerto. Lysy made his New York début in 1961 and in 1965 organized the Camerata Bariloche chamber orchestra in Buenos Aires. He subsequently directed the Accademia Internazionale di Musica de Camera in Rome. In 1977 he moved to Switzerland, as director of the International Menuhin Music Academy and its chamber orchestra the Camerata Lysy. In Argentina he directs a chamber music centre at Carillo and organizes the annual Lysy Festival in Buenos Aires and other cities. His playing is notable for its technical facility, pliant tone and relaxed musicality. His instruments are a 1706 Guarnerius, which was previously owned by Bériot and Thibaud, and a 1728 Stradivarius, which once belonged to Kreisler.

TULLY POTTER

Lyttelton, Humphrey (Richard Adeane) (*b* Eton, 23 May 1921). English jazz trumpeter, clarinettist and bandleader. He first played jazz while a schoolboy at Eton and continued to perform during his wartime service with the Grenadier Guards. He began playing professionally when he joined George Webb's Dixielanders in 1947, and the following year he formed his own band. Lyttelton's early outlook, as both trumpeter and bandleader, was based on the example of Louis Armstrong, and his group initially adhered to revivalist principles; later, just as his playing reflected the influences of such musicians as Roy Eldridge and Buck Clayton, so his bands moved from the traditional New Orleans style to that used by groups during the swing era. Lyttelton's recorded work 1949–59 is now presented in chronology on his own label Calligraph ('The Parlophones 1949–59') and his later work similarly on this label. From 1949, when he recorded with Sidney Bechet, Lyttelton collaborated with visiting Americans, and in 1963–6 he toured Europe and recorded with Clayton. He has also played the clarinet, and frequently performs duets with his band's regular clarinettists. His band made several international tours for the British Council during the 1970s and travelled widely in Britain.

Lyttelton is also a talented writer and broadcaster: he has published an autobiography, semi-autobiographical works and volumes of record criticism. For nearly two decades he has broadcast the programme 'The Best of Jazz' for BBC radio. Throughout his career he has proved a humorous and perceptive figurehead for British jazz.

WRITINGS

The Best of Jazz, i: *Basin Street to Harlem: Jazz Masters and Masterpieces, 1917–1930* (London, 1978); ii: *Enter the Giants, 1931–1944* (London, 1981)
Why no Beethoven? (London, 1984)

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'Progress of an Individualist', *Crescendo*, i/4 (1962–3), 13 only
J. Purser, J. Wilymanand P. Schwalm: *Humph: a Discography of Humphrey Lyttelton, 1945–1983* (Walton on Thames, 1985)

B. Clayton and N.M. Elliott: *Buck Clayton's Jazz World* (London, 1986)
P. Vacher: 'Humph', *Mississippi Rag*, xviii/11 (1990–1), 1–2

CHARLES FOX/DIGBY FAIRWEATHER

Lyttich, Johann (*b* Plauen, between 1581 and 1584; *d* Eisleben, 1611, after 10 April). German composer, music editor and schoolmaster. He was appointed a teacher at the Gymnasium at Eisleben and Kantor of St Nicolai there on 10 April 1611, but he died later that year. On the title page of his *Brautgesang aus dem Hohenlied* (1610) he was still referred to as a student of theology; it is not known where he studied or for how long. His two eight-part settings from the Song of Songs (1610) are his only works to survive complete. The texts of the songs in his two collections *Venus Glöcklein* and *Sales venereae musicales* (both 1610), which also contain dances and of which only one or two partbooks survive, show that he was inspired by Hans Leo Hassler's *Lustgarten* (1601). He is of greater interest as an editor of Italian madrigals with German texts, an activity to which he may well have been stimulated by Valentin Haussmann. His *Musicalische Streitkräntzelein* is a two-volume edition, with three additional numbers – supplied by Erbach, Marenzio and Scandello – and with for the most part freely translated texts, of the celebrated collection *Il trionfo di Dori* (Venice, 1592[11]), comprising 29 six-part madrigals by 29 composers. He did not live to see the publication of his edition; the first part was edited by his brother Daniel and the second part by the Eisleben musician Salomon Engelhard. He almost certainly influenced MARTIN RINCKART, who was briefly his predecessor at St Nicolai and who a few years later published a sacred parody of *Il trionfo di Dori* under the title *Triumphi de Dorothea* (1619[16]).

WORKS

SECULAR VOCAL

Rosenthal, oder Neue artige Melodeyen mit lustigen politischen Texten, 4, 5vv (Nuremberg, 1609), lost
Venus Glöcklein, oder Neue weltliche Gesänge ... item: Intraden, Paduanen und Galliardae, 4, 5vv (Jena, 1610)
Sales venereae musicales, oder Neue deutsche politische Gesänge ... auch lustige Intraden, Galliardae und Paduanen, 4, 5vv (Jena, 1610)

ed: Musicalische Streitkräntzelein ... von der allerfürtrefflichsten und berhümtesten Componisten ... und dannenhero Triumphi di Dori oder de Dorothea genennet ... und in Druck verfertiget durch Johannen Lyttichium, 6vv (Nuremberg, 1612[13]) [collab. D. Lyttich]
ed: Rest musicalisches Streitkränzleins ... nach absterben Herrn Johannis Lyttichii ... im Druck gefördet durch Salomonem Engelhart, 6vv (Nuremberg, 1613[13]) [collab. S. Engelhard]

OCCASIONAL

Brautgesang aus dem Hohenlied, 8vv (Leipzig, 1610)
Braut Lied aus dem andern Capitel des Hohen Liedes, 8vv (Leipzig, 1610)
Applausus musicus, harmonia donatus et honori ... dominorum philosophiae candidat ... cum ijsdem in ... Academia Lipsensi ... summus in philosophia gradus 25. die januarij anno 1610 ... conferretur, 8vv (n.p., 1610)

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KURT GUDEWILL

Lytton [Jones], Sir **Henry A(lbert)** [Henri, H.A.] (*b* London, 3 Jan 1865; *d* London, 15 Aug 1936). English baritone. In 1884, with his wife 'Louie Henri', he joined the chorus of the D'Oyly Carte company touring Sullivan's *Princess Ida*. In 1887 he deputized at the Savoy Theatre as Robin Oakapple in *Ruddigore*, and during the 1890s appeared at the Savoy in Gilbert and Sullivan revivals, playing mostly heavier baritone roles. He created roles for Sullivan and German in *The Rose of Persia* (1899), *The Emerald Isle* (1901), *Merrie England* (1902) and *A Princess of Kensington* (1903) before appearing in musical comedy. In 1906–7 and 1908–9 he again appeared at the Savoy under Gilbert, and then from 1909 until 1934 toured with the D'Oyly Carte company in the principal Gilbert and Sullivan comedy roles. He was a versatile performer, with a sound baritone and winning stage presence. He was knighted in 1930.

WRITINGS

The Secrets of a Savoyard (London, 1922)
A Wandering Minstrel (London, 1933)

ANDREW LAMB

Lyudkevych, Stanislav Pylypovych (*b* Yaroslav (now Jaroslaw, Poland), 24 Jan/5 Feb 1879; *d* L'viv, 12 Sept 1979). Ukrainian composer, musicologist and ethnomusicologist. His first music teacher was his mother, who taught him the piano. In 1898 he entered the philology faculty of Lemberg University, graduating in 1901. During this period he studied composition privately with Soltys. He taught Ukrainian in various secondary schools in Lemberg and Peremyshl', and then completed his military service in Vienna (1903–4). After completing his first ethnomusicological work, the two volume *Halyts'ko-rus'ki narodni melodii* ('Galician-Ruthenian Folk Melodies', published in 1906–8) he returned to Vienna to study composition and orchestration with Zemlinsky and Gredener, and musicology with G. Adler (1907–8); he later continued these studies in Munich and Leipzig with H. Riemann. After receiving a doctorate from Vienna University for a dissertation on programme music, he returned to Ukraine and in 1908 became director of the Lysenko Higher Institute of Music in L'viv. From 1939 he taught at L'viv Conservatory; he held the chair of theory and composition from 1945 until his retirement in 1972. He also served as chair of the L'viv branch of the Composers' Union of the Ukrainian SSR (1945–52) and was a member of the Shevchenko Scientific Society from 1935. He received a large number of honours and prizes including the Shevchenko Prize (1964), People's Artist of the Ukrainian SSR and People's Artist of the USSR (1969) and Hero of Socialist Labour (1979).

Lyudkevych belongs to the school of composers (others being Barvyns'ky, Kolessa, Sichyns'ky and Simovych) who developed and worked in Western Ukraine prior to its incorporation into the Soviet Ukraine and USSR. Their primary musical influences came from Prague and Vienna. Lyudkevych's considerable and varied output – nearly all genres are represented – is dominated by a single work, the symphonic cantata *Kavkaz* ('The Caucasus'), a setting of a poem of the same name by Shevchenko composed between 1902 and 1913. It is a symphony in all but name, but one in which the chorus is both a soloist and part of the general ensemble. Inspired, unquestionably, by the choral concerto tradition of 18th-century Ukraine, Lyudkevych created a work of considerable power and originality both in form and content. His style in *Kavkaz* is firmly tonal (as it remained until his death) with a tendency towards monumentalism. Laconic but lyrical themes infused with Western Ukrainian modal folklore (Carpathian, Lemko and Galician) are handled in a

dynamic manner, combining imitative polyphony (fugal writing is fairly common) and sharp tonal juxtapositions. Although the orchestration of *Kavkaz* is essentially conventional, the incorporation of the chorus is realized in an original manner. In addition to a fair number of other large-scale choral works, such as *Zapovit* ('The Testament', 1934) and many arrangements of folksongs and solo vocal compositions, Lyudkevych composed a number of instrumental works which range in scope from the *Elehiya: variatzii na starohalyts'ku pisnyu 'Tam, de chornohora'* ('Elegy: Variations on an Old Galician Song "Where the Black Mountain is"') for solo piano, to chamber and orchestral works. The opera *Dovbush* and *Prykarpats'ka symfoniya* (The Subcarpathian Symphony, 1952) dominate his last creative period (1943–1966). Lyudkevych wrote many theoretical and enthnomusicological works including *Zahalni osnovy muzyky* ('The Basic Principles of Music', 1921). He was active as a critic and writer on music for a variety of journals including *Artystychnyi vistnyk*, *Muzychnyi lystok* and *Muzychnyi vistnyk*. He edited the works by earlier composers including Matyuk, Nyzhankivs'ky, Verbyts'ky and Vorobkevych; he also orchestrated Lysenko's operas *Noktyurn* ('Nocturne') and *Uto Plena* ('The Drowned Maiden'). The last years of Lyudkevych's creative life were marked by scandal: when a major anthology of his writings was published in Kiev in 1973 it was promptly removed from circulation. When a severely abridged – or censored – version appeared in 1976, it consisted of a volume of 212 pages as opposed to the original 416. A photocopy of the original edition was also published that same year in the United States and Canada.

WORKS
(*selective list*)

Ops: Bar Kokhba (Lyudkevych), 1903, unfinished; Dovbush (Lyudkevych), 1954

Choral: Vichnyi revolyitsioner [The Eternal Revolutionary], chorus, orch, 1898; Kavkaz [The Caucasus] (sym. cant., T. Shevchenko), chorus, orch, 1902–13; Ostanniy biy [The Last Battle] (cant., Lyudkevych), S, chorus, orch, 1914; Nasha duma, nasha pisnya [Our Thought, Our Song] (cant., Shevchenko), chorus, orch, 1931; Zapovit [The Testament] (cant., Shevchenko), solo vv, chorus, orch, 1934; Naymyt [The Hireling] (cant., I. Franko), chorus, orch, 1941

Orch: Capriccio, 1902; Symfonichniy tanets' [Sym. Dance], 1906; Melankholiynyy val's [Melancholy Waltz], 1920; Pf Conc. [no.1], 1920; Kamenyari [The Stone-Breakers], 1926; Halyts'ka rapsodiya [Galician Rhapsody], 1928; Vesnyanky [Spring Songs], 1936; Sinfonietta, 1943; Koliadnytsia [Christmas Caroller], 1944; Novorichna uvertyura [New Year Ov.], 1944; Vn Conc., 1945; Yunats'ke rondo [The Rondo of Youth], 1946; Dnipro [The Dnieper], 1947; Pisnya yunakiv [Song of Youth], 1948; Prykarpats'ka symfoniya [Subcarpathian Sym.], 1952; Moysey [Moses], 1956; Nezabud' yunykh dniv [Don't Forget the Days of Youth], 1956; Nashe more [Our Sea], 1957; Pf Conc. [no.2], 1957; Balada pro Dovbusha [A Ballad about Dovbush], 1960s; Chaconne (Passacaglia), 1960s; Oy ne khody Hrytsyu [O Don't Go, Hryts'], 1960s; Holosy Karpat [Voices of Carpathia], 1964; Podvykh [Heroic Deed], sym. poem, 1966

Chbr and solo inst: Nocturne, vn, vc, pf, 1914; Str Qt, 1914; Elehiya, variatzii na starohalyts'ku pisnyu 'Tam, de chornohora' [Elegy, Variations on an Old Galician Song 'Where the Black Mountain Is'], pf, 1917; Chabarashka [A Folk Dance Song], vn, pf, 1920; Bacarole, c, pf, 1921; Sonata, vn, pf, 1947; Pf Trio, 1952

Unacc. choral works, choral folksong arrs., songs, 1v, pf; many edns/arrs. of works by 19th-century Ukr. composers

WRITINGS

ed., with Yo. Rozdolsky: *Halyts'ko-rus'ki narodni melodii* [Galician-Ruthenian folk melodies], Etnohrafichnyi zbirnyk, xxi–xxii (Lemberg, 1906–8)

Zahalni osnovy muzyky [The basic principles of music] (1921)

Materiialy do nauky sol'fedzho i khorovoho spivu [Materials for the study of solfège and choral singing] (1930)

ed. Z. Shtunder: *Doslitzhennya, statti, retsenziyi* [Research, articles, reviews] (Kiev, 1973/*R*; abridged as *Doslitzhennya i statti* [Research and articles] (Kiev, 1976)

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M. Zahaikevych: *S.P. Lyudkevych* (Kiev, 1957)
S. Pavlyshyn: *Stanislav S. Lyudkevych* (Kiev, 1974)
M. Zahaikevych: *Tvorchist' S. Lyudkevycha: zbirnyk stattei* [Lyudkevych's work: a collection of articles] (Kiev, 1979)

VIRKO BALEY

Lyzarden. *See* LYSARDEN.

M

Ma. The flattened form of ME in TONIC SOL-FA.

Ma, Yo-Yo (*b* Paris, 7 Oct 1955). American cellist of Chinese origin. He began studying the cello at the age of four and made his professional début when he was five. After his family moved to the USA he studied with Leonard Rose in the preparatory division of the Juilliard School of Music (1964–71) and first appeared in New York at the age of 15; he attracted international attention when Leonard Bernstein presented him on television in a fund-raising programme for the Kennedy Center. He studied humanities at Harvard University from 1972 to 1976 while continuing musical activities in the summer vacation, mainly at the Marlboro Musical Festival. His full-time career began in 1976 and in 1978 he won the Avery Fisher Prize. Ma has performed with major orchestras around the world, including the New York PO, the Chicago SO, the Berlin PO, the LSO and the Israel PO. He has toured internationally as soloist, recitalist and chamber musician with, among others, Leonard Rose, Pinchas Zukerman, Yehudi Menuhin and Emanuel Ax, with whom he has recorded Beethoven's cello sonatas. His repertory, much of which he has recorded, includes most of the Classical and Romantic concerto and recital literature and much chamber music. He has been widely admired for his interpretations of the Bach suites, which have tended to grow more romantically subjective over the years. Between 1994 and 1997 he made a six-part film series in which he explored each of the suites with artists from other disciplines. He has also championed lesser-known works such as the concertos of Barber, Goldschmidt, Richard Damielpour and Christopher Rouse, all of which he has recorded. Ma's playing is known for its mellow tone, decisive characterization and sensitive musicianship based on a faultless technique. He plays a Montagnana dated 1733, and the 'Davidoff' Stradivari dated 1712.

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RICHARD DYER/MARGARET CAMPBELL

Maag, (Ernst) Peter (Johannes) (*b* St Gall, 10 May 1919). Swiss conductor. He attended the universities of Zürich, Basle and Geneva and from 1943 to 1946 was engaged at the Biel-Solothurn civic theatre, moving from répétiteur to principal conductor. After assisting Furtwängler and Ansermet, Maag became principal conductor at Düsseldorf (1952–5), then Generalmusikdirektor at Bonn (1955–9), where he encouraged the performance of unfamiliar works such as Schumann's *Genoveva* and Cavalieri's *Rappresentatione di Anima, et di Corpo* as well as 20th-century operas. His British opera débuts were at Covent Garden in *Die Zauberflöte* and at Glyndebourne in *Le nozze di Figaro*, both in 1959. He conducted *Così fan tutte* at the Chicago Lyric Opera in 1961 and was principal conductor at the Vienna Volksoper from 1964 to 1968. His Metropolitan début was with *Don Giovanni* in 1972, and in Italy he held short-term appointments as artistic director at the Teatro Regio, Parma (1972), and the Teatro Regio, Turin (1974), as well as becoming a regular guest at La Scala, Milan. He has also appeared at the Teatro Colón, Buenos Aires, and at major European festivals. He received the Toscanini Medal at Parma (1969), the Verdi Medal (1973) and the Toscanini 'Presentation Baton' (1975). As an orchestral conductor he has held posts with RAI and the Orquesta Nacional de España, and from 1984 to 1991 was chief conductor of the Berne SO.

Maag's performances of Mozart operas have won praise for their combination of natural grace with Classical brio. He is also accomplished in the Italian repertory, his recordings of which include Verdi's *Luisa Miller* and Paer's *Leonora*. In the orchestral field his lithe, disciplined performances of Mozart, Mendelssohn, Dvořák and many 20th-century composers have been admired both in the concert hall and on disc.

JÜRG STENZL/ALAN BLYTH

Maal, Baaba (*b* Podor, Senegal, 12 Nov 1960). Senegalese Fulani singer and guitarist. He studied law as a young man. He received a scholarship to the Ecole des Beaux Arts in Dakar and went on to study the traditional music of Senegal as well as that of neighbouring Mauritania and Mali. He continued his training at the Paris Conservatoire, studying theory and composition. He later formed the bands Daande Lenol (Voice of the People, 1985) and Lasli Fouta with Mansour Seck. In 1985 he began recording for Syllart, and he subsequently recorded for Island (Mango). During the last few years of the 20th century his recordings became more eclectic in style, incorporating elements of reggae, rap and funk; recordings such as *Nomad Soul* are representative of his position as an artist working with both African and Western musical traditions.

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GREGORY F. BARZ

Maas, Chris(tianus Joannes) (*b* Grootebroek, 21 Aug 1922; *d* Amsterdam, 4 April 1998). Dutch musicologist. In addition to the organ and piano he studied theory with Ernest Mulder at Amsterdam Conservatory and musicology with Bernet Kempers and Smits van Waesberghe at the university. In 1949 he became an assistant at the Institute of Musicology in Amsterdam and later a research associate. In 1967 he took the doctorate under Bernet Kempers with a dissertation on the history to 1525 of the polyphonic *Magnificat*. In 1971 he succeeded Smits van Waesberghe as professor of musicology at the University of Amsterdam. Maas' main area of study was the music of the Renaissance. He was the general editor of the New Obrecht Edition (Amsterdam, 1983–). He was on the board of the Vereniging voor Nederlandse Muziekgeschiedenis (1968–78), holding the presidency (1971–8), and was also a member of the editorial board of the journal *Tijdschrift voor Nederlandse Muziekgeschiedenis* (1989–96).

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ELLINOR BIJVOET/JOOST VAN GEMERT

Maas, Joseph (*b* Dartford, Kent, 30 Jan 1847; *d* London, 16 Jan 1886). English tenor. He started his career as a chorister at Rochester Cathedral, studying singing with the organist, J.L. Hopkins, and later with Susannah (or possibly Louisa) Pyne in London and Sangiovanni in Milan. He made his début in February 1871, replacing Sims Reeves at a concert given by the Henry Leslie Choir. His first stage appearance was as Babil in Dion Boucicault's spectacle *Babil and Bijou* at Covent Garden in August 1872, after which he went to the USA as a member of Clara Kellogg's English Opera Company. In 1878 he sang Gontran in the first performance in England of Brüll's *Das goldene Kreuz* at the Adelphi Theatre under Carl Rosa, who then engaged him as principal tenor. He sang the title role in the English première of *Rienzi* (1879), Wilhelm Meister and Radames in the first English-language performances of *Mignon* and *Aida* (1880), and Des Grieux in the first London performance of *Manon* (1885). In 1883 he sang Lohengrin at Covent Garden, and his repertory also included Faust and Donizetti's Edgar. Maas appeared regularly in concerts and oratorio, especially in the Handel festivals. He was heard in Paris and Brussels in 1884 and 1885; in August 1885 he sang at the Birmingham Festival in the first performances in England of Dvořák's *The Spectre's Bride* and Stanford's *Three Holy Children*. He was an indifferent actor, but his voice was said to be of a pure and beautiful quality, and his cantabile style was greatly admired.

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Maas, Walter A.F. Founder of the GAUDEAMUS FOUNDATION.

Maass, Nikolaus (*d* Copenhagen, 1615). German organ builder. He was active in central and northern Germany and in Denmark from 1584 to 1615, and came perhaps from Saxony; the supposition that he was from Brabant is not borne out either by Praetorius, who is a major source of information about him, or by the style of his work. Maass worked in 1584 and 1598 on the organ of the Marienkirche, Prenzlau, built by F. Petersen in 1567, and from 1599 to 1603 on another of Petersen's organs, that of St Nikolai, Greifswald (1575). He was granted citizenship in Stralsund in 1592, where in 1592–4 he built a large organ (three manuals, 43 stops). He built another in the region, in the Marienkirche at Barth, in 1597, and he worked in Grimma, Saxony, at some time before 1598. Maass settled in Copenhagen in autumn 1603 as organ builder to the royal Danish court. He built a large organ in the Nikolaikirche, Flensburg, 1604–9 (three manuals, 38 stops; the case by H. Ringerinck survives). In 1611 he supervised the rebuilding of the Roskilde Cathedral organ, built in 1553–5 by H.R. Rodensteen. His last large organ, 1613–15, in the chapel at Frederiksborg Castle, Hillerød, was completed after his death by his pupil Johann Lorentz from Saxony, who succeeded him as court organ builder. In important characteristics Maass's organs are in the style of the large central German Baroque organs; his principal model seems to have been David Beck. He equipped the *Hauptwerk*, *Rückpositiv* and Pedal each with a complete Principal chorus and a comprehensive group of foundation stops and, especially in the *Rückpositiv* and Pedal, a colourful series of reed stops. Maass's larger organs have, in addition, a separate *Brustwerk* with its own keyboard, which was also provided with three

comprehensive groups of stops – at least that is true of the Stralsund organ; it was a rarity in north German organs of that date. Maass built slider wind-chests; his keyboards have compasses of *CDE–g″a″* or *CDE–d′* (St Nikolaikirche, Flensburg).

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HANS KLOTZ

Maastricht. City in the Netherlands. From the Middle Ages it had close connections with Liège and Aachen, and held cultural importance on account of its two main churches: the Onze-Lieve-Vrouwekerk and St Servaas. The Maastricht Easter Play (*c*1200) is preserved in the Meermannianum Museum in The Hague, and there is a Legend of St Servatius (*c*1170) by the trouvère Hendrik van Veldeke. Franco of Cologne, who was to lecture in Paris, studied in the city between 1215 and 1223; humanist Matthias Herbenus (1445–1538) was a later resident. The earliest source of secular music is a manuscript from the last quarter of the 15th century containing some melodies by Maastricht *joculatores* and now contained in the Rijksarchief Limburg in the city. Around 1490 the composer Marbriano de Orto was a prebendary of St Servaas, but there is no evidence of his presence. Ludovicus Episcopus (*c*1525–95), however, was there, and some of his chansons were printed by Jacob Baethen of Maastricht in his *Dat ierste boeck van den niewe duytsche liedekens* (1554). Henri Dumont (1610–84) studied here and was probably a native.

Musical life is better documented from the early 18th century onwards. The large music collection of the Onze-Lieve-Vrouwekerk, now in the municipal records, includes works by the Maastricht composers Marcus Teller (*c*1668–1728), Simon Trico (1678–1757), Hubertus Renotte (*c*1690–1745), François Rouwijzer (1737–1827), Jean-Jacques Renier (1747–1815) and François Rutten (1763–1840). The second quarter of the 19th century was a palmy era for music at both principal churches, which had their own forces and performed large-scale works, including those of the local composers Joannes F.H. Frère (1809–35) and Jan Nicolaas Bartholomeus (1812–73). Other natives of the city included the cellists Alexander Batta (1816–1902) and Joseph Hollman (1852–1926).

Military band music became a favourite civilian pastime during the 19th century, culminating in the work of Guustaaf Francies de Pauw (1867–1943), a prolific composer for brass band and an excellent conductor. His near contemporaries, the Olterdissen brothers Alphons (1865–1923) and Guustaaf (1860–1942), compiled operas in the Maastricht dialect using the music of other composers: *De kaptein van Köpenick* (1907) and *Trijn de begijn* ('Kate the Nun', 1912) are still performed. Guustaaf also wrote a lot of music for children, including four operettas. Charles Smulders (1863–1934), who became a professor at the Liège Conservatoire, produced remarkable works for the male-voice choir Mastreechter Staar.

In 1883 the Maastricht council founded a music school and an orchestra, the Maastrichts Stedelijk Orkest (renamed the Limburg SO in 1955). The composer-conductor Otto Wolf (1849–1917) directed the orchestra until he was succeeded by Henri Hermans (1883–1947), under whose rule (1916–47) it became fully professional and gained a national reputation. Besides being an excellent orchestral trainer, Hermans did much for new music, and introduced his audiences to works by Stravinsky, Hindemith, Szymanowski, Meulemans and Messiaen. He was also head of the municipal music school, which had a professional department from 1924 onwards; his pupils there included the composers Andrée Bonhomme (1905–82) and Matti Niël (1918–89), who went on to study with Milhaud and Webern respectively. Niël in turn stimulated a new generation of Maastricht composers, including Henri Delnooz (*b* 1942).

Subsequent conductors of the orchestra included André Rieu (1949–79), Ed Spanjaard (1981–8) and Shlomo Mintz (from 1994). Maastricht is also the home of the Zuid-Nederlandse Opera, which was founded in 1949 as Operagezelschap Verdi and became fully professional in 1952 under the name Operagezelschap De Zuid-Nederlandse Opera, and which tours nationwide.

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HANS VAN DIJK

Maatschappij tot Bevordering der Toonkunst (Association for the Promotion of the Art of Music). Dutch musical organization. The oldest association of its kind in the country, it was established in 1829 and laid the foundations of music education by setting up music schools and after 1881 by instituting examinations for professional musicians. After World War II, when music schools and conservatories in the Netherlands became government institutions, the association was no longer deeply concerned with music education, although it continued to provide grants for gifted music students. Much work is done in forming choirs and in renewing the choral repertory; a federation of youth choirs is attached to the association, and the performance of Dutch choral works is encouraged. In 1982 the society helped to organize the Stichting Nederlandse Korenorganisaties. The association has built up an important library, which since 1955 has been an independent organization; it consists of a loan department for choral and orchestral material and a research department containing valuable historical material (e.g. manuscripts and early music prints). The 1990s saw closer links with the KONINKLIJKE VERENIGING VOOR NEDERLANDSE MUZIEKGESCHIEDENIS.

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WOUTER PAAP/JOHAN KOLSTEEG

Maayani, Ami (*b* Ramat-Gan, 13 Jan 1936). Israeli composer and conductor. He studied at the New Jerusalem Academy of Music (1951–3), including conducting with Eitan Lustig, and composition privately with Ben-Haim (1956–60) and at Columbia University, New York, where he specialized in electronic music with Ussachevsky (1961–2, 1964–5). In addition he studied architecture and urban planning at the Israel Institute of Technology, Haifa (BA 1960), and at Columbia (1961–2), and philosophy at Tel-Aviv University (MA 1974). He was a founder and conductor of the Israel National Youth Orchestra (1953–7, 1970–4), the Tel-Aviv Municipality Youth Orchestra (1956–60) and the Technion SO (1958–60). He was also chairman of the Israeli League of Composers and the ISCM Israel section (1970–4, 1981–8) and taught at the Jerusalem Rubin Academy of Music and Dance (1972–3), later becoming assistant director (1975–9) and head of the Tel Aviv Rubin Academy of Music (appointed 1993). From 1983 to 1988 he was on the board of the Israel National Council of Culture and Art. Maayani's music makes use of Near Eastern elements, such as melisma, traditional Bible cantillation, Jewish prayer traditions, tone-colour and some formal and tonal aspects of Arab music. These he has tried (from about 1970) to combine with classical European forms and French Impressionist orchestration; at the same time Near Eastern rhythmic patterns are still prominent though of less importance than in the early works. Other characteristics include experiments with word-painting and new sound combinations. His Toccata for harp was a test piece at the Second International Harp Contest (Israel, 1962) and from then on Maayani's harp music became well known among harpists throughout the world. Among many awards, he received the Engel Prize (1963) for Harp Concerto no.1, the Israel Composers and Authors Association Prize (1974) and the Workers' Union Prize for the Arts (1988).

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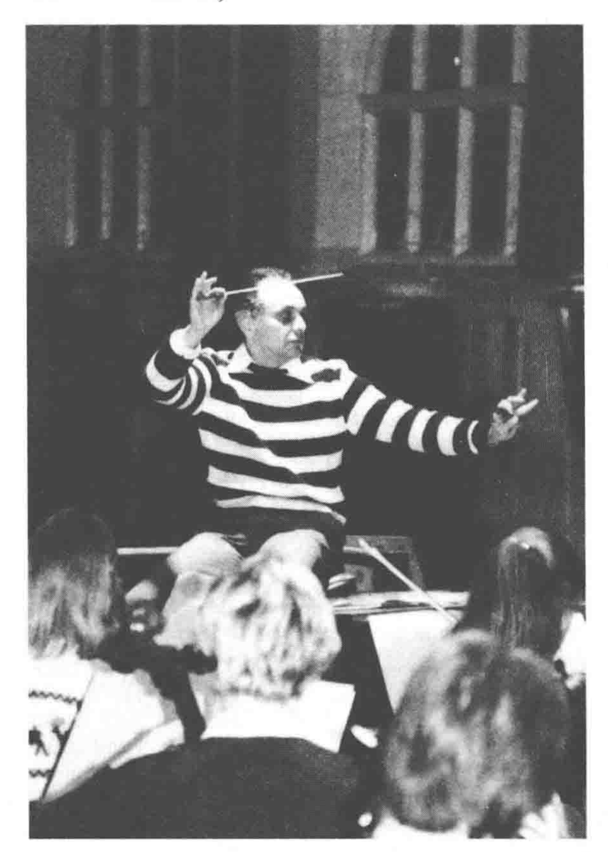
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URY EPPSTEIN

Maazel, Lorin (Varencove) (*b* Neuilly-sur-Seine, 6 March 1930). American conductor and violinist. He studied privately in Los Angeles and Pittsburgh and began conducting as a child, at Los Angeles in 1938 and at the New York World's Fair in 1939, later earning Toscanini's commendation after a 1941 appearance with the NBC SO. He made his début as a violinist at Pittsburgh in 1945, becoming the leader of the Pittsburgh Fine Arts Quartet, then read languages, mathematics and philosophy at the University of Pittsburgh. He joined the Pittsburgh SO as a violinist in 1948 and became its apprentice conductor. His adult conducting début was at Catania in 1953 while in Italy on a Fulbright scholarship to research Baroque music, and he was soon engaged elsewhere in Italy and in Austria and Germany. His London début was with the BBC SO in 1960, when his performance of Mahler was acclaimed for its coherence, scrupulous articulation and expressive power. The same year Maazel was the first American conductor at Bayreuth (in *Lohengrin*) and he returned there for the *Ring* (1968–9). He made his Metropolitan Opera début in 1962 with *Don Giovanni*, first visited the former USSR and Japan as a guest conductor in 1963, and in 1965 both produced and conducted *Yevgeny Onegin* at Rome. That year he became artistic director at the Berlin Deutsche Oper, Berlin (a post he held until 1971), and music director of the Berlin Radio SO (where he remained until 1975). At the Deutsche Oper he gave the première of Dallapiccola's *Ulisse* (1968) as well as conducting the standard repertory, and was admired for his forceful yet secure musical direction.

Following a season (1971–2) as associate principal conductor of the New Philharmonia in London, Maazel was music director of the Cleveland Orchestra, 1972–82, where he widened the repertory and gave the American premières of several European orchestral works and, from 1974, brought staged opera into the Cleveland season. He discussed his approach to the organization and performance of opera in *Opera News* ('A Brave New World for Opera', xl/5, 1975–6, pp.18–21). His Covent Garden début was not until 1978 with Verdi's *Luisa*



Lorin Maazel, 1981

Miller, which he recorded the following year with Royal Opera House forces. He was chief conductor of the French National Orchestra, 1977–82, principal guest conductor there to 1988 and music director from 1988–91.

In 1982 Maazel became the first American to take the dual post of artistic and general director at the Vienna Staatsoper, on a four-year contract. Political and other problems led to this being curtailed in 1984, when he returned to the USA as music consultant to the Pittsburgh SO; he was music director there from 1988–96. When he left Pittsburgh it was reportedly to devote more time to composition, and his music for violoncello and orchestra, written for Rostropovich, was given its first performance in 1996 at one of his last Pittsburgh concerts. In 1993 he was appointed music director of the Bavarian RSO at reportedly the highest fee ever paid to a music director, which occasioned much press comment; but he has also given his services at many concerts to benefit international relief organizations. In 1997 he conducted the première of Penderecki's *Seven Gates of Jerusalem*.

Maazel works as a guest conductor with symphony orchestras throughout the world and makes frequent appearances at La Scala; he also appears as a violinist in concerts, and has made a recording of virtuoso violin pieces. He has recorded his narration for *Peter and the Wolf* in six languages, and has become much involved in filmed opera, conducting for Joseph Losey's production of *Don Giovanni*, Francesco Rosi's *Carmen* and Zeffirelli's *Otello*, among others. He has made over 350 recordings, which include the complete symphonies of Beethoven, Mahler, Rachmaninoff, Sibelius (a notable cycle with the Vienna PO) and Tchaikovsky, and around 40 operas, of which his readings of Ravel's *L'enfant et les sortilèges*, *Fidelio*, and most of the Puccini operas are among the most distinguished. Maazel is generally regarded as a bold, vigorous but variable conductor, admired for his drive and precise control of orchestral detail but sometimes criticized for coolness and calculation. His numerous honours include the Légion d'Honneur and the Grosses Verdienstkreuz der Bundesrepublik Deutschland.

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ARTHUR JACOBS, NOËL GOODWIN

Mabellini, Teodulo (*b* Pistoia, 2 April 1817; *d* Florence, 10 March 1897). Italian composer and conductor. The son of Vincenzo Mabellini, a wind instrument maker, he took his first lessons in harmony and composition in Pistoia from the *maestri di cappella* and the organists Giuseppe Pilotti (who had studied with Stanislao Mattei) and Giuseppe Gherardeschi. In 1833 he moved to Florence, where he completed his studies at the Istituto Musicale in 1836. The same year he made his début as a composer with the opera *Matilde di Toledo*, the success of which earned him a scholarship from the Grand Duke Leopold II. He then went to Novara to study with Mercadante, and in 1840 produced *Rolla*, his most successful opera, in Turin. In 1842 he returned to Pistoia, but a year later settled in Florence, accepting an invitation to become director of the orchestra of the Società Filarmonica; this involved him from 1863 to 1880 in directing the grandiose Concerti Popolari (with 100 performers), promoted by Abramo Basevi. These contributed greatly to an increased knowledge in Italy of the great German and Austrian symphonic works. In 1847 Mabellini was appointed *maestro di cappella* to the grand ducal court and in 1848 became conductor at the Teatro della Pergola. The governor of Tuscany finally conferred on him the chair of composition at the Istituto Reale Musicale 'L. Cherubini' in 1859. In 1869 he wrote the 'Lux aeterna' for the abortive Rossini requiem organized by Verdi. He taught until 1887 and trained many promising pupils. The city of Pistoia built a theatre in his honour and gave it his name.

As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition. But none of these could redeem his numerous works (not even *Rolla* and the Requiem, the most famous of them) from the fundamental lack of an individual, original and genuinely creative musical personality, and they are now completely forgotten. His fame today rests on his promotion of Italian musical culture.

WORKS

Operas: Matilde di Toledo (os, 2) Florence, Alfieri, 27 Aug 1836; Rolla (os, 2, G. Giachetti), Turin, Carignano, 12 Nov 1840, *I-Mr**, vs (Milan, 1841); Ginevra degli Almieri [Ginevra di Firenze] (os, 3, L. Guidi-Rontani), Turin, Carignano, 13 Nov 1841; Il conte di Lavagna (tragedia lirica, 4, F. Guidi), Florence, Pergola, 4 June 1843, vs (Milan, ?1844); I veneziani a Costantinopoli (os, 2), Rome, Apollo, spr. 1844; Maria di Francia (dramma tragico, 3, Guidi), Florence, Pergola, 14 March 1846; Il venturiero (ob, 2, A. de Lauzières), Livorno, Rossini, carn. 1851, collab. L. Gordigiani; Il convito di Baldassarre (os, 3, G. de Toscani), Florence, Pergola, Nov 1852; Fiammetta (ob, 3, G.B. Canovai), Florence, Pergola, 12 Feb 1857, excerpts, pf acc. (Milan, n.d.)

Vocal, solo vv, vv, orch: Eudossia e Paolo, o I martiri (orat, L. Venturi), vs (Florence, 1845); L'ultimo giorno di Gerusalemme (dramma liturgico, G. Barsottini), Florence, 1857; L'Italia risorta (Cempini), inno nazionale toscano, perf. 1847; Michelangelo Buonarroti, sym. ode, perf. 1875; Inno all'arte, 1886

Cants., solo vv, vv, orch: La caccia, 1839, Raffaello Sanzio, 1842, excerpts (Milan, *c*1842); Il ritorno, 1846; L'Etruria, 1849; Cant. elegiaca, 1850; Saul, 1857; Le feste fiorentine delle potenze e degli omaggi all'usanza del secolo XIV (S. Fioretti), 1860, vs (Florence, ?1860); Gli orti oricellari, perf. 1863; Lo spirito di Dante, perf. 1865, arr. org acc. (Milan, n.d.); Le feste rossiniane, 1873

Sacred: 4 masses, solo vv, vv, orch: e, 1843, F, for the wedding of Grand Duke Ferdinand of Tuscany, 1852, b, 1862, F, 1863; Mass, E, solo vv, str orch, 1840; Mass, b, solo vv, orch, 1847; Messa solenne, F, solo vv, vv, org, vc, db, 1882; Requiem, c, 4 solo vv, vv, orch/org (Paris, ?1851); Qui tollis, solo vv, vv, orch, 1872; Quoniam, solo vv, vv, orch, 1872; Agnus Dei, solo vv, vv, orch, 1872; Libera me, 4 solo vv, vv, orch, 1856; Lux aeterna, terzetto, orch, for Rossini requiem, 1869; Ave Maria, T, vv, vn obbl, orch, 1867 (Milan, n.d.); Ecce sacerdos magnus, 4 solo vv, vv, orch, for visit of Pius IX to Florence, 1857; Responsories for Holy Week, 8vv, str orch, 1847 (Florence, *c*1860); Stabat mater; Tantum ergo; Te Deum, 4vv, orch (Milan, n.d.); Domine ad adjuvandum, 1873; Laudate pueri, 1873

Other works: Sinfonia, D, 1838; marches, 6 waltzes, wind insts; Gran fantasia, fl, hn, tpt, trbn, orch, for the installation of Grand Duke of Tuscany, 1846; Conc. per quartino, cl, flugelhorn, tpt, bar saxhorn (Florence, n.d.); Fantasia a terzetto, cl, flugelhorn, bar saxhorn (Florence, n.d.); songs; pf pieces

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Ricordi dei parentali a Teodulo Mabellini in Pistoia (Florence, 1899)
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A. Simonatti: *Teodulo Mabellini (1817–1897)* (Pistoia, 1923)
S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

FRANCESCO BUSSI

Mačák, Ivan (b Gbelce, nr Nové Zámky, 26 Aug 1935). Slovak ethnomusicologist. He studied ethnomusicology under Kresánek at Bratislava University (1953–9), graduating in 1959 with a diploma thesis on the folk music of Turzovka; he took the doctorate there in 1969 with a dissertation on the classification and history of Slovak folk instruments. After working as editor of *Ľudová tvorivosť* (1959–65) he became curator of the musical instruments of the Slovak National Museum, Bratislava (from 1965; director 1991–5). He also served as a part-time lecturer in ethnomusicology at the Bratislava Academy of Music and Dramatic Art (1961–91), and was commissioned by the National Museum of Man, Ottawa, to catalogue its collection of instruments (1970–71). His main areas of research are ethnomusicology and instruments; at the Slovak National Museum he has built up a collection of about 900 instruments and about 7000 items of iconographic material. He is particularly interested in the earliest history of instruments and in problems of methodology in organological research and documentation. With Oskár Elschek and Erich Stockmann he was an editor of the *Annual Bibliography of European Ethnomusicology* (Bratislava, 1965–75).

WRITINGS

'Bemerkungen zu der Frage des Ursprunges der Streichbogen-Instrumente des Types Rebeka in den Karpaten und auf dem Balkan', *Yugoslav Folklore Association: Congress XV: Jajce 1968*, 341–6

'O hre predníka ľudovej hudby z Revúčky' [The leader's playing in the folk music ensemble of Revúčka], *Variačná technika predníkov oblastí východného Slovenska* (Bratislava, 1969), 47–61

Štúdie k typológii a histórii slovenských ľudových nástrojov [Studies on the classification and history of Slovak folk instruments] (diss., U. of Bratislava, 1969)

'Typologie der slowakischen Sackpfeifen', *Studia instrumentorum musicae popularis I: Brno 1967*, 113–27

'Zur theoretischen Zielsetzung einer Instrumentendokumentation', *Die Bedeutung, die optische und akustische Darbietung und die Aufgaben einer Musikinstrumentensammlung: Nürnberg 1969*, 90–97

'Streichinstrumentenensembles in der Slowakei', *Studia instrumentorum musicae popularis II: Stockholm 1969*, 137–45

'On the Problem of Complex Documentation of Traditional Musical Instruments', *Contributions to the Study of Traditional Musical Instruments in Museums* (Bratislava, 1987), 42–53

'Zur Entwicklung der Musikinstrumente im westpannonischen Raum aus der Sicht der geographischen Determination', *Dörfliche Tanzmusik im westpannonischen Raum: Eisenstadt 1988*, 189–207

'The Complementarity of Musical Instruments in Instrumental Ensembles', *Studia instrumentorium musicae popularis X: Lillehammer 1989*, 75–80

Dedičstvo hudobných nástrojov [The heritage of musical instruments], Slovak National Museum, Bratislava, 1995 (Bratislava, 1995) [exhibition catalogue]

□

Mácal, Zdeněk (Macal, Zdenek) (*b* Brno, 8 Jan 1936). American conductor of Czech birth. He studied with Břetislav Bakala, František Jílek and Josef Veselka at the Brno Conservatory (1951–6), and at the Janáček Academy (1956–60), from which he graduated with a study of Purcell's *Dido and Aeneas*. He went to Olomouc as conductor of the Moravian PO (1963–7), and in 1965 won the international conducting competition at Besançon; in 1966 he won the Dmitri Mitropoulos Competition in New York and first conducted the Czech PO at the Prague Spring Festival. He toured with the orchestra to Hungary and the Balkan states, and in 1968 to West Germany, Austria and Switzerland. In 1967 he became principal conductor of the Prague SO. The following year he undertook a six-month engagement in the Netherlands, and afterwards decided to make his home in Switzerland. He made his British début with the Bournemouth SO in 1969 in Bournemouth and London. From 1970 to 1974 he was Generalmusikdirektor of the Cologne RSO and from 1975 to 1981 Generalmusikdirektor of the Hanover RO. He made his American début with the Chicago SO in 1972. In 1986, after moving permanently to the USA and taking American citizenship, he was appointed music director of the Milwaukee SO, a post he held until 1996. During this period he considerably raised the orchestra's standards and reputation. In 1995 he became music director of the New Jersey SO. The following year he appeared again with the Czech PO at the Prague Spring Festival, after a gap of 28 years. Mácal has also worked as a guest conductor with leading orchestras throughout the world, including the LSO, LPO and Berlin PO, and appears regularly at major international festivals. A conductor of strong personality, clarity of purpose and firm structural logic in performance, he has a repertory ranging from the 18th century to the 20th, with a special interest in Dvořák. His recordings include *Má vlast* and works by Glier, Rachmaninoff and Prokofiev.

ALENA NĚMCOVÁ

McAllester, David P(ark) (*b* Everett, MA, 8 June 1916). American ethnomusicologist. He studied at Harvard University (BA 1938) and then at Columbia University (PhD 1949) with George Herzog. He was appointed to teach anthropology and music at Wesleyan University in 1947, retiring as professor emeritus in 1986; he was one of the first ethnomusicologists to offer courses in non-Western music at an American university. One of his students at Wesleyan was C.J. Frisbie, who became a highly accomplished scholar of Navajo music and culture. He was also guest lecturer at other universities in the USA and Australia and taught Amerindian music and culture at secondary schools. He helped to found the Society for Ethnomusicology in the 1950s and served as its president 1964–6.

McAllester led the generation of American scholars who, beginning in the late 1940s, effected the transformation of comparative musicology into the modern discipline of ethnomusicology. He and his contemporaries emphasized data collection through original field research and the application of anthropological theory and method to music scholarship. His research focussed primarily on Navajo and Apache music and ceremonialism. In his first major publication, *Peyote Music* (1949), he took a descriptive and historical approach. He broke new ground with his most influential work, *Enemy Way Music* (1954), the first study of Amerindian musical aesthetics in relation to broader value systems within a culture. He began working with the Navajo singer Frank Mitchell in 1957, a collaboration that continued until Mitchell's death ten years later. In 1976 McAllester embarked on the study of contemporary Navajo music; he was one of the first ethnomusicologists to treat Amerindian popular music in a scholarly way. The author of five books and nearly a hundred articles, he remains one of the most important ethnomusicologists of his generation.

WRITINGS

Peyote Music (diss., U. of Columbia, 1949; New York, 1949/*R*)
Enemy Way Music: a Study of the Social and Esthetic Values as seen in Navajo Music (Cambridge, MA, 1954)
'An Apache Fiddle', *EthM*, viii (1956), 1–5
ed.: *Readings in Ethnomusicology* (New York, 1971)
ed., with C.J. Frisbie: *Navajo Blessingway Singer: the autobiography of Frank Mitchell (1881–1967)* (Tucson, AZ, 1978)
with S.W. McAllester: *Hogans, Navajo Houses and House Songs* (Middletown, CT, 1980)
'Shootingway: an Epic Drama of the Navajos', *Southwestern Indian Ritual Drama*, ed. C.J. Frisbie (Albuquerque, 1980), 199–237
'War God's Horse Song: an Exegesis in Native American Humanities', *Selected Reports in Ethnomusicology*, iii/2 (1980), 1–22
with D. Mitchell: 'Navajo Music', *Handbook of North American Indians*, ed. W.C. Sturtevant, x (Washington DC, 1983), 605–23
'A Problem in Ethics', *Problems and Solutions: Occasional Essays in Musicology presented to Alice M. Moyle*, ed. J.C. Kassler and J. Stubington (Sydney, 1984), 278–89
C.J. Frisbie, ed.: *Explorations in Ethnomusicology: Essays in Honor of David P. McAllester* (Detroit, 1986), [incl. D.P. McAllester: 'Autobiographical Sketch', 201–15, and list of writings, 217–26]
'The Music of Carlos Nakai', *The Art of the Native American Flute*, C. Nakai and others (Phoenix, AZ, 1996), 77–118

VICTORIA LINDSAY LEVINE

MacArdle, Donald W(ales) (*b* Quincy, MA, 3 July 1897; *d* Littleton, CO, 23 Dec 1964). American musicologist. He was educated at the MIT (BS in chemistry, MS in chemical engineering), and worked for most of his life as a chemical and management engineer. He studied music at the Longy School in Cambridge, Massachusetts, and the Juilliard Institute in New York, and also musicology at New York University (under Martin Bernstein, Curt Sachs and Gustave Reese). To gain experience in listening to music he served as an usher at Symphony Hall and the Opera House in Boston during his adolescence, and later he became junior music critic for a Boston newspaper and a national music magazine. He also conducted amateur and semi-professional orchestras, choruses and operatic groups, wrote for gramophone companies, conducted weekly radio programmes and lectured on music. During World War II MacArdle served in the US Army. As a colonel in the Corps of Engineers, US Army Reserve, he was stationed during 1944–5 in London, where he took part in choral groups and other musical activities. All his spare time in Europe was spent in research, already begun at home, in Beethoven biography and bibliography, a field in which he became a leading specialist. His work made available a vast amount of significant new information, and his meticulous annotated edition of Anton Schindler's *Beethoven as I Knew him* (1966) was welcomed as an indispensable tool for Beethoven scholars, as was the posthumously compiled *Beethoven Abstracts* (1973).

WRITINGS

'A Check-List of Beethoven's Chamber Music', *ML*, xxvii (1946), 44–59, 83–101, 156–74, 251–7
'Beethoven's Quartet in B flat, opus 130', *MR*, viii (1947), 11–24
'Beethoven, Artaria and the C major Quintet', *MQ*, xxxiv (1948), 567–74
'An Unpublished Beethoven Letter', *JAMS*, ii (1949), 204–5
'The Family van Beethoven', *MQ*, xxxv (1949), 528–50
with K. Schultze: 'Five Unfamiliar Beethoven Letters', *MQ*, xxxvii (1951), 490–500
with L. Misch: 'Minor Beethoveniana', *MQ*, xli (1955), 446–65; xlvi (1960), 41–55
'Beethoven and George Thomson', *ML*, xxxvii (1956), 27–49
'Beethoven and the Bach Family', *ML*, xxxviii (1957), 353–8
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'Beethoven and the Czernys', *MMR*, lxxxviii (1958), 124–34
'The Brentano Family in its Relationship with Beethoven', *MR*, xix (1958), 6–19
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'Beethoven and Haydn', *MMR*, lxxxix (1959), 203–7
'Beethoven and Handel', *ML*, xli (1960), 33–7
'Beethoven and the Philharmonic Society of London', *MR*, xxi (1960), 1–7
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'The Artaria Editions of Beethoven's C Major Quintet', *JAMS*, xvi (1963), 254–7
'Shakespeare and Beethoven', *MT*, cv (1964), 260–61
'Beethoven and his Three Styles – Why?', *MO*, lxxxviii (1964–5), 207–9
'Beethoven and Schuppanzigh', *MR*, xxvi (1965), 3–14
'Beethoven and Ferdinand Ries', *ML*, xlvi (1965), 23–34
ed.: A.F. Schindler: *Beethoven as I Knew him* (London, 1966)
'Beethoven und Karl Holz', *Mf*, xx (1967), 19–29
ed. S. Pogodda: *Beethoven Abstracts* (Detroit, 1973)

ERIC BLOM/RAMONA H. MATTHEWS

Macbride, David (Huston) (*b* Oakland, CA, 3 Oct 1951). American composer and pianist. He studied at the Hartt College of Music (BM 1973) and Columbia University (MA 1976, DMA 1980). He first came to public attention as a founder and director of Gageego, which was a New York-based trio dedicated to the performance of a wide range of 20th-century music. In 1984 he was appointed to a teaching position at Hartt College and became

increasingly involved in the musical life of Hartford, Connecticut, writing works for the local symphony, for students in the public schools and for outdoor performances in Hartford parks. His best works are characterized by a mixture of complexity and clarity, a direct lyricism that informs even the most knotty passages and a personal aesthetic that combines Western chromaticism with Asian elements. His awards include the George Enescu International Composition Prize (1987), two Leo Snyder Memorial Composition Prizes (1986, 1988) and the Composers Inc. Prize (1990).

WORKS

Stage: The Pond in a Bowl (op, 1, P. Qiu, H. Hung, H. Yu and S. Qin), 1980; Rose Garden (musical pageantry), 1990

Inst: Envelop, perc, 1972; Murder, fl, perc, 1978; Gageego, fl, pf, perc, 1981; Quiet, 7 perc, 1981; Measuring the Future, orch, 1985; Xywayz, xyl, pf, perc, 1985; Dance Interlude, orch, 1987; 3 Dances, str qt, 1987; For Four, mar qt, 1988; Chartres, pf, 1989; Stand Apart, sax qt, 1989; Nycteris and the Lamp, orch, 1990; Timing, 2 perc, 1990; 2 Stories, str qt, 1992; Shape Notes, fl, 2 perc, 1993; Triptych, mar, 1993; Split, 3 perc, 1995; Conundrum, pf, perc, 1997; Sym., orch, 1997; Tango for Louis, b cl, bn, perc, 1997; From Without (Conundrum), prep pf, perc, 1998

Vocal: Poet in New York (F. García Lorca), T, 2 lutes, 2 vielles, 1977, arr. T, str qt, 1983, arr. T, str orch, 1998; 4 Sonnets (Feng Zhi), S, T, chorus, orch, 1981; Balanza (García Lorca), 1v, pf, 1986; Nocturnos de la ventana (García Lorca), T, chbr orch, 1986; Permit Me Voyage (J. Agee), SATB, 1987; Night (García Lorca), Bar, pf, 1993; The World is Our Home (Agee), nar, S, Ct, chorus, orch, 1993

Principal publishers: AM Percussion, American Composers Editions, Apoll, Media, Plymouth, Smith

TIM PAGE

McBride, Robert (Guyn) (*b* Tucson, AZ, 20 Feb 1911). American composer and instrumentalist. At an early age he learnt, mostly by himself, to play the clarinet, the oboe, the saxophone and the piano, performing locally in jazz bands and school music groups. He studied composition with Luening at the University of Arizona (BM 1933, MM 1935), where he later taught (1957–76). He also taught at Bennington College (1935–46) and in various summer music programmes. He has appeared as an oboe and clarinet soloist both live and on New Music Quarterly Recordings. In 1941 he toured South America as a member of the League of Composers Woodwind Quintet. During the years 1945–7 he was a composer and arranger for Triumph Films in New York, producing scores for *Farewell to Yesterday*, *The Man with My Face* and a number of short subjects. In 1952, on commission by F. Campbell-Watson, he reorchestrated George Gershwin's *Second Rhapsody*. Among the honours he has received are a Guggenheim Fellowship, commissions from the League of Composers and the New York City Ballet, and awards from the American Academy of Arts and Letters, the Composers Press and the University of Arizona. The titles and musical idioms of his works reflect his interest and involvement in jazz and theatrical music.

WORKS

Ballets: Show Piece (E. Hawkins), 1937; Punch and the Judy (M. Graham), 1941; Furlough Music, pf, 1945; Jazz Sym., 1954; Brooms of Mexico (A. Gordon), 1970

Orch: Fugato on a Well Known Theme, 1935; Mexican Rhapsody, 1935; Prelude to a Tragedy, 1935; Workout, chbr orch, 1936; Swing Stuff, cl, orch, 1940; Stuff in G, 1942; Strawberry Jam (Homemade), 1943; Sherlock Holmes Suite, band, 1945–6; Conc. for Doubles, cl, b cl, a sax, orch, 1947; Variety Day, vn conc., 1948; Hollywood Suite, band, *c*1950; Panorama of Mexico, 1960; Hill-country Sym., wind orch, 1962; Country Music Fantasy, wind orch, 1963; Sym. Melody, 1968; Folksong Fantasy, 1973; Light Fantastic, 1976–7; Sportmusic, band, 1976–7; film scores, incl. Farewell to Yesterday, The Man with My Face; various short pieces for orch, inst with orch, band

Chbr: Depression Sonata, vn, pf, 1934; Workout, ob, pf, 1936; Qnt, pf, str, 1937; Pumpkin-Eater's Little Fugue, str orch, 1955; 5 Winds Blowing, wind qnt, 1957; Str Foursome, str qt, 1957; Variations on Various Popularisms, eng hn, cl, bn, 1965; 1776 Ov., pf 4 hands, 1975; other short inst and kbd pieces

Vocal: Sir Patrick Spence (anon.), male vv, 1932; Hot Stuff (We Hope) (R. McBride), TTBB, cl, pf, 1938; The Golden Sequence (11th-century, anon.), SATB, org, 1974; Improvisation (McBride), TrTrAA, 1976; songs

MSS in ACA, New York

Principal publishers: Associated, C. Fischer, Gornston (Sam Fox), Peters

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N. McKelvey: 'Practical Music Maker: Robert McBride', *ACAB*, viii/1 (1958), 7–13

STEVEN E. GILBERT

McBurney, Mona (Margaret) (*b* Douglas, Isle of Man, 29 July 1862; *d* Melbourne, 4 Dec 1932). Australian composer. She received early musical training in Edinburgh with MacKenzie before emigrating to Australia with her family. Her brother, Samuel McBurney, completed the doctorate in music in Dublin and became an authority on solfège. She studied at the University of Melbourne (BMus 1896), becoming the first female graduate in music. Her early distinction as a composer grew with the completion of her opera, *The Dalmatian*, which gained her a reputation as the first Australian woman opera composer. From 1918 she taught languages at the University Conservatorium, Melbourne, as well as teaching the piano privately. At the time of her death she had completed 40 works.

McBurney was drawn to Nordic and classical themes in her programmatic and vocal music. Her larger-scale compositions reveal a mixture of influences, including 19th-century German Romanticism and English choral music. Her songs, written in the style of the English and French art song, and her idiomatic piano pieces were well known during her lifetime; *The Dalmatian* and *A Northern Ballad*, a fantasy for piano and orchestra, were also performed several times.

WORKS
(*selective list*)

Inno à Dante, chorus, orch, 1902; A Bardic Ode, hp, pf, *c*1905; The Dalmatian (op, 3, McBurney, after F.M. Crawford), 1905; A Northern Ballad, pf, orch, *c*1908, lost, arr. 2 pf, pubd; Song on May Morning, SSAATB, *c*1912; An Elizabethan Madrigal (N. Downes), 1920; pf pieces, mostly lost; *c*30 songs and duets

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F. Patton: 'Rediscovering our Musical Past: the Works of Mona McBurney and Florence Donaldson Ewart', *Sounds Australian*, no.19 (1989), 10–12

FAYE PATTON

McCabe, John (*b* Huyton, 21 April 1939). English composer, pianist and writer on music. At the age of two he was severely burnt in an accident leaving him susceptible to illness during his childhood. He discovered music early through records, leading him to compose 13 symphonies by the age of 11. At Manchester University he studied composition with Procter-Gregg (1958–60), then with Pitfield at the RMCM (1961–2, where he was a piano pupil of Gordon Green) and with Genzmer at the Munich Hochschule (1964). From 1965 to 1968 he was

pianist-in-residence at Cardiff University, after which he successfully pursued a dual career as pianist (including a milestone recording of all of Haydn's piano sonatas) and composer. He has held a number of posts for the ISM, including that of president, 1982–3; the Royal Philharmonic and Performing Rights societies; the Association of Professional Composers, of which he was chairman, 1985–6; and the Musicians' Union. From 1983 to 1990 he was principal of the London College of Music; he later became visiting professor of composition both there and at the RAM. He has also lectured at the universities of Cincinnati and Melbourne. A (piano) prizewinner in the Gaudeamus competition in the Netherlands in 1969, he received a Composers' Guild of Great Britain special award for his services to British Music in 1975; and in 1985 he was made a CBE.

His over 150 works cover every genre from solo instrumental to opera, but he relishes most the concerto form's challenge of solo versus tutti. His nearly two dozen concertos (for most standard orchestral instruments) are the mainstay of his output, just as the symphony and string quartet were to his friend Robert Simpson. McCabe's output for his own instrument centres on six Alkan-sized studies (1969–80), though his most accomplished piano works are the *Haydn Variations*, written in 1983 to celebrate the 250th anniversary of Haydn's birth (as was his String Quartet no.4), and *Tenebrae* (1992–3).

McCabe's music is characterized by vivid instrumentation and a dynamic, dramatic use of tonality, with a range of influence taking in Bartók, Stravinsky and Vaughan Williams. In early works, such as the Hartmann variations (1964) and *Notturni ed Alba* (1970). McCabe used serialism though rarely as strictly as in his *Bagatelles* (1963); when writing the *Stabat Mater* (1976) he abandoned it completely. Several of his works have enjoyed considerable success, among them the Concerto for Orchestra, *Cloudcatcher Fells* for brass band, and the award-winning ballet *Edward II* (choreographed by David Bintley). So successful was this last that he has extracted his Fifth Symphony from it for concert use and was commissioned to write two further full-length works for Bintley and the Birmingham Royal Ballet on the subject of King Arthur.

WORKS
(*selective list*)

DRAMATIC AND ORCHESTRAL

The Lion, the Witch and the Wardrobe (children's op, 4, G. Larner, after C.S. Lewis), 1968; Mary, Queen of Scots (ballet, 2, choreog. P. Darrell), 1975; Edward II (ballet, 2, choreog. D. Bintley), 1994–5; Arthur: Pt 1 (ballet, 2, choreog. D. Bintley), 1998–9; Arthur: Pt 2 (ballet, 2, choreog. D. Bintley), 1999–2000

Variations on a Theme of Hartmann, 1964; Sym. no.1 'Elegy', 1965; Pf Conc. no.1, 1966; Concertante Variations on a Theme of Nicholas Maw, 1970; Notturni ed Alba, 1970; Pf Conc. no.2 'Sinfonia Concertante', 1970; Sym. no.2, 1971; The Chagall Windows, 1974; Pf Conc. no.3 'Dialogues', 1976, rev. 1977; Sonata on a Motet, 1976; Cl Conc., 1977; Images, brass band, 1978; Sym. no.3 'Hommages', 1978; The Shadow of Light, 1979; Vn Conc. no.2, 1980; Conc. for Orch, 1983; Cloudcatcher Fells, brass band, 1985; Double Conc., ob, cl, orch, 1987–8; Fire at Durilgai, 1988; Fl Conc., 1990; Canyons, wind band, 1991; Red Leaves, 1991; Sym. no.4 'Of Time and the River', 1993–4; Salamander, brass band, 1994; Sym. no.5 'Edward II', 1994–7

VOCAL

Mary Laid her Child (N. Nicholson), SATB, 1964; Requiem Sequence (Latin), S, pf, 1971; Voyage (cant., M. Smith), S, Mez, C, Bar, B, chorus, orch, 1972; Upon the High Midnight (anon.), S, A, T, B, chorus, 1973; Stabat Mater, S, chorus, orch, 1976; Mangan Triptych (J.C. Mangan): Motet, SSAATTBB, 1979, Siberia, SATB, 1980; Visions, SSAATTBB, 1983; Scenes in America Deserta (R. Banham), 2 Ct, T, 2 Bar, B, 1988; Irish Songbook Part I (W. Larminie and others), Mez, pf, 1993–4, other choral works

CHAMBER AND SOLO KEYBOARD

3 Pieces, cl, pf, 1964; Str Trio, 1965; Nocturnal, pf, str qnt, 1966 Dance-Movements, hn, vn, pf, 1967; Ob Qt, 1968; Rounds, brass qnt, 1968; Conc., pf, wind qnt, 1969; Sonata, cl, vc, pf, 1969; Basse Danse, 2 pf, 1970; The Goddess Trilogy, hn, pf, 1973–5; Star-Preludes, vn, pf, 1978; Str Qt no.3, 1979; Desert II: Horizon, 10 brass, 1981; Desert III: Landscape, vn, vc, pf, 1982; Str Qt no.4, 1982; Rainforest I, fl, cl, glock/pf, 3 vn, va, 2 vc, 1984; Rainforest II, tpt, 11 str, 1987; Str Qt no.5, 1989; Harbour with Ships (5 Impressions), brass qnt, 1991; Fauvel's Rondeaux, cl, vn, pf, 1996; Pilgrim, str sextet, 1997, arr. double str orch, 1998; Sonata, vc, pf, 1999

Sinfonia, org, 1961; Bagatelles, pf, 1963; Dies Resurrectionis, org, 1963; Variations, pf, 1963; Fantasy on a Theme of Liszt, pf, 1967; Gaudí (Study no.3), pf, 1970; Aubade (Study no.4), pf, 1970; Mosaic (Study no.6), pf, 1980; Haydn variations, pf, 1983; Tenebrae, pf, 1992–3

Principal publisher: Novello

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Bartók Orchestral Music (London, 1974)
Rachmaninov (Sevenoaks, 1974)
Haydn Piano Sonatas (London, 1986)
Alan Rawsthorne: Portrait of a Composer (Oxford, 1999)

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S.M. Craggs: 'John McCabe: a Bio-Bibliography' (New York, 1991)
G. Rickards: 'John McCabe: Repertory Guide', *Classical Music* (3 Feb 1996), 25 only
G. Rickards: 'The Piano and John McCabe', *British Music*, xxi (1999), 35–47

GUY RICKARDS

Maccari [Macari], **Giacomo** (*b* Rome, *c*1700; *d* ?Venice, after 1744). Italian composer. His Roman origin is asserted by Goldoni, who knew him, but Maccari was in Venice at least by 15 December 1720, when he became a *musico tenore* for the ducal chapel at S Marco. He may have been related to the sisters Antonia and Costanza Maccari, both opera singers from Rome; Costanza was popular in Venice (where she lived a scandalous private life) between 1715 and 1718.

Maccari wrote an early serious opera, *Adaloaldo furioso* (1727), but most of his theatrical work, like that of Salvatore Apolloni, his colleague at S Marco, was connected with Giuseppe Imer's company of comedians at the Teatro S Samuele from 1734 to 1743. During these years he is known to have composed two intermezzos and he is also thought to have written other comic works for Imer and his amateur singers (one of whom was Zanetta Casanova, mother of the writer and amorist). However, it is unlikely that the settings of Goldoni intermezzos considered by Ortolani to be possibly by Maccari are the composer's work (or the work of Apolloni); the authorship of these intermezzos is not known, although the opera *Aristide* has been attributed to Lotavio Vandini (an anagram of the name Antonio Vivaldi; Weiss considered it highly improbable that Vivaldi could be the composer). None of this music survives, but Goldoni said that its 'easy, clear style was well-adapted to the needs of those performing it'. He also had some repute as a contrapuntalist, but a solo cantata indicates only a middling talent: a florid display piece, it exploits the pathetic possibilities of the minor scale with some skill but reveals rhythmic

insensitivity. In 1744 he contributed some arias to the pasticcio *La finta schiava*.

WORKS

first performed at S Samuele, Venice, unless otherwise stated

Adaloaldo furioso (melodramma, A. Lucchini), S Moisè, carn. 1727
Ottaviano trionfante di Marc'Antonio (dramma comico, P. Miti), S Salvador, carn. 1735
La fondazione di Venezia (divertimento per musica, prol and 11 scenes, C. Goldoni), aut. 1736
Lucrezia Romana in Constantinopoli (dramma comico, 3, Goldoni), carn. 1737
La contessina (commedia per musica, 3, Goldoni), carn. 1743

La pupilla (int, Goldoni), 1734
Il conte Copano (int, A. Gorì and G. Imer), 1734

Cant., A, bc, *I-Nc*

Doubtful: La birba (os, Goldoni), carn. 1735; L'ippocondriaco (int, Goldoni), Oct 1735; Aristide (Goldoni), aut. 1735 [also attrib. Lotavio Vandini]; Monsieur Petiton (int, Goldoni), carn. 1736; La bottega da caffè (int, Goldoni), Oct 1736; L'amante cabala (int, Goldoni), aut. 1736

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T. Wiel: *I teatri musicali veneziani del Settecento* (Venice, 1897/*R*)
G. Ortolani, ed.: *Tutte le opere di Carlo Goldoni* (Milan, 1935–56) i, 717, 727, and passim on Imer's troupe; notes here and in vol.x passim

JAMES L. JACKMAN

McCartney, Sir **(James) Paul** (*b* Liverpool, 18 June 1942). English pop singer, songwriter, instrumentalist and composer, member of the BEATLES. His first major assignment away from the Beatles was the music for the film *The Family Way* (Decca, 1966). His solo album *McCartney* (Apple, 1970) marked the group's demise, and set a pattern for the future: where even the most celebratory Lennon-McCartney songs had included a sense of loneliness and alienation, McCartney's 1970s work turned cosily domestic. The amateurish *WildLife* (Apple, 1971) was the first to appear under the imprimatur of Wings, and the group's albums *Band on the Run* (Apple, 1973) and *Venus and Mars* (Cap., 1975) were major commercial achievements which helped to restore McCartney's credibility. In 1977 the Arcadian single *Mull of Kintyre* sold over 2·5 million copies in Britain alone. From the 1980s McCartney reasserted himself as a solo artist and maintained a high international profile through duets with Stevie Wonder and Michael Jackson. His most artistically successful albums were *Tug of War* (Parl., 1982), on which he again worked with the Beatles' producer George Martin, and *Flowers in the Dirt* (Parl., 1989), which benefited from the acerbic co-writing of Elvis Costello.

In the post-Beatle period, McCartney successfully broadened his range, without however recapturing the aesthetic consistency and emotional resonance of his songwriting partnership with John Lennon. His work continues to encompass straightforward rock and roll, sentimental ballads and those strangely affecting, oddly distanced vignettes of ordinary life which resurface in the *Liverpool Oratorio* (EMI, 1991). That score, co-written with Carl Davis, remains his most extended, although the preoccupation with the outward forms of classical music has continued, notably in the symphonic poem *Standing Stone* (EMI, 1997). He was knighted in 1997.

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W. Mellers: *Twilight of the Gods* (London, 1973)
C. Salewicz: *McCartney* (London, 1986)
D. Gutman: 'A Song for Liverpool', *Gramophone*, lxix/Nov (1991), 14–15
B. Miles: *Paul McCartney: Many Years from Now* (London, 1997)

DAVID GUTMAN

Macchetti, Teofilo (*b* Venice, 3 March 1632; *d* Pisa, 1714). Italian music historian and composer. He studied music at Ravenna and then with Legrenzi in Venice. He joined the Camaldoli branch of the Benedictine Order, entering their monastery at Vangadizza, near Rovigo, in 1669. He was in Venice in 1672 and 1673, and in Rome during the period 1675–9. On 15 May 1681 he became *maestro di cappella* of Pisa Cathedral. He made trips to Rome, some time between 15 January 1690 and 24 June 1691, Capannoli (October 1696), and various other cities in Tuscany (August–September 1699, and for one-day excursions to organize performances). While in Pisa he wrote *Curiosità musicali*, probably the first attempt at a history of music in Italian, and one which would later interest Padre G.B. Martini. The erudite manuscript reveals him to have had a comprehensive knowledge of medieval theory and practice, as does his correspondence with G.A. Bontempi. From 1694 to 1713 Macchetti kept a musical diary (three fascicles misleadingly catalogued simply as *Conti di musiche*), an extremely valuable account of his many duties at the cathedral, and of his direction of music in 15 other churches in Pisa. Moreover, since for many occasions he listed the works performed and the singers and instrumentalists who participated as well as their fees, his diary offers a rare insight into the musical activities of Pisa; it is also an excellent source on sacred music performing practice in general. In 1711 Macchetti made arrangements that his music be sold to the Opera del Duomo after his death, a transaction which was carried out on 12 December 1715. However, although the diary indicates that his works were numerous, and were judged by one contemporary to have been composed 'con molta armonia', his only extant works are those published in *Sacri concerti di salmi*, and a manuscript of Responses for funeral services.

WRITINGS

all in I-PIu

Curiosità musicali nelle quali si tratta della musica in generale; Conti di musiche; Memorie per la Badia della Vanagadizza; Scritture diverse; Trattato di musica; Lettere a Guido Grandi; Estratti di libri, appunti frammentari; Miscellanea, incorrectly attrib. Guido Grandi

WORKS

Sacri concerti di salmi, 4vv, 4 insts (Bologna, 1687)
Responsori della liturgia dei defunti, S, S, A, T, B, SSATB, bc, *I-PIp*
Numerous sacred works, lost [see Gianturco and Pierotti Boccaccio for a list]

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U. Morini: *Alcune lettere di G. Andrea Angelini Bontempi al padre T. Macchetti camaldolese*(Pisa, 1909)
B. Pescerelli: 'Teofilo Macchetti (1632–1714): un dimenticato precursore della ricerca musicologica', *AcM*, xlviii (1976), 104–11
C. Gianturco and L. Pierotti Bocccaccio: 'Teofilo Macchetti and Sacred Music in Pisa, 1694–1713', *Musicologia humane: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 393–415
P. Barbieri: 'L'accordatura strumentale in Toscana: proposte e contrasti da Vincenzo Galilei a Cristoforo (*c*1580–1730)', ibid., 209–32, esp. 209–10, 214–19

CAROLYN GIANTURCO

Macchi, Egisto (*b* Grosseto, 4 Aug 1928; *d* Montpellier, 4 Aug 1992). Italian composer. He studied the piano,

singing and the violin, and composition under Vlad (1946–51) and Scherchen (1949–54). From 1950 to 1952 he was engaged in research into micro-intervals at the physiology institute of Rome University, where he took a degree in literature. He assisted in the foundation and direction of reviews, theatre groups, avant-garde concert associations and electronic studios (such as the Studio M4 established in Rome in 1973). He was a founder member of both the Associazione Nuova Consonanza (1960) and the Nuova Consonanza improvisation group (1965).

After an isolated attempt at serialism (*Composizione no.2*), Macchi adapted himself to newer techniques, immediately reassessing the formal stability and expressive exuberance that had, in a traditional manner, characterized his previous compositions. The outcome was, beneath a characteristic freedom of technique, a careful attention to the effective matching of ends and means, as well as a functional use of the more challenging devices, such as aleatory writing in *Composizione no.3* and the transformation of the orchestra into a chorus in *Composizione no.5*. His interest in new theatrical developments further removed any experimental abstraction from Macchi's typical mixtures of media and styles, fixing them to ideas that were consistently up-to-date, thought-provoking and rich in meaning. From 1969 he was absorbed in writing music for the cinema and television, in which he displayed a sort of applied experimentalism, similarly able to reconcile ingenious sound-research with the greatest evocative immediacy. In more than 1000 documentaries and 20 films he never yielded to the merely superficial; linking image to sound, he maintained the mixture of organizational rigour and expressiveness found in his concert music.

WORKS
(*selective list*)

Stage: Anno Domini (2 parts, A. Titone), 1962, Palermo, 1965; Parabola (1, Titone), 1963, inc.; A(lter) A(ction) (2 parts, A. Artaud and M. Diacono), Rome, 1966; Venere e il leone (chbr op, 1, N. Badalucco), 1985, unperf.; A Matra (chbr op, 1, Badalucco), 1987, unperf.

Orch: 3 evocazioni, 1953; 2 variazioni, 1955; 4 espressioni, 1956; Composizione no.1, 1958; Composizione no.2, 4 groups, 1959, inc.; Composizione no.5, 1961; Morte all'orecchio di Van Gogh, amp hpd, chbr orch, tape, 1964 [after text by A. Ginsberg]

Vocal: Requiem, 1940; Voci (Ungaretti), chorus, 1963; Cadenza 1–2 (Diacono), S, 1967 [1 from A(lter) A(ction)]; Composizione no.6 (Kleines Dachau-Requiem) (Lat.), boys' vv, 1968; songs, etc.

Other inst: Candomblé a Oxala, ens, 1954; Micropolittico, ens, 1955; Schemi, various combinations, 1960, collab. Guaccero; Composizione no.3, 12 insts, 1960; Composizione no.4, 9 insts, 1961; Per cembalo, hpd, 1965; Comica con happy end, 4 wind, 1967; Composizione no.7, double wind qnt, str, 1968

Film scores: The Assassination of Trotsky (dir. J. Losey), 1972; Il delitto Matteotti (dir. F. Vancini), 1973; La villeggiatura (dir. M. Leto), 1973; Mr. Klein (dir. Losey), 1975; Padre padrone (dir. P. and V. Taviani), 1977; over 1000 scores for the cinema and television

Principal publisher: Bruzzichelli

WRITINGS

'Produzione e consumo della nuova musica', *Ordini* [Rome], no.1, (1959), 19

'Parabola: 2a composizione per teatro in un atto', *Collage*, no.1 (1963), 39

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V. Gelmetti: ' Nota su A(lter) A(ction)', *Marcatre*, xxvi–xxix (1966), 16

D. Guaccero: ' Studio per A(lter) A(ction)', *Marcatre*, xxvi–xxix (1966), 17

R. Vlad and D. Guaccero: 'A(lter) A(ction) di Egisto Macchi', *Collage*, no.7 (1967), 92

R. Zanetti: *La musica italiana nel novecento* (Busto Arsizio, 1985)

E. Simeon: *Per un pugno di note* (Milan, 1995)

CLAUDIO ANNIBALDI

Macchiavelli, Ippolito (*b* Bologna, 28 May 1568; *d* Rome, 14 May 1619). Italian composer. He served Antonio Facchinetti della Noce, Cardinal of Santi Quattro and great-nephew of Innocent IX, from 1574 to 1606. On 1 February 1607 he entered the household of Cardinal Montalto. At some point he received a benefice, which, together with the title 'Don', suggests that he took minor religious orders but was not a priest. The libretto of *Amor pudico* (Rome, 1614), to which he contributed music, indicates that he was a theorbo player. All ten of his surviving compositions are settings of Italian poetry for solo voice with thoroughbass accompaniment. Nine are strophic variations: six to canzonetta texts, two to octave stanzas and one to a sonnet. The canzonetta settings have rhythmically active basses, which accompany vocal lines with predominantly one to three notes per syllable together with a few extended and very rapid melismas. Extreme contrasts between rapid and slow delivery of the text and between recitational and lyrical styles lend drama to his works. (J.W. Hill: *Roman Monody, Cantata and Opera from the Circles around Cardinal Montalto*, Oxford, 1997)

JOHN WALTER HILL

Maccioni, Giovanni Battista [Giambattista] (*b* ?Orvieto; *d* ?Rome, *c*1678). Italian composer, harpist and librettist. The libretto of a *commedia* of 1615 entitled *I pazzi prudenti* (in *I-Rn*) is by a 'Gio. Battista Maccioni da Orvieto'. Rudhart and others assumed that this Maccioni is the same person who arrived in Munich on 12 May 1651 and received an appointment as court chaplain and harpist. In the following year, the Elector Ferdinand Maria married Princess Adelaide of Savoy, who enthusiastically supported Italian artistic endeavours in Bavaria. Maccioni soon won Adelaide's favour and became an important cultural adviser. He not only collaborated with her in the preparation of several librettos but also taught her the harp and possibly the guitar. In August 1653 the Emperor Ferdinand III was honoured during a visit to Munich by the performance of a brief allegorical composition, *L'arpa festante*, for which Maccioni wrote both text and music (in *A-Wn* 16889; 3 extracts ed. in Schiedermair, 1903–4, pp.461ff). Librettos by him for at least four other works performed in Munich survive (in *D-Mbs*). Two of these, each described as 'Introduttione per il balletto', date from 1657; Sandberger assumed that Ludwig Wendler composed the music, which is lost. The first was commissioned for the birthday (16 January) of the Dowager Electress Marie Anna. Adelaide inspired both texts and participated in the performance of the second introduction, *Li quattro elementi*. She was also responsible for the basic ideas of Maccioni's last two librettos, *Applausi festivi* (28 August 1658) and *Ardelia* (1660), a *dramma musicale*; J.K. Kerll appears to have composed the music for both texts, but it has not survived. The earlier work was an introduction to a tournament performed in honour of the Emperor Leopold I. Lipowsky (who has been followed by others) indicated that Maccioni also wrote the libretto for an *opera pastorale* entitled *Celaroso*, allegedly performed at Munich in 1657, but no evidence has been found that an opera with this title was

actually staged. Maccioni appears to have left Munich about 1661. By 1662 he was in Rome, where he served as an envoy for Munich and became a resident at the papal court. Correspondence between him and Ferdinand Maria, dating from the years 1662–74, reveals his influence in securing musicians for the Munich court; they included the castratos Ferrucci and Boni and the composer Ercole Bernabei.

Maccioni's *L'arpa festante* marks the beginning of opera at the Munich court, where Italian dramatic music flourished for the rest of the Baroque era. It consists of a single extended scene. The music calls for five soloists and includes brief recitatives, arias and duets and a final chorus. The florid arioso patterns and snatches of melodic chromaticism indicate that Maccioni was familiar with contemporary techniques. His librettos are occasional texts, except for *Ardelia*, which shows Venetian influence.

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F.M. Rudhart: *Geschichte der Oper am Hofe zu München* (Freising, 1865)
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A. Sandberger: Introduction to DTB, iii, Jg.ii/2 (1901)
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R. Brockpähler: *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten, 1964)

LAWRENCE E. BENNETT

McClary, Susan (Kaye) (*b* St Louis, 2 Oct 1946). American musicologist. She received the BMus in piano from Southern Illinois University in 1968 and took the doctorate in musicology in 1976 at Harvard, where she worked with Nino Pirrotta, Anthony Newcomb and Earl Kim. After teaching at Trinity College, Connecticut (1977) and the University of Minnesota (1977–83) as an assistant professor, she was appointed associate professor at Minnesota in 1983 and professor in 1990. She was then professor at McGill University (from 1992), and in 1994 she joined the faculty at UCLA, where she was made chair of the music department in 1995. She was also Ernst Bloch Visiting Professor at the University of California, Berkeley in 1993, when she presented the lecture series, 'Conventional Wisdom: the Content of Musical Form'. In 1995 she was awarded the John D. and Catherine T. MacArthur fellowship.

One of the major figures in feminist musicology, McClary attracted widespread attention in the late 1980s with work done while she was a member of the University of Minnesota committee on the press (1986–90). Provocative essays accompanying Jacques Attali's *Noise* (1985) and Catherine Clément's *Opera, or the Undoing of Women* (1988) were followed by her landmark collection of essays, *Feminine Endings* (1991), in which she outlined new directions in musicology inspired by feminist thought. Provocative and sometimes controversial, McClary has had a major influence on thinking about gender constructions in music, the role of the body in musical meaning and the significance of popular music.

WRITINGS

The Transition from Modal to Tonal Organization in the Works of Monteverdi (Diss., Harvard U., 1976; Ann Arbor, 1976)
'Pitches, Expression, Ideology: an Exercise in Mediation' *Enclitic*, vii/1 (1983), 76–86
'The Politics of Silence and Sound' in J. Attali: *Noise* (Minneapolis, 1985), 149–58
'A Musical Dialectic from the Enlightenment: Mozart's *Piano Concerto in G Major, K. 453*, Movement II', *Cultural Critique*, iv (1986), 129–69
ed., with R.Leppert: *Music and Society: the Politics of Composition, Performance and Reception* (Cambridge, 1987) [incl. 'The Blasphemy of Talking Politics during Bach Year', 13–62]
'Feminism, or the Undoing of Opera', in C. Clementi: *Opera, or the Undoing of Women* (Minneapolis, 1988), ix–xviii
'Constructions of Gender in Monteverdi's Dramatic Music', *COJ*, i (1989), 203–23
'Terminal Prestige: the Case of Avant-Garde Music Composition', *Cultural Critique*, xii (1989), 57–81
'This is Not a Story My People Tell: Time and Space According to Laurie Anderson', *Discourse*, xii/1 (1989–90), 104–28
'Living to Tell: Madonna's Resurrection of the Fleshly', *Genders*, vii (1990), 1–21
with R. Walser: 'Start Making Sense: Musicology Wrestles with Rock', *On Record: Rock, Pop, and the Written Word*, ed. S. Frith and A. Goodwin (New York, 1990), 277–92
Feminine Endings: Music, Gender, and Sexuality (Minneapolis, 1991)
Georges Bizet: Carmen (Cambridge, 1992)
'Structures of Identity and Difference in Carmen', *Women: a Cultural Review*, iii (1992), 1–15
'Agonie und erotischer Taumel: Ausformungen der Geschlechtsspezifik in Monteverdis L'Orfeo', *Salzburg Festival 1993*, 61–85 [programme book]
'La costruzione dell'identità sessuale nelle opere drammatiche di Monteverdi', *Musica/Realtà*, no.41 (1993), 121–44
'Narrative Agendas in "Absolute" Music: Identity and Difference in Brahms' Third Symphony', *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. R. Solie (Berkeley, 1993), 326–44
'Reshaping a Discipline: Musicology and Feminism in the 1990s', *Feminist Studies*, xix (1993), 399–423
'Sexuality and Music: on the Rita Steblin/Maynard Solomon Debate', *19CM*, xvii (1993), 83–88
'Constructions of Subjectivity in Schubert's Music', *Queering the Pitch: the New Gay and Lesbian Musicology*, ed. P. Brett, E. Wood, and G. Thomas, (New York, 1994), 205–33
'Narratives of Bourgeois Subjectivity in Mozart's "Prague" Symphony', *Understanding Narrative*, ed. P. Rabinowitz and J. Phelan (Columbus, OH, 1994), 65–98
'Of Patriarchs. . .and Matriarchs, too: the Contributions and Challenges of Feminist Musicology', *MT*, ciiiv, (1994), 364–9
'Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism', *PNM*, xxxii/2 (1994), 68–85
'"Same as It Ever Was": Youth Culture and Music', *Microphone Fiends: Youth Music and Youth Culture*, ed. A. Ross and T. Rose (New York, 1994), 29–40
with R. Walser: 'Theorizing the Body in African-American Music', *Black Music Research Journal*, xiv (1994), 75–84
'Music, the Pythagoreans, and the Body', *Choreographing History*, ed. S.L. Foster (Bloomington, IN, 1995), 82–104
'The Impromptu that Trod on a Loaf, or How Music Tells Stories', *Narrative*, v (1997), 20–35
'Gender Ambiguities and Erotic Excess in Seventeenth-Century Venetian Opera', *Representations of Gender and Sexuality in Opera*, ed. E. Hudson and M.A. Smart (Princeton, NJ, forthcoming)
'Unruly Passions and Courtly Dances: Technologies of the Body in Baroque Music', *Embodying Power in Seventeenth and Eighteenth Century France*, ed. S. Melzer and K. Norberg (Berkeley, forthcoming)

JANN PASLER

MacClintock, Carol (Cook) (*b* St Joseph, MO, 19 Nov 1910; *d* Bloomington, IN, 3 Jan 1989). American musicologist. Trained in the piano, violin and singing, she received the BMus in 1932 from the University of Illinois and the MMus in 1935 from the University of Kansas. In

1955 she took the PhD under Apel at Indiana University, with a dissertation on the five-part madrigals of Giaches de Wert. She also studied at the Juilliard School of Music and the American Conservatory in Fontainebleau; her teachers included Casadesus for the piano. She taught at Colorado Woman's College (1936–40), Stephens College (1940–41), the University of Illinois (1941–4), Indiana University (1944–6) and Southern Illinois University (1959–64). In 1964 she was appointed professor of musicology at the University of Cincinnati.

MacClintock was particularly noted for her work on Giaches de Wert, whose complete works she edited with Melvin Bernstein for the American Institute of Musicology. Her studies and translations of Italian theorists of the late 16th and early 17th centuries are important to the study of the performance of madrigals and early monody.

WRITINGS

The Five-Part Madrigals of Giaches de Wert (diss., Indiana U., 1955)
'A Court Musician's Songbook: Modena MS C311', *JAMS*, ix (1956), 177–92
'Some Notes on the Secular Music of Giaches de Wert', *MD*, x (1956), 106–41
'Molinet, Music and Medieval Rhetoric', *MD*, xiii (1959), 109–21
'The Monodies of Francesco Rasi', *JAMS*, xiv (1961), 31–6
'Giustiniani's *Discorso sopra la musica*', *MD*, xv (1961), 209–25
ed. and trans.: H. Bottrigari: *Il desiderio* and V. Giustiniani: *Discorso sopra la musica*, MSD, ix (1962)
Giaches de Wert (1535–1596): Life and Works, MSD, xvii (1966)
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PAULA MORGAN

McClymonds, Marita (Martha) P(etzoldt) (*b* St Louis, 4 Dec 1935). American musicologist. She studied at Culver-Stockton College (BA 1956), and later under Daniel Heartz and Alan Curtis at the University of California, Berkeley (MA 1971, PhD 1978). Prior to her graduate work she taught music privately and in public schools in Missouri and Illinois. Her academic career began in 1981, when she was appointed professor of music at the University of Virginia, where she was also chair of the music department (1988–95, 1998–9). Her dissertation on Jommelli's last years proved to be the starting point for extensive, wide-ranging studies on 18th-century Italian opera, in particular treating the innovations and modifications in *opera seria* during the second half of the century; these studies have thrown new light on the background to the operas of Mozart, Haydn and Gluck, and have focussed scholarly attention on the librettist Mattia Verazi.

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PAULA MORGAN

MacColl, Ewan [Miller, Jimmie] (*b* Salford, Lancs, 1915; *d* 22 Oct 1989). English folk singer, songwriter and collector. He inherited a large repertory of traditional Scottish songs from his parents, William Miller and Betsy Hendry. During the early 1930s he wrote satirical songs. In 1934 he married Joan Littlewood, with whom he formed several theatres, the most famous of which was Theatre Workshop. He changed his name during the Lallans movement in Scotland in the 1940s. He married the dancer Jean Newlove in 1950, with whom he had Hamish and Kirsty MacColl; both became singers and musicians.

MacColl was one of the architects of the Folk Music Revival (*see* ENGLAND, §II; FOLK MUSIC, §3), which began in England in the early 1950s. In 1953 he founded (with Alan Lomax, Bert Lloyd, Seamus Ennis and others) the Ballads and Blues Club in London, later to become the Singers Club. In 1956 he met Peggy Seeger (*see* SEEGER),

with whom he embarked upon a life partnership; their three children, Neill, Calum and Kitty, are all singers and musicians. From 1957–89, they gave concerts, conducted workshops and toured in Britain and abroad as singers of traditional and contemporary songs. They recorded extensively and initiated projects such as *The Long Harvest* (a 10-volume series of traditional ballads) and *The Paper Stage* (a two-volume set of Shakespearian sung narratives). They formed their own record company, Blackthorne, and issued discs of their own renditions of traditional and topical songs.

From the 1930s MacColl worked with experimental producers in radio. In 1957, collaborating with Peggy Seeger and Charles Parker, he wrote a series of musical documentaries for BBC radio which became known as the 'radio ballads'; these were released on CD in 1999. A combination of recorded speech, sound effects, new songs and folk instrumentation, they included the programmes 'Singing the Fishing', 'The Big Hewer' and 'Songs of the Road'. In 1965 MacColl and Seeger founded the Critics Group, a company of revival singers whom MacColl trained in vocal and theatrical techniques. For five years the Critics staged annually *The Festival of Fools*, a dramatic musical revue of the year's news.

MacColl and Seeger collected extensively from traditional singers in Britain. In addition to books of his own songs and various small collections, MacColl produced with Seeger two anthologies of the music of Britain's nomadic people: *Travellers' Songs of England and Scotland* and *Doomsday in the Afternoon*.

As a songwriter, MacColl is best known as the author of *The First Time Ever I Saw Your Face*, *Dirty Old Town*, *The Shoals of Herring*, *Freeborn Man* and *The Manchester Rambler*. He wrote more than 300 songs and performed songs of the industrial cities, Scots history and the English countryside.

In 1987 he was presented with an honorary degree by the University of Exeter. He was awarded a posthumous honorary degree by the University of Salford in 1991. The Ewan MacColl and Peggy Seeger Archive is housed at Ruskin College, Oxford.

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Peggy Seeger homepage, www.pegseeger.com

CAROLE PEGG

McCorkle, Donald M(acomber) (*b* Cleveland, 20 Feb 1929; *d* Vancouver, 6 Feb 1978). American musicologist. He attended Brown University and Bradley University, where he took the BMus in 1951. At Indiana University he worked with Willi Apel and Paul Nettl, and took the MA (1953) and the PhD (1958), with a dissertation on Moravian music in Salem. From 1954 to 1964 he taught at Salem College, Winston-Salem, North Carolina. He was also director of the Moravian Music Foundation in Winston-Salem from 1956 to 1964, when he joined the University of Maryland as professor of musicology. He was professor and head of the department of music at the University of British Columbia, 1972–5, and professor of musicology from 1972.

McCorkle was interested in 18th- and 19th-century historical musicology. He studied and edited the music of the colonial German tradition in the USA, particularly the musical culture of the Moravian settlers of North Carolina. In 1964 he began work on a thematic catalogue of Brahms's works and a descriptive catalogue of the autographs. The catalogue was completed by his wife, Margit, as *Johannes Brahms: thematisch-bibliographisches Werkverzeichnis* (Munich, 1984). He was editor of *College Music Symposium* in 1961–2 and 1970.

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PAULA MORGAN

McCormack, John (*b* Athlone, 14 June 1884; *d* Dublin, 16 Sept 1945). Irish tenor, later naturalized American. He began his studies in Dublin, and in 1905 went to Milan to study with Vincenzo Sabatini. The following year he made his stage début under the assumed name of Giovanni Foli in Mascagni's *L'amico Fritz* at the Teatro Chiabrera in Savona, near Genoa. After further engagements in small Italian theatres he made his Covent Garden début as Turiddu (*Cavalleria rusticana*) in the autumn season of 1907, confirming his success the same season in *Rigoletto* and *Don Giovanni*. From 1908 to 1914 he took part in every summer season at Covent Garden, adding to his repertory (often with Tetrazzini or Melba in the cast) *Il barbiere di Siviglia*, *La sonnambula*, *Lucia di Lammermoor*, *Faust*, *Roméo et Juliette*, *Lakmé*, *La bohème* and *Madama Butterfly*. He made his New York début at the Manhattan Opera House in *La traviata* (1909) and took the same role in his Metropolitan début the following year, becoming a favourite with the public in Boston and Chicago as well as New York.

McCormack was already laying the foundations of his future career as a concert singer and soon, being by his own admission a poor actor, he decided to abandon the stage. Thereafter, partly because of his Irish nationalism (which for a time made him unpopular in England), he spent his time mainly in the USA, and in 1917 became an American citizen. His concert work revealed him as a remarkable interpreter, not only of Handel, Mozart and

the Italian classics, but also of German lieder. The preponderance in his programmes of sentimental and popular ballads alienated many musical people as much as it pleased the wider public; but, whatever the song, he never debased his style. Meanwhile his repertory of serious music grew continually.

In 1928 McCormack was made a papal count by Pope Pius XI. By then he had returned to live in Ireland, and for another decade he continued to give concerts in many parts of the world, especially in the British Isles. In autumn 1938 he made a farewell tour, but during the war he emerged from retirement for some broadcasts, and to tour in aid of the Red Cross.

McCormack's numerous recordings show the singular sweetness of his tone and perfection of his style and technique in his prime – for example, in his famous version of Mozart's 'Il mio tesoro' and in Handel's 'O sleep' (*Semele*) and 'Come, my beloved' (i.e. 'Care selve' from *Atalanta*) – while later records of lieder and of Irish folksongs illustrate other aspects of his versatile art. He was always, according to Ernest Newman, 'a patrician artist ... with a respect for art that is rarely met with among tenors'.

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DESMOND SHAWE-TAYLOR/R

McCracken, James (Eugene) (*b* Gary, IN, 16 Dec 1926; *d* New York, 29 April 1988). American tenor. His début was as Rodolfo in *La bohème* at Central City, Colorado, in 1952. He made his Metropolitan Opera début in 1953 as Parpignol in the same opera and took many other comprimario roles before leaving for Europe in 1957. He was engaged at Bonn as Max, Radames and Canio. The turning-point in his career was an engagement as Otello with the Washington Opera in 1960; it became, and remained, his most celebrated role, and he recorded it under Barbirolli. He sang in most of the world's leading houses, and his repertory included Florestan, Don José, Calaf, Manrico and Don Alvaro, Tannhäuser, Bacchus (*Ariadne auf Naxos*), Hermann, Samson and John of Leyden (*Le prophète*). A powerful and convincing actor, McCracken had an emotional intensity and a dark-timbred tenor of exceptional fervour. His other recordings include Florestan, Don José and John of Leyden. He married the mezzo-soprano Sandra Warfield, with whom he collaborated on an autobiography, *A Star in the Family* (New York, 1971).

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MARTIN BERNHEIMER

McCredie, Andrew D(algarno) (*b* Sydney, 3 Sept 1930). Australian musicologist and teacher. A graduate of the University of Sydney (BA 1951, MA Hons 1958), he also studied at the New South Wales State Conservatorium of Music before leaving for Europe. After studying composition with Lennox Berkeley at the RAM (1953–5), he took up musicological studies at the universities of Copenhagen (1955–6) and Stockholm (1956–7). In Hamburg (1960–63), where he was an Alexander von Humboldt Fellow, he took the doctorate in 1963 with a dissertation on German Baroque opera. In 1965 he was appointed senior research fellow at the University of Adelaide, where he later became professor of musicology (1978–94).

McCredie's initial research was in the fields of German Baroque opera, north German symphonic music from 1770 to 1830, and the sources of Byzantine and eastern European music from 1100 to 1830. However, his many later publications (in English and German) cover an unusually wide range of research, including historical, aesthetic and analytical studies of European music from the Middle Ages to the present day, as well as those dealing with Australasia and the South Pacific region. Other areas of research have been the interaction of musicology with comparative literature and topos theory, German music historiography and music in emigration. His published work on Karl Amadeus Hartmann is of particular importance, including a monograph on the composer and a complete thematic catalogue. McCredie has also contributed significantly to the literature on Australian music with his *Musical Composition in Australia* and *Catalogue of 46 Australian Composers*. In 1965 he founded and edited the annual *Miscellanea Musicologica*, which became one of the main musicological journals in Australia.

Through his own teaching and the many international conferences he organized in Adelaide, McCredie has profoundly influenced the development of musicology in Australia. In 1974 he was awarded the Dent medal, and the following year became the first musicologist to be elected a Fellow of the Australian Academy of the Humanities. In 1984 he was made a Member of the Order of Australia for his contribution to musicology.

WRITINGS

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DAVID TUNLEY

McCreesh, Paul (*b* London, 24 May 1960). English conductor. He read music at the University of Manchester (1978–81) before founding the Gabrieli Consort and Players. Following his directing début at St John's, Smith Square, London, in 1981, he has become increasingly recognized for performances of Renaissance and early Baroque masterpieces, often within their original liturgical context. He has received special acclaim for recordings based on his own research into 17th-century performance conditions. His first success, 'A Venetian Coronation', speculatively recreating the music performed in Doge Grimani's investiture in 1595, won a Gramophone Award in 1990. His preoccupation with how music adorned the distinctive ceremony and rites of Venice in its heyday of Gabrieli, Grandi and Monteverdi led to reconstructions of a 'Venetian Vespers' and a 'Venetian Easter Mass'. His 'Lutheran Mass for Christmas Morning', complete with Praetorius motets and congregational hymns, was recorded in Roskilde Cathedral, Denmark, in 1994 and arguably exploited the fullest range of acoustic and timbral perspectives yet experienced in a 'period' performance. More recently McCreesh has brought his customary concern for dramatic impact to Handel's oratorios, including vital and compelling recordings of *Messiah* and *Solomon*.

JONATHAN FREEMAN-ATTWOOD

MacCunn, Hamish (James) (*b* Greenock, 22 March 1868; *d* London, 2 Aug 1916). Scottish composer, conductor and teacher. He was the son of a shipowner, and his mother was a former pupil of Sterndale Bennett. In his culturally privileged childhood, MacCunn was encouraged in his musical pursuits, attending a season of concerts at the age of eight given by August Manns at Crystal Palace, London. He won a composition scholarship to the newly opened Royal College of Music in 1883, where he studied composition with Parry and piano with Franklin Taylor. He also played the viola in college orchestras and quartets. In 1886 he resigned from the RCM without taking a diploma.

MacCunn's first compositions of substance were heard at concerts in the RCM (*Cior Mhor*, 1885), but more importantly, through the influence of George Grove, at the Crystal Palace Saturday Concerts under Manns. Many of his major orchestral and choral works date from this period, being performed at the Saturday Concerts and elsewhere. Some songs and smaller works were included in a series of concerts at the house of the artist John Pettie, whose daughter he married in 1888. MacCunn was Professor of Harmony at the RAM from 1888 to 1894 and also gave lessons privately.

In 1889 MacCunn was commissioned by Carl Rosa to write a work for his opera company, and the opera *Jeanie Deans* was first produced at the Lyceum Theatre, Edinburgh, in 1894. It was a huge success and marked the beginning of his association with various operatic companies as a conductor. For two seasons from 1898 he conducted the Carl Rosa Company, including the first English-language productions of Wagner's *Tristan* and *Siegfried*. After Sullivan's death MacCunn took up his position at the Savoy until 1905, conducting the first run of German's *Merrie England*; he also worked with other groups such as the Moody-Manners Company, and towards the end of his life he took on some of Beecham's conducting seasons at Covent Garden (1910) and the Shaftesbury Theatre (1915). From 1912 he taught composition at the Guildhall School of Music.

Most of MacCunn's music was written to a literary stimulus, often generated by his fellow-countryman Sir Walter Scott. The opera *Jeanie Deans*, the cantata *The Lay of the Last Minstrel*, and the overture *Land of the Mountain and the Flood*, easily his most famous work, fall into this category and supplied the composer with suitable nationalist subjects for his music. His other works are similarly descriptive or illustrative and he generally eschewed the use of absolute musical forms, as did his compatriots Mackenzie and Wallace. MacCunn's aptitude for drama in music is best shown in *Jeanie Deans*, a work that stayed in the repertory for over 20 years; it has also been revived in recent times. His later dramatic works lacked its musical intensity and its narrative conviction and were not successful. Many of his stylistic tendencies in the early operas evolved from Wagner, and he has since been described, together with Ethel Smyth, as 'Wagner's most noteworthy British follower'. His orchestral overtures show a distinct technical mastery of form and

orchestration, drawing their stylistic influence from Weber, Mendelssohn, Schumann and Brahms, yet retaining a certain creativity lacking in lesser composers. He also assimilated his native Scottish music into his works without detriment to a more cosmopolitan style.

WORKS

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9 partsongs: eight pubd (1887–1914), one in MS
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INSTRUMENTAL

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Five Dances for orchestra
Ballet, 1905
Str qnt, E♭, 2 vn, va, 2 vc
Three Romantic Pieces, vc, pf (1894); 4 other pieces, vc, pf, separately pubd (1914), 2 of these also arr. vn, pf
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DUNCAN J. BARKER

McDaniel, Barry (*b* Lyndon, KS, 18 Oct 1930). American baritone. He studied at the Juilliard School and at the Stuttgart Hochschule für Musik, and made his recital début in Stuttgart in 1953. After short periods with the opera companies in Mainz, Stuttgart and Karlsruhe, he joined the Deutsche Oper, Berlin, in 1962, and subsequently made guest appearances at the Vienna Staatsoper, the Bavarian Staatsoper and the Metropolitan. His mellifluous voice was heard to particular advantage in Mozart, as Pelléas, and in Strauss (the Barber in *Die schweigsame Frau* and Olivier in *Capriccio* were among his best roles). He was also noted for his performances in 20th-century operas: he created the Secretary in Henze's *Der junge Lord* at Berlin in 1965, and won praise for his witty performance as the Husband in Poulenc's *Les mamelles de Tirésias* at the Munich Festival in 1974. He gave recitals in New York and in all the major European capitals; his interpretations of *Die schöne Müllerin* and *Winterreise* were distinguished by a fine sense of line and an acute understanding and projection of the texts, and he was a noted Bach singer. Richard Rodney Bennett composed his *Tenebrae* for him.

ALAN BLYTH

MacDonagh, (John Alfred) Terence (*b* Woolwich, 3 Feb 1908; *d* London, 12 Sept 1986). English oboist and english horn player. The son of an oboist, he studied in Paris and with Leon Goossens in London. His first posts were with the Scottish Orchestra (1926) and the British National Opera Company (1926–9). A founder-member of the BBC SO as its english horn player (1930), he became principal oboist in 1937. After wartime service he returned to the BBC SO in 1945–6 and again between 1963 and 1973. His artistry reached its prime as Beecham's principal oboist in the RPO (1947–63), with whom he made many distinguished recordings. MacDonagh was also a superb player of chamber music; the unique intensity of his tone can be heard in the Decca recording of Mozart's complete wind music with the London Wind Soloists (1962). From 1945 to 1978 he was professor of oboe at the RCM, where his skill in developing his pupils' natural qualities produced a succession of fine, individual oboists. He was made an OBE in 1979.

JAMES BROWN

MacDonald, Andrew P(aul) (*b* Guelph, ON, 30 Nov 1958). Canadian composer and guitarist. After studying the classical guitar at the University of Western Ontario (BM 1981), he pursued postgraduate studies in composition at the University of Michigan (MM 1982, DMA 1985), where his teachers included William Bolcom, Leslie Bassett, George Balch Wilson and William Albright. He held teaching appointments at Brandon and Wilfrid Laurier universities before accepting a composition post at Bishop's University in 1987. Co-founder and artistic

director of Ensemble Musica Nova, he has also served as vice-president of the Canadian League of Composers.

MacDonald's compositional style is marked by synthetic eclecticism. A rationalized approach to pitch and temporal structures in early works, such as *Run Before the Wind* (1985), was soon tempered by an increasing interest in Quebec folk music, first manifest in *Music for the Open Air* (1990) and *Les oiseaux sauvages* (1991). Awards from the du Maurier Arts Canadian Composers Competition (1992, 1993) and commissions from the CBC and the Manitoba Chamber Orchestra led to a number of neo-tonal orchestral works including: *In the Garden of Gaea* (1991); *Eros* (1994); a Violin Concerto (1991), which won the 1995 Juno Award; and concertos for the piano (1995) and cello (1996). Subsequent works display an interest in astronomy and ancient Greek music.

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Op: The Unbelievable Glory of Mr Sharp (chbr op, K. Keobke), 1989, Toronto, 1989

Orch: Run Before the Wind, 1985; Songs of Life's Complaint, 1986; The Birth of Spring (R. Gustafson), S, SATB, str, 1989; In the Garden of Gaea, 1991; Les oiseaux sauvages, hpd conc., 1991; Vn Conc., 1991; Les vois éternelles, 1992; Eros, 1994; The Great Rock in the Sea, 1994; Pf Conc., 1995; Vc Conc., 1996

Chbr and solo inst: Emerald Mirrors (Sonata no.1), vn, pf, 1986; Kittlin' Hair on Thairms, vn, 1986; Music for the Open Air, cl, str qt, 1990; After Dark, pf, 1991; Quatour pour Camille, str qt, 1993; In the Eagle's Eye, vn, vc, pf, 1995; Hymenaeus, vn, va, 1996; Pythikos nomos, ob, str qt, 1996

TOM GORDON

McDonald, 'Country' Joe (*b* Washington DC, 1 Jan 1942). American country and rock singer, guitarist and songwriter. He made his mark with Country Joe and the Fish, a band that played an important role in the San Francisco psychedelic scene between 1966 and 1969. In 1966 the band issued an EP that was included in an issue of *Rag Baby*, a radical magazine that circulated in the San Francisco/Berkeley area. Its songs 'Bass Strings', '(Thing Called) Love' and 'Section 43' were included on the début album, *Electric Music for the Mind and Body* (Van., 1967). While this clearly displays the band's origins in acoustic blues and folk, it is most noteworthy for its many moments influenced by the use of LSD, particularly on 'Section 43'. According to band accounts, the entire record was designed to enhance the listener's acid trip. The group's next album, *I-Feel-like-I'm-Fixin'-to-Die* (Van., 1968), included the title song, and an outspoken denouncement of the Vietnam War originally recorded in 1965, and 'Fish Cheer', which the band made famous by inserting 'Fuck' in place of 'Fish' at live performances. While *Together* (Van., 1968) brought the group's greatest commercial success, it already marked the musical decline of the band. Since the break-up of Country Joe and the Fish in 1970, McDonald has released a number of solo albums.

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JOHN COVACH

McDonald, Harl (*b* nr Boulder, CO, 27 July 1899; *d* Princeton, NJ, 30 March 1955). American composer, pianist, conductor and teacher. He studied with Vernon Spencer, Ernest Douglas and Yaraslav de Zielinsky, and received the BMus at the University of Southern California (1921). Thereafter he studied in Liepzig, at the conservatory and the university (diploma 1922). Returning to the USA in 1923, he toured as a piano soloist and accompanist. He taught at the Philadelphia Musical Academy (1924–6) and at the University of Pennsylvania (1926–46), where he was successively lecturer, assistant professor, professor and director. In addition, he was general manager of the Philadelphia Orchestra (1939–55) and conducted research in acoustics and sound measurement for the Rockefeller Foundation (1930–33), publishing with O.H. Schenck *New Methods of Measuring Sound* (1935), for which he was elected to the scientific fraternity Sigma Xi. His music often follows a written programme; its style ranges from the Impressionist to the objective, employing by turns traditional tonality, contemporary dance rhythms, elements of black American and other traditional musics, extremely dissonant harmonies and harsh tone-colours. He preferred to write music that had an immediate emotional appeal, eschewing what he called 'sterile, intellectual forms and idioms'.

WORKS
(*selective list*)

Orch: Sym. no.1 'The Santa Fe Trail', 1933; Sym. no.2 'The Rhumba', 1934; Sym. no.3 'Lamentations of Fu Hsuan', S, chorus, orch, 1935; 3 Poems on Aramaic Themes, 1935; Conc., 2 pf, orch, 1936; Sym. no.4 'Festival of the Workers', 1937; 2 Nocturnes 'San Juan Capistrano', 1938; The Legend of the Arkansas Traveler, 1939; Chameleon Variations, 1940; From Childhood, hp, orch, 1940; Bataan, 1943; My Country at War, sym. suite, 1943; Vn Conc., 1943; Song of the Nations, S, orch, 1945; Saga of the Mississippi, 1945–7; Ov. for Children, 1950

Choral: The Breadth and Extent of Man's Empire, 1938; Songs of Conquest, 1938; Lament for the Stolen, female vv, orch, 1939; Dirge for Two Veterans (W. Whitman), female vv, orch, 1940; Wind in the Palm Trees, female vv, str, 1940; God Give us Men, vv, orch, 1950; many other pieces

Other works: 2 pf trios, 1931, 1932; Fantasy, str qt, 1932; Str Qt on Negro Themes, 1933; many pf pieces

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BARBARA A. RENTON

Macdonald, Hugh J(ohn) (*b* Newbury, Berks., 31 Jan 1940). English musicologist. He studied under Raymond Leppard at Cambridge (1958–66); after research on the music of Berlioz he was awarded the PhD in 1969 for a dissertation consisting of a critical edition of *Les Troyens*. He was a lecturer in music at Cambridge (1966–71) and at Oxford (1971–80), and was Gardiner Professor of Music at Glasgow University (1980–87). In 1987 he was appointed Avis Blewett Professor of Music at Washington University, St Louis. His chief area of work has been the music of the 19th century, especially in France; a searching yet elegant writer, his scholarship is informed by his keen musicianship. He has been general editor of the new complete edition of the works of Berlioz since its inception in 1967 and has been particularly active in the revival of interest in Berlioz's music.

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DAVID SCOTT/R

MacDonald, Jeanette (*b* Philadelphia, 18 June ?1901; *d* Houston, 14 Jan 1965). American soprano. She began her stage career in 1917 as a chorus girl at the Capitol Theater, New York. She played some minor parts in Broadway musicals during the 1920s and had her first starring role in *Yes, Yes, Yvette* (1927). She is best known for her performances in film musicals in operetta style; she first appeared opposite Maurice Chevalier, and then with Nelson Eddy in such films as *Naughty Marietta* (1935), *Rose Marie* (1936), *Sweethearts* (1938) and *New Moon* (1940). Although her voice lacked flexibility and warmth, MacDonald projected an image of charm and beauty appropriate to the romantic heroines she portrayed. She left film work in 1942 in order to make concert tours, radio appearances and recordings. She also began a brief career in opera in 1943, when she appeared with Ezio Pinza in Gounod's *Roméo et Juliette* in Montreal; her only other role was as Marguerite in *Faust* with the Chicago Civic Opera and Cincinnati Summer Opera the following year. MacDonald was married to the actor and composer Gene Raymond, whose songs she performed in her concert programmes.

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JEAN W. THOMAS

McDonald, Susann (*b* Rock Island, IL, 26 May 1935). American harpist and teacher. After training in Chicago and New York, she studied from the age of 15 in Paris, at first privately with Henriette Renié, then with Lily Laskine at the Conservatoire, where she gained a *premier prix* in 1955. She won second prize at the first Israel International Harp Contest in 1959. Technically impeccable, she has played as a soloist in Europe, Australia, Japan, Israel and South America, as well as in the USA and Canada, and gives many masterclasses. She has recorded much of the more neglected harp repertory, and given first performances of many works composed for her, including Joseph Wagner's Fantasy Sonata, LaSalle Spier's Sonata, and Camil Van Hulse's Suite, all for solo harp. A teacher of great distinction, she succeeded Marcel Grandjany at the Juilliard School in 1975, continuing to teach there until 1985. From 1981 she also taught at Indiana University where she was chairman of the harp department and where, in 1989, she was named Distinguished Professor of Music. She has been artistic director of the World Harp Congress since its inception in 1975 and is founder and musical director of the triennial USA International Harp Competition.

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ANN GRIFFITHS

MacDowell [McDowell], **Edward (Alexander)** (*b* New York, 18 Dec 1860; *d* New York, 23 Jan 1908). American composer, pianist and teacher. At the turn of the 20th century he was America's best-known composer both at home and abroad, particularly renowned for his piano concertos and evocative piano miniatures.

1. Life. 2. Views and aesthetics. 3. Orchestral music. 4. Early piano music. 5. Sonatas. 6. Late piano sets. 7. Vocal music.

1. Life. MacDowell's ancestry was English on his mother's side and Scottish-Irish on his father's. Though his father's family had been Quakers, there is little indication that MacDowell practised this or any other religion. He showed skill in drawing and music at an early age, and when he was eight began piano lessons with the Colombian violinist Juan Buitrago. Buitrago introduced him as a boy to Teresa Carreño, who encouraged him

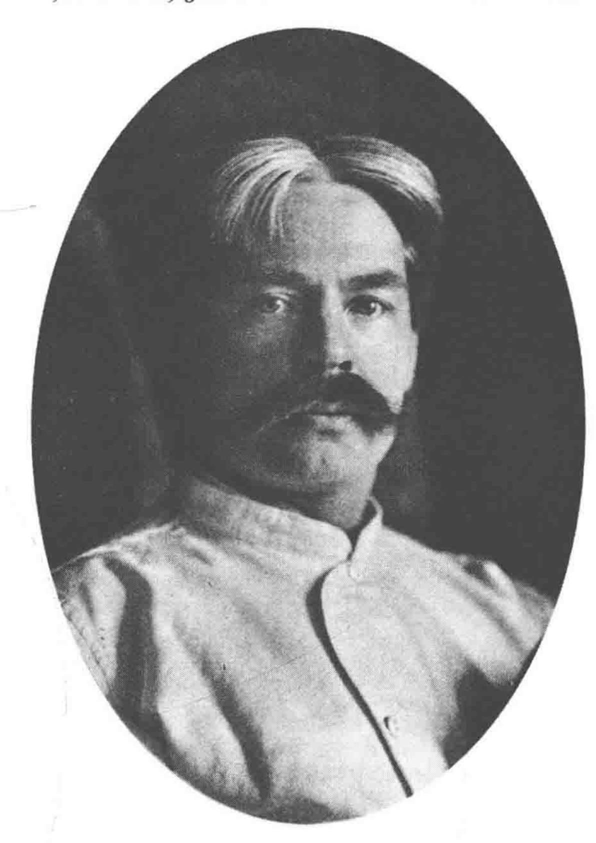
and later became a promoter of his music in the USA and abroad.

In April 1876 his mother took him to Paris to attend the Conservatoire, where he studied the piano with Marmontel. Dissatisfied with the instruction he was receiving, he went on to Germany in 1878, and studied in turn in Stuttgart, Wiesbaden and Frankfurt (at the Hoch Konservatorium with Carl Heymann for piano and Raff for composition). On several occasions in 1879 and 1880 he played for Liszt at conservatory concerts, and this helped further his career. By August 1880 he had left the conservatory and begun to support himself by giving private piano lessons, which he did until 1885, except for a year spent teaching at the Städtische Akademie für Tonkunst, Darmstadt (1881–2). His first seven opus numbers, works either for piano or male chorus, were published under the pseudonym of Edgar Thorn(e).

Meanwhile he continued his association with Raff, who encouraged him to send his *Erste moderne Suite* op.10 to Liszt on its completion in 1881; Liszt recommended the work for performance at a meeting of the Allgemeiner Deutscher Musikverein in 1882 and for publication by Breitkopf & Härtel. This was the beginning of his success as a composer, and other German firms were to publish his music within the next few years. In 1883 Teresa Carreño began playing his (by then) two *Moderne Suiten* in concerts throughout the USA. The next year he married Marian Nevins, a fellow American. They settled first in Frankfurt, then Wiesbaden, and from 1885 to 1888 MacDowell devoted himself almost exclusively to composition. In part because of financial difficulties he decided to return to America in the autumn of 1888.

MacDowell and his wife lived in Boston from 1888 to 1896, and during that period he composed his opp.37–51, which include his 'Indian' Suite and *Woodland Sketches*. These years also saw his rise to public attention as a result of concerts in which he played his own music. In March 1889 he gave the première of his Second Concerto under the direction of Theodore Thomas in New York; the next month he played it again with the Boston SO. There followed performances of his symphonic poems and orchestral suites, as well as of his solo piano pieces. A performance by the Boston SO of his First Piano Concerto and 'Indian' Suite at the Metropolitan Opera House in New York, in January 1896, was a high point in his career; he was critically acclaimed as both performer and composer, and within months was offered an appointment as Columbia University's first professor of music.

He lived in New York from 1896 until his death, working enthusiastically and devotedly at the task of building Columbia's music department, in which he was the sole teacher for two years. He also continued to teach the piano privately, gave concerts during the winter vacations, conducted the Mendelssohn Glee Club (1896–8) and served as president of the Society of American Musicians and Composers (1899–1900). Though he found time to compose only during summer vacations, his works from this time include several important sets of piano pieces, as well as partsongs and solo songs. After his return from a sabbatical year (1902–3), during which he toured the USA and Canada giving concerts, he fell out with Nicholas Murray Butler, the new president of Columbia, and resigned his position in mid-1904.



Edward MacDowell

After this he remained active as a private piano teacher and as a member of the National Academy of Arts and Letters (to which he was elected in 1898), the American Academy of Arts and Letters (he was one of its founders in 1904) and the American Academy in Rome. His health began to deteriorate in 1904, perhaps as a result of a traffic accident he had that year and by the autumn of 1905 he was almost completely helpless, mentally and physically. For the remaining three years of his life he and his wife spent winters in New York and summers at their home in Peterborough, New Hampshire.

2. Views and aesthetics. MacDowell presented his views on music in lectures at Columbia that were published after his death as *Critical and Historical Essays*. In one lecture he discussed music's expressive ability, calling it 'a language, but a language of the intangible, a kind of soul-language'. His music often draws on an external stimulus, indicated by the work's title, but though he admitted the possibility of depicting an object or event, he saw a higher musical development in a work that could communicate the frame of mind or mood experienced by the composer when he contemplated that object or event. A title, motto or poem was affixed to the music only to indicate what the stimulus had been. As for music's expressive powers, he credited those to the expanded harmonic language he had inherited from Wagner and Liszt. He also believed in the continued importance of melody. A related issue was his disinclination to follow abstract forms for their own sake; form for him was 'inherent to the idea'.

His stimuli came from literature on many of the subjects dear to the Romantic imagination: medieval legends, landscapes (especially forests), seascapes, fairy tales. His attraction to Celtic legends may have been fuelled by a renewed interest in them in the later decades of the 19th century by writers such as Standish O'Grady and Fiona Macleod; similarly, Celtic and Norse legends were a favourite subject of such Pre-Raphaelite painters as Edward Burne-Jones, whom MacDowell admired. His interest in Norse legends may also have been spurred on by his communications with Grieg.

In his late sets of piano pieces he tended more and more to add titles and epigraphs of his own creation; many relate to the American landscape, particularly that of New England. Perhaps he was thus answering the nationalistic challenge that preoccupied American composers in the 1890s by conveying the personal impressions of an American reacting to his native land. In 1896 he became a close friend of the American writer Hamlin Garland, who promoted a similar response in literature; Garland devoted some of his writings to the Amerindian, a subject that interested MacDowell as well.

While MacDowell tackled some larger forms (in symphonic poems, concertos and sonatas), he was most individual in short piano pieces for he excelled at compact expression, where a very subtle manipulation of harmony, melodic contour or texture could take on evocative meaning.

3. ORCHESTRAL MUSIC. MacDowell composed relatively little for orchestra. His four symphonic poems were all begun while he was living in Germany, and the *Romanze* for cello and orchestra and two piano concertos were entirely products of his German years. Only the two suites were composed after his return to America, and then soon after: his wife attributed his turn away from orchestral music to the paucity in America of good professional orchestras.

MacDowell's scores reveal great skill in orchestration: in his most characteristic and effective textures the strings play the main thematic material while flutes weave a delicate filigree above, or else there are exposed homophonic wind or brass passages, frequently in dialogue with strings. With respect to their harmonic language, the symphonic poems and the Second Suite are rich in Wagner-Liszt chromaticism. Yet the key schemes for the movements of the suites and piano concertos are conservative in comparison to those of the later piano sets, the movements being related by thirds or fifths.

That MacDowell was drawn to the symphonic poem is not surprising, given that his stay in Germany brought him into contact with two of the genre's great exponents, Raff and Liszt. His first endeavour, *Hamlet, Ophelia* op.22 (1884–5), was conceived as two separate works on Shakespearean characters: op.22 was to include *Hamlet*, *Benedick* and *Othello*, and op.23 *Ophelia*, *Beatrice* and *Desdemona*. Drafts of the discarded movements (as well as of *Falstaff*) are in the Library of Congress. In 1886 MacDowell turned to Tennyson's *Idylls of the King* as the literary background for his *Lancelot und Elaine*; he was to return to this source in his 'Eroica' Sonata of 1894–5. The third symphonic poem, *Lamia* (1887–8), is based on Keats. The fourth (1886–90), consisting of *Die Sarazenen* and *Die schöne Aldâ*, on the Song of Roland; MacDowell intended these two surviving pieces as the middle movements of a symphony on the epic.

Ophelia and *Die Sarazenen* are one-dimensional character sketches. But in *Hamlet* and *Aldâ* MacDowell's approach was like Liszt's in his *Hamlet*: a character's inner conflicts are brought to life by dramatic juxtaposition of diatonic and chromatic materials. In *Lamia* MacDowell adopts a different Lisztian technique to convey various aspects of the character's emotional constitution – thematic transformation – and changes of musical character represent a direct response to the detailed programme printed in the score. In *Lancelot und Elaine* some events are blatantly depicted, and MacDowell, perhaps hesitant about this, withheld the programme when he published the work.

MacDowell had planned to write two other symphonic poems: *Merlin and Vivien* and *Hiawatha and Minnehaha*, the latter projected in 1887. He took up the Amerindian motif, though, in his Second Suite, which is among his most often performed works, and is the only complete work of his to incorporate Amerindian melodies. (Individual movements do so in some of the 'late piano sets'.) The suite uses war songs, festival songs, a love song and a mourning song, taken from Theodore Baker's *Über die Musik der nordamerikanischen Wilden* (1882). MacDowell referred to the *Dirge* movement as one of his most successful pieces. Though nominally the lament of an Amerindian woman on the death of her son, it conveys a universal sense of grief. MacDowell wrote it in response to the death of his mentor Raff. While the love movement is equally universal, the other three movements, *Legend*, *In War-Time* and *Village Festival*, are colourful narratives of Indian life and the drama outsiders connect with it.

MacDowell's earlier suite, op.42, offers five movements unrelated except in their titles' emphasis on nature and the seasons. In contrast to the three dramatic Indian Suite movements, which evolve in a fairly free manner, all the movements of op.42 have a certain classical formal simplicity.

When MacDowell's Second Piano Concerto was performed in New York in 1894, the critic James Huneker made a striking comparison: 'It sounds a model of its kind – the kind which Johannes Brahms gave the world over thirty years ago in his D-minor concerto'. The Second Concerto has remained one of MacDowell's most appreciated works, though in both concertos he was somewhat indebted to other composers. The First, in A minor, opens with a piano passage reminiscent in contour and texture of the equivalent point in Grieg's concerto in the same key; both may trace back to Schumann's concerto. In the Second, MacDowell divides the piano cadenza into three segments over the course of the first movement, as had Liszt in his E♭ concerto. Also, in their piano writing MacDowell's concertos show considerable similarity to Tchaikovsky's. Yet several features give the Second Concerto a distinct flavour. Whereas rhythmic movement in many of the composer's short piano pieces is reserved, the rhythms of the Second Concerto are infectiously alive and vibrant, made particularly so through their use of dance figures and syncopation. MacDowell unusally made his middle movement a scherzo, deriving the music from the discarded sketches for *Benedick*, and strove for a high level of cohesion both within and between movements. Materials from the introduction to the first movement return transformed in its body, and first-movement ideas are both quoted and transformed in the finale.

4. Early piano music. Between 1876 and 1890 MacDowell composed 22 works for piano, only four of them applying traditional formal models: the two *Moderne Suiten*, the *Prélude et fugue* and the *Etude de concert*. The other published works, with the exception of the Serenade, are collections in which individual movements carry fanciful or poetic titles, often with a poem included in the printed music.

MacDowell said that 'the paramount value of the poem is that of its suggestion in the field of instrumental music, where a single line may be elaborated upon'. In his early pieces he turned for inspiration to the poetry of Goethe, Heine, Hugo, Tennyson, Shelley, D.G. Rossetti, Hans Christian Andersen and Bulwer-Lytton. Four sets – *Idyllen* (revised as *Six Idyls after Goethe*), *Sechs Gedichte nach Heinrich Heine*, *Vier kleine Poesien* and *Marionetten* – provide a conspectus of his approaches. In the Goethe set he cultivates the manner he was to master in later piano sets: triggered by the poetry, he provides in each movement his single impression, his personal response to an image of the natural world (under such titles as *In the Woods* and *To the Moonlight*). In the Heine set he brings a psychological dynamic into play, reacting to poems in which the characters dream and reminisce: as a result, these movements unfold with contrasting sections where changes of mode, texture, melody, harmony and rhythm combine to suggest a change of mindset or even an arresting of time. While three of the *Vier kleine Poesien* are essentially simple atmospheric impressions, the fourth – *The Eagle* (after Tennyson) – shows MacDowell's ability to capture the drama of a poem, when, in its final measures, he moves abruptly from *ppp* to *fff*, during a precipitous leap up and descent to depict the eagle's fall. Finally, *Marionetten* is a wonderfully light, whimsical series of character sketches, in which each puppet comes to life in an appropriate musical texture.

5. Sonatas. MacDowell composed his four sonatas between 1891 and 1900. Where the first carries only a title, 'Tragica', the others have also a motto or epigraph to associate them with a legend: for the 'Eroica', the Arthurian tale of Tennyson's *Idylls of the Kings*; for the 'Norse', the heroic legend of Sigurd and his wife Gudrun; for the 'Keltic', the separate legends of Deirdre and of Cuchullin from the Cycle of the Red Branch.

MacDowell's pronouncements on his intentions in these sonatas are found largely in private correspondence. He confirmed that he intended each movement of the 'Eroica' to evoke the mood of some part of the Arthurian legend. Where the 'Norse' and 'Keltic' are concerned, he remarked that 'the music is more a commentary on the subject than an actual depiction of it'. But despite his disclaimers he crossed the boundary between mood evocation and direct representation in the finales of both the 'Eroica' and the 'Keltic'. The former movement, on 'the passing of Arthur', contains a passage that makes sense only in relation to the legend: a two-page murmured insertion depicting Arthur's gradual weakening and death after his battle with Mordred. Similarly in the 'Keltic' the last movement's conclusion depicts Cuchullin's death, as a furious, violent utterance gives way to a passage marked 'broad, with tragic pathos', before a gradual dissipation of sound. In one of MacDowell's most literal uses of tone-painting, a darting two-note motive suggests the bird that lands on Cuchullin's shoulder as he takes his last breath.

In general, though, the movements of these sonatas are mood pieces. Only the 'Tragica' and 'Eroica' contain scherzos, the latter's particularly spirited and elf-like to match the Doré illustration in which a knight of the Round Table is surrounded by elves. The slow movements of the 'Eroica', 'Norse' and 'Keltic' can be considered, according to MacDowell's testimony, tender evocations of Guinevere, Gudrun and Deirdre. Yet each movement evolves with some degree of unrest that results in a forceful, transformed statement of a quiet, tender melody before a return to its initial state – an expression of emotional upheaval. Elsewhere in each sonata the female character is treated as a single essence through the device of calling up her melody. In the first movement of the 'Eroica', MacDowell anticipates the Guinevere movement by using her melody as the lyrical second-theme counterpart to Arthur's forceful first theme; he then evokes her memory after Arthur's death by recalling her theme in the coda of the last movement. Likewise, Gudrun's theme is glimpsed briefly as an interruption within the finale of the 'Norse'.

The opening movements of the 'Eroica', 'Norse' and 'Keltic' project the noble, triumphant side of Arthur, Sigurd and Cuchullin, while their finales summon a sense of reckless drive, of these strong-willed personalities fulfilling their destinies even to death. The 'Tragica' stands apart in its evolution towards a more heroic, resolute mood, though a lingering sense of the tragic is created through MacDowell's recall in the finale of the work's opening gesture – a snap rhythm, now elongated.

This latter feature of the 'Tragica' illustrates MacDowell's tendency to unite the movements of his sonatas. In the 'Tragica', the snap rhythm reappears in the second movement as well as the fourth; in the 'Eroica', the opening chordal music is quoted in two other movements; in the 'Norse', an intricate, unifying key scheme is worked out; and in the 'Keltic', the initial theme's melodic and rhythmic profile is evoked in the second movement, while the theme is recalled intact at the very end of the third. The reappearance of the woman's melody in other movements of the 'Eroica' and 'Norse' has been noted.

MacDowell's sonata forms reveal certain characteristic traits. Several movements reach a third principal key area, either in the exposition ('Norse', second movement), or in the development ('Eroica', 'Norse' and 'Keltic', first movements). Others do not reach a stable secondary key area ('Norse' and 'Keltic', third movements), though developmental principles are evident. There are a few instances of thematic transformation ('Tragica', fourth movement, where the main melody is transformed into a lyrical utterance, coinciding with the secondary key area; 'Keltic', third movement, where the staccato, impetuous melody is transmuted at the start of the coda into a broad, tragic proclamation). In general, MacDowell moved towards a more fluid approach to sonata form in his last two sonatas.

6. Late piano sets. Between 1896 and 1902 MacDowell composed four sets of piano pieces which contain some of his best-known music: *Woodland Sketches*, *Sea Pieces*, *Fireside Tales* and *New England Idyls*. All the individual pieces have titles, and those of the *Sea Pieces* and *New England Idyls* also contain epigraphs or poems, most of them by MacDowell, though several in *Sea Pieces* come from other sources.

The titles show the importance of the American landscape to MacDowell's musical imagination at this time: *To a Wild Rose*, *A Deserted Farm*, *A Haunted House*, *In Deep Woods*, *From a Log Cabin*. Other American references are to Indian motives (*From an Indian Lodge* of *Woodland Sketches* and *Indian Idyl* from *New England Idyls*), to the Uncle Remus tales of Joel Chandler Harris (*Of Br'er Rabbit* from *Fireside Tales* and *From Uncle Remus* of *Woodland Sketches*), and to the country's founding Puritans (*From Puritan Days* of *New England Idyls* and *A.D. MDCXX* from *Sea Pieces*, the latter incorporating a hymn of thanksgiving). But aside from *A.D. MDCXX* the *Sea Pieces* contain no specifically American allusions.

In some pieces MacDowell masterfully captured the essence of an image: the evanescent delicacy of a wild rose through a profusion of short motives with sparingly placed dissonances, or the cathedral-like expanse of the deep woods through soaring materials spaced over six octaves. In others he suggested a vague sort of longing, a hazy memory of sentiment associated with a place: *At an Old Trysting-Place* and *A Deserted Farm* from *Woodland Sketches* achieve this effect through both internal and final repetitions of a motive that lingers on a tone other than the tonic. In all of these examples we gain a sense of what he meant by 'soul-language'. Only in a few pieces did he offer a direct, unreserved emotional expression: in *New England Idyls*, the epigraph lines of *Mid-Winter* – 'And lo! a thread of fate is snapped, a breaking heart makes moan' – are realized at the point when the muffled, low-lying chords have built dramatically to *fff*, to be followed by a gradual dissipation of sound; the mournful mood of *From a Log Cabin* yields to a passionate, exuberant climax before returning to the opening disquiet; and in the final piece of *Sea Pieces*, *In Mid-Ocean*, there is a powerful surge of sound in the penultimate moments.

These collections of pieces work as sets in varying degrees. *Woodland Sketches* has the most interwoven key scheme, with obvious symmetries in the sequence of ten pieces: A–f♯–A♭–F♯–c–F♯–F–f♯–A♭–f. Moreover, the final piece quotes from nos.3, 5 and 8, as though recollecting certain poignant memories one last time. In the *Sea Pieces*, the three movements that deal most directly with the sea, nos.1, 6 and 8, all have the same melodic gesture at the same pitch level. The six *Fireside Tales* follow an imaginative, adventurous key scheme: F–D–A♭–c–f♯–D♭ (note the symmetrically placed augmented fourths). The final D♭ provides balance to the central A♭ and also reawakens the D♭ heard in the middle section of no.1. *New England Idyls* plays with a symmetrical key scheme similar to that of *Woodland Sketches*, and additionally adds a unifying half-step inflection in several of the pieces.

7. VOCAL MUSIC. In addition to 42 solo songs, MacDowell published some 14 partsong collections, primarily for male chorus, and many of them for the Mendelssohn Glee Club, for which he also arranged songs by others. According to Gilman, MacDowell sketched as well one act of a music drama on an Arthurian subject, with comparatively little singing and much emphasis on the orchestral commentary.

MacDowell began composing lieder during his stay in Germany, setting texts of Heine, Goethe, Klopstock and Geibel. These early songs show his indebtedness to the European tradition in their fairly full piano accompaniments that sometimes provide lines complementary to the voice and in their absorption of Wagner's harmonic language. MacDowell turned to English texts in 1886, specifically to those of Burns and contemporary Americans: Margaret Deland, William Henry Gardner, William Dean Howells and, eventually, himself. In his middle period (roughly 1886–90) he preferred very sparse piano accompaniments, putting emphasis on a simple lyricism and a conservative use of harmonic colour, and in some cases (e.g. the cycle *From an Old Garden*) these songs reveal in both text and music a sentimentality associated with the Victorian parlour. Critics of these middle-period songs note that MacDowell treated the voice part with persistent metrical regularity, with little flexibility or freedom of expression.

This criticism was answered in MacDowell's last-period songs (1893–1901), when he turned almost exclusively to poems of his own and the predictability of declamation declines. In an interview published a few years before his death, he said that 'song writing should follow declamation' and 'music and poetry cannot be accurately stated unless one has written both'. Along with the greater declamatory freedom, the harmonic palette is enlivened, though MacDowell's characteristic half-diminished and diminished chords now outweigh the early-period predilection for augmented 6ths and Neapolitan chords. The later songs continue to focus on the composer's predominant themes of ideal love and the serenity of nature, though occasionally, as in op.47, his subject is more emotionally intense and direct: a lost love (*Folksong*), a contemptuous lover (*The West-Wind Croons in the Cedar-Trees*), the powerful sea (*The Sea*). Yet even here the music rarely attempts to be 'an instrument of precise emotional utterance' (Gilman). Only on occasion did MacDowell use the expressive possibilities of the minor mode or of full-fledged modulations, and, despite his avowed concern for words, he excelled as a songwriter when he gave free reign to his lyric gift, in songs such as *A Maid Sings Light* (op.56) and *Confidence* (op.47).

WORKS

Editions: *In Passing Moods: Album of Selected Pianoforte Compositions by Edward MacDowell* (Boston and New York, 1906) [1906]
Stimmungsbilder: Ausgewählte Klavier-Stücke von Edward MacDowell (Boston and New York, 1908) [1908]
Six Selected Songs by Edward MacDowell: High Voice (Boston and New York, 1912) [1912[1]]
Six Selected Songs by Edward MacDowell: Low Voice (Boston and New York, 1912) [1912[2]]
MacDowell: Ausgewählte Klavierstücke, ed. W. Weismann (Leipzig, 1960) [W]
Music by MacDowell for Piano Solo, ed. G. Anson (New York, 1962) [A]
Edward MacDowell: Songs (Opp.40, 47, 56, 58, 60), with introduction by H.W. Hitchcock, Earlier American Music, vii (New York, 1972) [Hi]
Edward MacDowell: Piano Pieces (Opp.51, 55, 61, 62), with introduction by H.W. Hitchcock, Earlier American Music, viii (New York, 1972) [Hii]

MSS, printed works and other material in US-NYcu, NYp, Wc, the MacDowell Colony and M.M. Lowens's private collection

opp.1–7 published under pseudonym Edgar Thorn(e)

for further details see Sonneck (1917) and Lowens (1971)

ORCHESTRAL
reductions for piano(s) by the composer

op.
15 Piano Concerto no.1, a, 1882, 2 pf (Leipzig, Brussels and New York, 1884), fs (Leipzig and New York, 1911);

movts 2 and 3, New York, 30 March 1885, complete, Boston, 3 April 1888

22 Hamlet, Ophelia, sym. poems, 1884–5 (Breslau and New York, 1885), pf 4 hands (Breslau and New York, 1885); Ophelia, New York, 4 Nov 1886, complete, Wiesbaden, 26 Dec 1886

23 Piano Concerto no.2, d, 1884–6, 2 pf (Leipzig and Brussels, 1890), fs (Leipzig and New York, 1907); New York, 5 March 1889

25 Lancelot und Elaine, sym. poem after A. Tennyson, 1886 (Breslau and New York, 1888), pf 4 hands (Breslau and New York, 1888); Boston, 10 Jan 1890

29 Lamia, sym. poem after J. Keats, 1887 (Boston, Leipzig and New York, 1908), pf 4 hands (Boston, Leipzig and New York, 1908); ?Boston, 23 Oct 1908

30 Die Sarazenen, Die schöne Aldâ, 2 frags. after The Song of Roland, 1886–90 (Leipzig and New York, 1891), pf 4 hands (Leipzig and New York, 1891); Boston, 5 Nov 1891

35 Romanze, vc, orch, 1887 (Breslau and New York, 1888), vc, pf (Breslau and New York, 1888); Darmstadt, 1887/8

42 Suite, a, 1888–91 (Boston and Leipzig, 1891), pf 4 hands (Boston and Leipzig, 1883), no.3 added 1893 (Boston, 1893): 1 In einem verwünschten Walde (In a Haunted Forest), 2 Sommer-Idylle (Summer Idyll), 3 Im Oktober (In October), 4 Gesang der Hirtin (The Shepherdess's Song), arr. pf (1906, 1908), 5 Waldgeister (Forest Spirits); Worcester, MA, 24 Sept 1891, complete, Boston, 25 Oct 1895

48 Suite no.2 'Indian', e, 1891–5 (Leipzig and New York, 1897): 1 Legend, 2 Love Song, 3 In War-time, 4 Dirge, 5 Village Festival; New York, 23 Jan 1896

PIANO

for 2 hands unless otherwise stated

Improvisations (Rêverie), 1876, MS op.1, *US-Wc*

8 chansons fugitives, 1876, MS op.2, *Wc*

Petits morceaux, 1876, MS op.3, *Wc*

3 petits morceaux, 1876, MS op.4, *Wc*, also as op.5, *NYp*

Suite de 5 morceaux, 1876: 1 Barcarolle, MS op.5, *Wc*; 2 La petite glaneuse, 3 Dans la nuit, 4 Le réveille matin, 5 Cauchemar, lost

10 Erste moderne Suite, e, 1880–81 (Leipzig, 1883), rev. 1904–5 (Leipzig and New York, 1906): 1 Praeludium, rev. 1904 (Leipzig and New York, 1904), 2 Presto, 3 Andantino und Allegretto, 4 Intermezzo, 5 Rhapsodie, 6 Fuge

13 Prélude et fugue, d, 1881 (Leipzig, 1883)

14 Zweite moderne Suite, a, 1882 (Leipzig, 1883): 1 Praeludium, 2 Fugato, 3 Rhapsodie, 4 Scherzino, 5 Marsch, 6 Phantasie-Tanz

16 Serenade, 1882 (Leipzig, 1883)

17 Zwei Fantasiestücke, 1883 (Breslau and New York, 1884): 1 Erzählung, 2 Hexentanz

18 Zwei Stücke, 1884 (Breslau and New York, 1884): 1 Barcarolle, 2 Humoreske

19 Wald Idyllen, 1884 (Leipzig, 1884): 1 Waldesstille, 2 Spiel der Nymphen, 3 Träumerei, 4 Driaden-Tanz

20 Drei Poesien, 4 hands, 1885 (Breslau and New York, 1886): 1 Nachts am Meere, 2 Erzählung aus der Ritterzeit, 3 Ballade

21 Mondbilder nach H.C. Andersen's Bilderbuch ohne Bilder, 4 hands, 1885 (Breslau and New York, 1886): 1 Das Hindumädchen, 2 Storchgeschichte, 3 In Tyrol, 4 Der Schwan, 5 Bärenbesuch

24 Vier Stücke, 1886 (Breslau and New York, 1887): 1 Humoreske, 2 Marsch, 3 Wiegenlied, 4 Czardas; no.1 ed. in A

28 Idyllen, 1887 (Breslau and New York, 1887), rev. as Six Idyls after Goethe, 1901 (Boston and New York, 1901): 1 Ich ging im Walde (In the Woods), 2 Unter des grünen blühender Kraft (Siesta), 3 Füllest wieder Busch und Thal (To the Moonlight), 4 Leichte silberwolken Schweben (Silver Clouds), 5 Bei dem Glanz der Abendröthe (Flute Idyl), 6 Ein Blumenglöckchen (The Bluebell); nos.1 and 3 ed. in A

31 Sechs Gedichte nach Heinrich Heine, 1887 (Breslau and New York, 1887), rev. as Six Poems after Heine, 1901 (Boston and New York, 1901): 1 Wir sassen am Fischerhause (From a Fisherman's Hut), 2 Fern an schottischer Felsenküste (Scotch Poem), 3 Mein Kind, wir waren Kinder (From Long Ago), 4 Wir führen allein im Dunkeln (The Postwaggon), 5 König ist der Hirtenknabe (The Shepherd Boy), 6 Der Tod, das ist die kühle Nacht (Monologue); no.2, in 1906, ed. in A

32 Vier kleine Poesien, 1887 (Leipzig and New York, 1888): 1 Der Adler (The Eagle) [after Tennyson], 2 Das Bächlein (The Brook) [after Bulwer-Lytton], 3 Mondschein (Moonshine), [after D.G. Rossetti], 4 Winter [after P.B. Shelley]; nos.1 and 3 ed. in A

36 Etude de concert, 1887 (Boston, 1889)

37 Les orientales, 3 morceaux after V. Hugo, 1887–8 (Boston and Leipzig, 1889): 1 Clair de lune, 2 Dans le hamac, 3 Danse andalouse; no.3 1908, ed. in W

38 Marionetten, 1888 (Breslau and New York, 1888); rev. as Marionettes, 1901 (Boston and New York, 1901) [nos.1 and 8 added 1901]: 1 Prologue, 2 Soubrette, 3 Liebhaber (Lover), 4 Bube (Villain), 5 Liebhaberin (Lady-Love), 6 Clown, 7 Hexe (Witch), 8 Epilogue; nos.1 and 8 in 1908, nos.2, 4 and 6 ed. in A

39 12 Etüden, 1889–90 (Boston and Leipzig, 1890): 1 Jagdlied (Hunting Song), 2 Alla tarantella, 3 Romanze (Romance), 4 Arabeske (Arabesque), 5 Waldfahrt (In the Forest), 6 Gnomentanz (Dance of the Gnomes), 7 Idylle (Idyl), 8 Schattentanz (Shadow Dance), 9 Intermezzo, 10 Melodie (Melody), 11 Scherzino, 12 Ungarisch (Hungarian); nos.2 and 10 in 1906, 1908, nos.2 and 12 ed. in A

45 Sonata tragica, g, 1891–2 (Leipzig and New York, 1893)

46 Zwölf Virtuosen-Etüden, 1893–4 (Leipzig and New York, 1894): 1 Novelette, 2 Moto perpetuo, 3 Wilde Jagd, 4 Improvisation, 5 Elfentanz, 6 Valse triste, 7 Burleske, 8 Bluette, 9 Träumerei, 10 Märzwind, 11 Impromptu, 12 Polonaise; nos.1, 4 and 10 ed. in A

49 Air et rigaudon, ?1894 (Boston, 1894); Rigaudon ed. in A

50 Sonata eroica, g, 1894–5 (Leipzig and New York, 1895)

51 Woodland Sketches, 1896 (New York, 1896): 1 To a Wild Rose, 2 Willo' the Wisp, 3 At an Old Trysting-Place, 4 In Autumn, 5 From an Indian Lodge, 6 To a Water-Lily, 7 From Uncle Remus [after J.C. Harris], 8 A Deserted Farm, 9 By a Meadow Brook, 10 Told at Sunset; nos.5 and 8 in 1906, no.8 in 1908, no.1 transcr. 1v, pf in 1912[1], 1912[2], nos.1, 4 and 7–9 ed. in W, nos.1, 5–7 ed. in A, nos. 1–10 in Hii

1 Amourette, 1896 (New York, 1896); in 1906

2 In Lilting Rhythm, 1896 (New York, 1897)

55 Sea Pieces, 1896–8 (New York, 1898): 1 To the Sea, 2 From a Wandering Iceberg, 3 A.D. MDCXX, 4 Starlight, 5 Song, 6 From the Depths, 7 Nautilus, 8 In Mid-Ocean; no.5, as Sea Song in 1906, no.5 in 1908, nos.3 and 5 ed. in W, nos.2, 4, and 5 ed. in A, nos.1–8 in Hii

4 Forgotten Fairy Tales, 1897 (New York, 1897): 1 Sung Outside the Prince's Door, 2 Of a Tailor and a Bear, 3 Beauty in the Rose-garden, 4 From Dwarfland; no.1 ed. in A

7 Six Fancies, 1898 (New York, 1898): 1 A Tin Soldier's Love, 2 To a Humming Bird, 3 Summer Song, 4 Across Fields, 5 Bluette, 6 An Elfin Round; no.2 in 1906, no.1 ed. in A

57 Sonata no.3 'Norse', d, 1898–9 (Boston, Leipzig and New York, 1900)

59 Sonata no.4 'Keltic', e, 1900 (Boston, Leipzig and New York, 1901)

61 Fireside Tales, 1901–2 (Boston, Leipzig and New York, 1902): 1 An Old Love Story, 2 Of Br'er Rabbit [after J.C. Harris], 3 From a German Forest, 4 Of Salamanders, 5 A Haunted House, 6 By Smouldering Embers; no.6 in 1906, no.1 in 1908, nos.1, 4 and 6 ed. in W, no.2 ed. in A, nos. 1–6 in Hii

62 New England Idyls, 1901–2 (Boston, Leipzig and New York, 1902): 1 An Old Garden, 2 Mid-Summer, 3 Mid-Winter, 4 With Sweet Lavender, 5 In Deep Woods, 6 Indian Idyl, 7 To an Old White Pine, 8 From Puritan Days, 9 From a Log Cabin, 10 The Joy of Autumn; no.9 in 1908, nos.1, 4, 6, 8 and 9 ed. in W, nos.7 and 9 ed. in A, nos.1–10 in Hii

SONGS
all for 1 voice and piano

—	Der Fichtenbaum (H. Heine), *US-NYcu*
—	Lieber Schatz (W. Osterwald), *NYcu*
11	Drei Lieder, 1881 (Leipzig, 1883): 1 Mein Liebchen, 2 Du liebst mich nicht (Heine), 3 Oben wo die Sterne (Heine)
12	Zwei Lieder, 1880–81 (Leipzig, 1883): 1 Nachtlied (E. Geibel), 2 Das Rosenband (F.G. Klopstock); Nachtlied orchd 1880, *Wc*
—	O mistress mine (W. Shakespeare), ?1884, *Wc*
26	From an Old Garden (M. Deland), 1886–7 (New York, 1887): 1 The Pansy, 2 The Myrtle, 3 The Clover, 4 The Yellow Daisy, 5 The Bluebell, 6 The Mignonette
33	Drei Lieder, 1887–8 (Breslau and New York, 1889): 1 Bitte (A Request) (J.C. Glücklich, trans. MacDowell), 2 Geistliches Wiegenlied (Cradle Hymn) (Lat. anon.), 3 Idylle (Idyll) (J.W. von Goethe, trans. MacDowell); nos.2 and 3 rev. ?1894, no.2 with Eng. text by S.T. Coleridge (New York, 1894)
34/2	If I had but two little wings, ?1887, MS lost, photocopies, MacDowell Colony and M.M. Lowens's private collection
34	Two Songs (R. Burns), 1887 (Boston, 1889): 1 Menie, 2 My Jean; no.1 ed. in 1912[1], no.2 ed. in 1912[2]
40	Six Love Songs (W.H. Gardner), 1890 (Boston, Leipzig and New York, 1890): 1 Sweet blue-eyed maid, 2 Sweetheart, tell me, 3 Thy beaming eyes, 4 For sweet love's sake, 5 O lovely rose, 6 I ask but this; no.3 ed. in 1912[1], 1912[2], nos.1–2 in Hi
47	Eight Songs, 1893 (Leipzig and New York, 1893): 1 The robin sings in the apple-tree (MacDowell), 2 Midsummer Lullaby (after Goethe), 3 Folksong (W.D. Howells), 4 Confidence (MacDowell), 5 The west-wind croons in the cedar-trees (MacDowell), 6 In the Woods (after Goethe), 7 The Sea (Howells), 8 Through the Meadow (Howells); nos.1–8 in Hi
9	Two Old Songs, 1894 (New York, 1894): 1 Deserted (Burns), 2 Slumber Song (MacDowell); no.1 ed. in 1912[1], 1912[2]
56	Four Songs (MacDowell), 1898 (New York, 1898): 1 Long ago, 2 The swan bent low to the lily, 3 A maid sings light, 4 As the gloaming shadows creep; no.2 ed. in 1912[2], no.3 ed. in 1912[1], nos.1–4 in Hi
58	Three Songs (MacDowell), 1899 (Boston, Leipzig and New York, 1899): 1 Constancy (New England AD 1899), 2 Sunrise, 3 Merry Maiden Spring; nos.1–3 in Hi
60	Three Songs (MacDowell), 1901 (Boston, Leipzig and New York, 1902): 1 Tyrant Love, 2 Fair Springtide, 3 To the Golden Rod; no.2 ed. in 1912[1], no.3 ed. in 1912[2], nos.1–3 in Hi

PARTSONGS
unless otherwise stated, for male chorus in 4 parts and with piano accompaniment

27	Drei Lieder für vierstimmigen Männerchor, unacc., 1887 (Boston and Leipzig, 1890): 1 Oben wo die Sterne glühen (In the starry sky above us) (Heine, trans. MacDowell), 2 Schweizerlied (Springtime) (Goethe, trans. MacDowell), 3 Der Fischerknabe (The Fisherboy) (F. von Schiller, trans. MacDowell)
41	Two choruses, 1890 (Boston, Leipzig and New York, 1890): 1 Cradle Song (MacDowell, after P. Cornelius), 2 Dance of Gnomes (MacDowell)
43	Two Northern Songs (MacDowell), mixed chorus 4vv, 1890–91 (Boston, Leipzig and New York, 1891): 1 The Brook, 2 Slumber Song
44	Barcarole (F. von Bodenstedt, trans. MacDowell), mixed chorus 8vv, pf 4 hands, 1890 (Boston and Leipzig, 1892)
3	Two choruses (New York, 1897): 1 Love and Time (M. Farley), 1896, 2 The Rose and the Gardener (A. Dobson), 1897
52	Three choruses, 1896–7 (New York, 1897): 1 Hush, hush! (T. Moore), 2 From the Sea (MacDowell), 3 The Crusaders (MacDowell)
53	Two choruses (R. Burns), 1897 (New York, 1897): 1 Bonnie Ann, 2 The Collier Lassie
54	Two choruses (MacDowell) (New York, 1898): 1 A Ballad of Charles the Bold, 1897, 2 Midsummer Clouds, 1887
5	The Witch (MacDowell), 1897 (New York, 1898)
—	Two Songs from the Thirteenth Century (trans. MacDowell), 1897 (New York, 1897): 1 Winter wraps his grimmest spell (after N. von Reuenthal), 2 As the gloaming shadows creep (after Frauenlob)
6	War Song (MacDowell), 1898 (New York, 1898)
—	College Songs for Male Voices, 1900–01 (Boston and New York, 1901): 1 Columbia's Sons (E. Keppler), unison male vv, 2 We love thee well, Manhattanland (MacDowell), 3 Columbia! O alma mater (MacDowell), 4 Sturdy and Strong (MacDowell), 5 O wise old alma mater (MacDowell), 6 At Parting (MacDowell), unacc.
—	Two College Songs (MacDowell), female chorus 4vv, ?1901–2 (Boston and New York, 1907): 1 Alma mater, 2 At Parting [rev. of College Songs for Male Voices, nos.3 and 6]
—	Summer Wind (R. Hovey), female chorus 4vv, ?1902 (Boston and New York, 1902)

OTHER WORKS

—	Suite, vn, pf, ?1877, *Wc*
—	Cadenza for Mozart: Conc., d, K466, 1st movt, pf, ?1882, *Wc*
—	Technical Exercises, Pt 1, pf, 1893–4 (Leipzig and New York, 1894)
—	Technical Exercises, Pt 2, pf, 1893–5 (Leipzig and New York, 1895)

EDITIONS, ARRANGEMENTS

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DOLORES PESCE (text, bibliography), MARGERY MORGAN LOWENS (work-list)

MacDowell Colony. A working retreat for composers, writers, visual artists, film makers and architects in Peterborough, New Hampshire, USA. The colony consists of 32 studios, three residence halls, a library and a dining and recreation centre on 450 acres of fields and woodland. 200 artists have residencies each year. Founded in 1907 and built around the summer home of the composer Edward MacDowell, it was managed until 1946 by his widow and former pupil, the pianist Marian Nevins MacDowell (1857–1956), who helped support the colony by performing her husband's music throughout the USA. Pageants and music festivals were given there in the early years. Composer-colonists have included Bernstein, Copland, Dello Joio, Foss, Harris, Kubik, D.S. Moore, Gardner Read, Rorem, Schwantner, Talma, Virgil Thomson and Wuorinen. The MacDowell Medal has been awarded yearly since 1960 by the colony to a distinguished composer, writer or artist. The composers so honoured have been Copland (1961), Varèse (1965), Sessions (1968), Schuman (1971), Piston (1974), Thomson (1979), Samuel Barber (1980), Elliott Carter (1983), Bernstein (1987), Diamond (1991) and Crumb (1995).

ARNOLD T. SCHWAB/DAVID MACY

Macé. *See* PAULLET.

Macé [Massé], **Denis** (*b c*1600; *d* after 1664). French composer, lutenist, singer and teacher. He was active in Paris at least from 1630 to 1648. He was best known in his day as a private teacher: in 1643 Gantez spoke of 'Vincent, Métru and Massé, the three most famous and famished masters in Paris' (his actual words are 'fameux et affamez'). Macé's chansons and *airs*, written in syllabic style, have affinities with those of Bataille but lack the depth of feeling of Antoine Boësset's. His *Cantiques spirituels*, in French and for two voices, have remarkable dramatic qualities which foreshadow those of late 17th-century French recitative. His *Reigles très faciles* is simply a little manual for teaching purposes. According to La Borde he also composed 'rather a good mass and several motets', but these are now lost.

WORKS
published in Paris

Airs à 4 parties (1634)
Cantiques spirituels, 2vv (1639), texts by I. d'Eu
12 chansons, 1v, 1639[3]
Recueil de chansons à danser et à boire, 1v (1643, 2/1699 arr. 2–4vv)

Reigles très faciles pour apprendre en peu de temps le plein-chant (1664)

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DENISE LAUNAY/DAVID LEDBETTER

Mace, Thomas (*b* ?Cambridge or York, 1612/13; *d* ?Cambridge, ?1706). English lutenist, singer, composer and writer. He must have been born in either 1612 or 1613 since the title-page of his pamphlet *Riddles, Mervels and Rarities, or A New Way of Health, from an Old Man's Experience* (Cambridge, 1698) describes him as 'being now in the Eighty Six Year of his Age'; branches of the Mace family lived in Cambridge and York. As a boy he was probably a chorister. On 10 August 1635 he was appointed a singing-man in the choir of Trinity College, Cambridge. Royalist sympathies no doubt caused him to leave Cambridge during the Civil War; in 1644 he witnessed the siege of York. But he is known to have given singing lessons in Cambridge in May 1647.

He lived through the plague in Cambridge in 1665–6 and afterwards is known to have left there on only two occasions: for a visit to London in 1676 to arrange for the publication of *Musick's Monument* and, at the age of 77, presumably in 1690, when he went to London again for four months to sell instruments and music books which his increasing deafness made less useful to him. In the *Riddles* he still described himself as 'Healthful, Lively, Active and Brisk'. On 17 April 1706 a 'singing-man's' place was 'voided by Mr Mace' at Trinity College: though other Maces were associated with the choir this possibly refers to Thomas following his death.

As well as the *Riddles*, Mace wrote (in 1675) another non-musical work, a discourse concerning the highways of England called *Profit, Conveniency and Pleasure to the Whole Nation.* But it is for *Musick's Monument* that he principally deserves to be remembered. The quaintness of his English style, with its multiple adjectives and his predilection for expressing himself in execrable verse, has sometimes caused it to be read for the wrong reasons. It is in fact an important source of information on a wide range of musical activity in England during the second and third quarters of the 17th century. The book is divided into three sections, on church music, lute music, and viol music and music in general (see illustration).

Mace was a conservative. He believed that church music had reached perfection early in the century, and distrusted and disliked the extrovert qualities of the French style that began to find increasing favour at the Restoration and to oust more traditional forms of English instrumental music. *Musick's Monument*, which he wrote between 1671 and 1675, is in fact a defence of the English tradition and an attempt to recover its values by showing how the decline in the standards of performance of parochial and cathedral music might be reversed.

Mace's primary aim in the second and longest section of the book is explained in its title, 'The Lute made Easie'.

Muſick's Monument;

OR, A

REMEMBRANCER

Of the Beſt

Practical Muſick,

Both *DIVINE*, and *CIVIL*, that has ever been known, to have been in the World.

Divided into Three Parts.

The Firſt PART,

Shews a *Neceſſity of Singing Pſalms Well, in Parochial Churches*, or not to *Sing* at all; Directing, how They may be *Well Sung, Certainly*; by Two ſeveral *Ways*, or *Means*; with an *Aſſurance* of a *Perpetual National-Quire*; and alſo ſhewing, How *Cathedral Muſick*, may be much *Improved*, and *Refined*.

The Second PART,

Treats of the *Noble Lute*, (the *Beſt* of *Inſtruments*) now made *Eaſie*; and all *Its Occult-Lock'd-up-Secrets Plainly laid Open*, never before Diſcovered; whereby It is now become ſo *Familiarly Eaſie*, as *Any Inſtrument of Worth*, known in the *World*; Giving the *True Reaſons* of *Its Former Difficulties*; and Proving Its Preſent *Facility*, by *Undeniable Arguments*; Directing the moſt *Ample Way*, for the uſe of the *Theorboe*, from off the *Note, in Conſort*, &c. Shewing a *General Way* of Procuring *Invention*, and *Playing Voluntarily*, upon the *Lute*, *Viol*, or any other *Inſtrument*; with Two Pritty *Devices*; the One, ſhewing how to *Tranſlate Leſſons*, from one *Tuning*, or *Inſtrument*, to *Another*; The other, an *Indubitable Way*, to *know the Beſt Tuning*, upon any *Inſtrument*: Both done by *Example*.

In the Third PART,

The *Generous Viol*, in *Its Rightest Uſe*, is Treated upon; with ſome *Curious Obſervations*, never before Handled, concerning *It*, and *Muſick in General*.

By Tho. Mace, *one of the Clerks of* Trinity Colledge, *in the* Univerſity *of* Cambridge.

LONDON,

Printed by T. *Ratcliffe*, and N. *Thompſon*, for the Author, and are to be Sold by Himſelf, at His Houſe in *Cambridge*, and by *John Carr*, at His Shop at the *Middle-Temple Gate* in *Fleetſtreet*, 1676.

Thomas Mace: title-page of 'Musick's Monument' (London, 1676)

It is a complete handbook for the instrument, including important information on practical matters such as stringing, fretting and removing the belly, along with a guide for the complete beginner working systematically through the basis of technique. It contains suites in C, F, A minor, D minor, G, E minor and B minor in the French flat tuning, and a supplementary D minor suite in D minor tuning, the so-called New Tuning; because, as Mace said with some sarcasm, 'I suppose, you may love to be in Fashion'. Throughout his book Mace was at once both old-fashioned and innovatory. He wrote for a 12-course lute, the instrument made popular by Jacques Gaultier in the 1620s and 30s, and the basic style of his pieces is that of the Caroline period. He aimed to draw together the best of this Anglo-French style and updated it by the addition to the suites of such forms as the old galliard and the new Tattle de Moy of his own invention, thereby putting the instrument on a new footing. His suites are unified sets of pieces with more in common than merely key and tuning. Indeed, Mace may well have been the first person to have written suites for the lute with a prescribed number of movements to be played in a certain order. He stressed that the movements of a suite 'ought to be something a Kin ... or to have some kind of Resemblance in their Conceits, Natures, or Humours' and should all be in the same key. In a concert there should be a smooth transition between the tonalities of successive items, and to this end he provided modulating interludes for the lute.

Mace was one of the few 17th-century musicians who attempted to convey the importance and nature of the affective aspect of his music. In learning a piece the pupil is to consider its 'fugue' (generally the opening theme), 'form' (the 'shape of the lesson') and 'humour' (its projected affect). Having decided on the 'humour', the principal means available to the player to achieve it are ornamentation, which Mace describes in detail, variation in dynamics and tempo, and the judicious selection of pauses. Mace gives an account of continuo playing on the theorbo, then the primary instrument for the accompaniment of vocal music and also much used in consort music. His theorbo is a 13-course double-strung instrument with a re-entrant top course (tuning: *G′*, *A′*, *B′*, *C*, *D*, *E*, *F*, *G*, *c*, *f*, *a*, *d′*, *g*), described by James Talbot as an 'English Theorbo' and different in many respects to continental instruments, but probably the norm in England at this time.

The third section of the book gives a condensed account of viol technique and a small amount of music. He promised more such music for the viol and probably wrote the 15 manuscript pieces to fulfil his pledge. This section also covers music in general and includes much useful information on consort practice in the Caroline and Commonwealth periods, with hints on the use of organ and harpsicord in consort music. Mace had a particular dislike of 'Squaling-Scoulding-Fiddles', though he did allow that violins could responsibly be used if balanced by 'Lusty Full-Sciz'd Theorboes'. He usefully describes the musical qualities associated with various kinds of instrumental ayre in his day, their proper speeds and manner of notation.

Mace was of an inventive turn of mind and *Musick's Monument* describes a table organ which he developed. Approaching 60 and suffering from increased deafness such that he could not hear his own lute, he constructed the quixotic 'Dyphone: or Double-Lute, The Lute of Fifty

Strings', a lute and theorbo combined in one instrument that was loud enough for him to hear. His plans for a music room, apparently never constructed, show his interest in acoustic problems as well as an awareness that proper accommodation would have to be found for the type of public concerts which had gradually come into existence during his lifetime. Mace's tragedy was that by 1676 the lute's decline in popular esteem was irreversible. Few people probably ever used his book as an instruction method for the lute and many copies remained unsold in 1690.

WRITINGS

only those on or containing music

Musick's Monument, or A Remembrancer of the Best Practical Musick (London, 1676); facs. with commentary and transcr. by J. Jacquot and A. Souris (Paris, 1958/R)

Riddles, Mervels and Rarities, or A New Way of Health, from an Old Man's Experience (Cambridge, 1698)

WORKS

all except canon transcribed A. Souris, Musick's Monument (Paris, 1958/R), ii

I heard a voyce, verse anthem, inc., *GB-Cu*

15 pieces, viol, *Cu*

Miscellaneous pieces in *Musick's Monument* (London, 1676): 8 suites, 1 lesson, The Nightingale, lute; 1 fancy-prelude, theorbo; 2 fancies, 1 lesson, viol

1 canon, a 4, in *Riddles, Mervels and Rarities* (Cambridge, 1698)

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MICHAEL TILMOUTH/MATTHEW SPRING

Maceda, José (*b* Manila, 31 Jan 1917). Filipino ethnomusicologist and composer. He studied at the Manila Academy of Music and at the Ecole Normale in Paris (1937–41), where his teachers were Dandelot (theory), Boulanger (analysis) and Cortot (piano). From 1940 to 1957 he appeared as a pianist in Paris and in several cities in the USA and the Philippines, introducing new French works. He continued piano studies with Robert Schmitz in San Francisco (1946–50) and studied musicology with Lowinsky at Queens College (New York) and Lang at Columbia University (1950–52). In addition he attended several universities in the American Midwest and read ethnomusicology at the University of California at Los Angeles (1957–8, 1961–3, PhD 1963). In 1958 he worked briefly at the French radio *musique concrète* studios in Paris, where he met Xenakis and Boulez; these and other avant-garde composers influenced his compositional ideas. He taught the piano and music theory in various Manila secondary schools, and in 1946 he was appointed professor of ethnomusicology at the University of the Philippines, becoming chairman of the department of Asian music. He has also lectured internationally and received many awards, including the Ordre des Palmes Academiques (1978), the John D. Rockefeller Award (1987) and the Fumio Koizumi Award (1992). He retired in 1989.

Maceda's creative work has been influenced by his field research, begun in 1953, into the music of the Philippines and south-east Asia, and, to a lesser extent, by his travels in Africa and Brazil undertaken in 1968. *Ugma-ugma* ('Structures', 1963), his first 'advanced' composition, applies avant-garde and ethnic means of production to an ensemble of voices and Asian instruments. Similarly, *Kubing* ('Jew's Harp', 1966) requires a group of male voices to produce glissandos, trills and other novel effects, and has an accompaniment of bamboo percussion instruments. Maceda aims to establish a musical language by applying ideas, laws and structures taken from the natural sciences and linguistics. Another important source for his work is primitive ritual, as is evident in *Pagsamba* for percussion and vocal sounds distributed among the listeners in a circular hall. From 1963 he has appeared as a conductor of avant-garde and Asian ethnic music.

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(*selective list*)

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Gongs and Bamboo: a Panorama of Philippine Music Instruments (forthcoming)

LUCRECIA R. KASILAG

Macedonia. The region known as Macedonia is not a single nation, but is divided between three states: Greece, Bulgaria and the Former Yugoslav Republic of Macedonia. The ancient Macedonian empire in northern Greece expanded eastwards from around 700 BCE onwards. Macedonia became a Roman province and in the late 4th century BCE was divided into two administrative areas: the northern Latinized part with Skopje as its capital, and the southern Graecized part with Saloniki as its capital. From the 9th century Macedonia was successively under Bulgarian, Byzantine and Serbian rule. In 1371 it was conquered by the Turks and became part of the Ottoman Empire. During the 19th century the region was disputed between Serbs, Greeks and Bulgarians, the conflict culminating in the Balkan Wars of 1912 and 1913. In 1918 most of the territory became part of the kingdom of the Serbs, Croats and Slovenians, and in 1945 it was integrated into the Republic of Yugoslavia. In 1991 the Macedonian part of the Republic proclaimed its independence; it became a member of the United Nations in 1993 as the Former Yugoslav Republic of Macedonia. The majority of its population are Orthodox Macedonians, but there are also Muslims (Albanian and Turkish) and Orthodox Serbs, as well as small numbers of Croats, Montenegrins and Bulgarians.

I. Art music. II. Traditional music.

I. Art music

The present discussion covers primarily the territory now known as the Former Yugoslav Republic of Macedonia. The first school in Macedonia to teach Byzantine liturgical chant was founded in Ohrid in the 9th century by Climent and Naum, pupils of St Cyril and St Methodius. There are no records of any Macedonian composers or musical works from the Ottoman period; it has been suggested that traditional music (see §II below) was the centre of attention at this time. Italian and later Spanish influences spread in the coastal areas from the 16th century, and the first theatres where opera performances were given date from the 17th century. The absence of a rich aristocracy in Macedonia probably delayed the development of independent Macedonian art music, which some Macedonian musicologists have linked to 19th-century political and cultural movements that led to an interest in traditional music, seeing in it the basis for a national musical style. Organized musical life in the country dates only from the beginning of the 20th century. Until the middle of the century activity centred on traditional music, with arrangements of traditional songs and the composition of new patriotic songs, particularly between the two world wars. After World War II, development accelerated in the newly created republics. There was a symphony orchestra in Skopje from 1945 and an opera and ballet company from 1947; the Macedonian PO was founded in 1949 and the Academy of Music in 1966. Musicians concerned themselves with Romanticism and neo-romanticism, neo-classicism, neo-Baroque music and Expressionism. Kiril Makedonski-Taskov (1925–84), who was influenced by the Russian school, wrote the first Macedonian opera, *Goce* (1954), two other operas (*Tsar Samuil*, 1968, and *Ilinden*, 1973), four symphonies, chamber music and film scores. Other Macedonian composers of opera have been Toma Proshev (*b* 1931), Sotir Golabovski (*b* 1937), Risto Avramovski (*b* 1943), Blagoj Trajkov (*b* 1944) and Dimitrije Bužarovski (*b* 1952), whose works use electronic and computer media. The conductor of the Skopje SO from 1945 to 1948, Todor Skalovski (*b* 1909), also served as director and conductor of the opera house, and in 1954 he was appointed conductor of the Macedonian PO. His works include a ballet, *Pepeljuga* ('Cinderella'), chamber music and choral songs based on traditional music. Among other outstanding Macedonian composers are Stevan Gajdov (1905–92), Živko Firfov (1906–84, also the founder of Macedonian ethnomusicology), Petre Bogdanov-Kočko (*b* 1913), Gligor Smokvarski (*b* 1914) and Blagoja Ivanovski (*b* 1921). The works of Trajko Prokopijev (1909–79) are strongly influenced by traditional music. He was conductor of the symphony orchestra and at the Skopje opera house, and head of the music department of Macedonian Radio. His works include the ballet *Lobin I Dojvana* (1958), the opera *Rastanak* (1972), and songs, choral cycles and chamber music. Vlastimir Nikolevski (*b* 1925), a music teacher, opera director and music editor, composed works influenced by traditional music in his early Romantic phase; he later adopted a more modern style. Features of his compositions are old modes, melodies derived from spoken intonation, and asymmetrical rhythms.

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II. Traditional music

The earliest research into and publication of the traditional music and poetry of this region preceded any organized national Macedonian movement. Texts of traditional music were printed as early as 1860 by Stefan Verkovic, but transcribed melodies were not published until the early 20th century, notably by Marko Cepenkov and Dmitri and Constantin Milandinov. Before this, the preservation of local traditions through oral transmission and dissemination depended upon the extent of a community's geographical and cultural isolation. Features common to the musics of the various ethnic groups in this region derived from shared customs associated with family life, village and town festivities, and ceremonies associated with the seasonal cycles of work.

1. Subject matter. 2. Rhythm. 3. Scales. 4. Settings of traditional songs. 5. Instruments and dance accompaniment. 6. Recent developments.

1. SUBJECT MATTER. The subject matter of Macedonian traditional song is wide-ranging; some songs are performed at certain times of the year, some are associated with particular customs or religious festivals, and others serve a more general purpose. Songs may be categorized by the gender of the interpreter; some laments, for example, are only sung by women, while some revolutionary songs are only sung by men. Many combinations of voices are found in ensembles; the predominance of female singing indicates the important role of women in daily life

and ritual. Harvest songs, love songs and ceremonial songs associated with births, marriages and deaths form the core of the traditional song repertory. *Sedenjka* (working bee songs), which are lyrical in character, are common throughout the region. Revolutionary or patriotic songs are likely to be 'epic' or historical; the earliest *sejmen* (soldiers') songs collected recount the heroic struggles of the *haiduks* against the Turkish army, notably the *Komitska* songs of the Bitola region.

2. Rhythm. Macedonian traditional music is characterized by rhythmic diversity and complexity. This aspect of the music came to be considered a uniquely Macedonian feature in arrangements of Yugoslavian traditional music made after World War II. Simple metres are found almost exclusively in dance melodies or instrumental dance music, while compound metres are common in all forms of traditional music. Assymetric rhythms are created by grouping together small rhythmic units; this is exemplified in the *čoček* (3+3+2) rhythms of the Roma. Irregular subdivisions are commonplace, and it is often possible to discern an underlying pulse. In 7/8, for example, groups of 3+2+2 quavers may produce an accent on the downbeat; the degree of emphasis depends on the tempo. One form of vocal music uses free rhythm in a kind of musical 'blank verse'. In instrumental variations, complex assymetric rhythms are explored through motivic development.

3. Scales. Scales used include the chromatic scale (with frequent use of the augmented 2nd), a modified form of a diatonic scale, and anhemitonic pentatonic scales; the latter show the influences of the modal traditions of the Orthodox Church and the oriental traditions of Asia Minor. Traditional melodies tend to move in conjunct motion; their range is usually a 4th or a 5th, but ornamentation frequently involves pitches that do not belong to the scale from which the melody is derived, and leaps of up to a 7th may be found at cadences. Scale degrees smaller than a semitone are also used; this practice has been linked to the tempered tuning of wind instruments which are used to accompany songs in rural communities. Songs with wider ranges are sung mostly in urban centres and show the influence of Western music.

4. Settings of traditional songs. Strophic organization is common. The versification of the text is followed to some extent – caesurae are carefully observed, for example – but considerable liberty may be taken with the syllabic length of verses. Syllables, words and exclamations may be inserted, truncated or repeated to fit the melody or musical metre and may sometimes be used to accentuate a weak beat. This manipulation of the text is influenced by the speech patterns of local dialects.

Unison and diaphonic singing predominate throughout Macedonia, but the composition of ensembles varies considerably in terms of the numbers and ages of the singers. Ceremonial songs and songs concerning events in everyday life are often performed by a group of three singers. One singer, often called a *kreska* or *viši*, begins a melody and is followed by a second singer, a *slozhe* or *vleče* ('one who pulls'); the second voice may be doubled by the third voice. Parallel movement in 2nds is common, but numerous instances of the use of wider intervals may be found. Verses are passed back and forth between the singers, and the overlapping of their voices often shows great subtlety and craft.

Diaphonic singing may also consist of a melodic line with a drone. Most drones are non-rhythmic in character, but instances have been found in the music of the Skopska Crna Gora and Kriva Palanka regions of drones which imitate the rhythmic character of the melodies that they accompany. In other performances the singer performing the drone may depart from the original drone note to follow the contour of the melody to some extent. The pitch of the leading voice rarely dips below that of the drone; exceptions generally occur just before a cadence at which the voices reach a unison note. Vocal ornamentation is abundant, influenced by the highly developed tradition of ornamentation and improvisation in instrumental music.

5. Instruments and dance accompaniment. Most Macedonian traditional music, both vocal and instrumental, evokes the dance. Dances are either *teške* (slow) or *lake* (fast), and the dancers position themselves in an open or closed circle surrounding the musicians. Asymmetric rhythms, fast tempos and complicated dance steps often demand great technical skill. The *rusali* and *djemalari* sword dances are unique to the Gevgelija region and represent the struggle between good and evil.

Groups of musical instruments can be divided into broad categories on the basis of their use in urban or village settings, indoors or outdoors. The family of flutes belongs to the village tradition and includes the *šupelka* (common near Strumica), and the *kavala* and the small *duduk*. The double-bored *dwjanka* has six holes in each bore and is similar to instruments found in Bulgaria, whereas Serbian instruments have six holes in one bore and three in the other. Much larger *kavali* are common in the regions around Skopje and Kumanovo. The *gajda* or *mešnica* (bagpipe) similarly belongs to a village tradition; its repertory includes thematic variations as well as dance accompaniment. A particular form of ornamentation has developed in the music of the *gajda* and *kavala* deriving from the improvisatory character of the repertory of these instruments.

The three-string bowed *gusla* is commonly found in north-east Macedonia and is often used to accompany vocal music, as is the *tambura* or *četvorka* (a plucked string instrument which is made in various sizes). Percussion instruments such as the *tarabuka* (goblet drum) and the *tapan* (double-headed drum) also vary in size; a solo repertory has developed for these instruments that derives from their potential for rhythmic diversity.

Urban instrumental music is represented by the *čalgija* band, which includes Western instruments such as the violin and the clarinet as well as the *kanun* (zither), the *ut* (lute) and the *tarabuka*. The double-reed *zurla* is played in pairs with a *tapan* and is associated with Roma musicians; it is often played at weddings. Only the Vlachs have no tradition of instrumental music; they believe that such music is evil.

6. Recent developments. Government-sponsored programmes after the foundation of Yugoslavia in 1945 aimed to cultivate and support a Macedonian musical identity. Research programmes renewed interest in the study and collection of indigenous traditions, but many local and regional variants were lost in an attempt to reduce a wealth of musical styles to a few common elements. Changes in methods of agricultural production and the flourishing of the *gradska pesna* (urban song) had

profound effects on music-making in Macedonia. The foundation of an Institute of Folklore (Institut za Folklor) in 1950 and the activities of Macedonian radio and television contributed to the preservation of traditional culture by amassing a substantial collection of archival documents and audio recordings. 'Folklore' festivals in Ohrid and Skopje since 1962 have encouraged the performance of many forms of traditional music. Outside Skopje, notably in Štip, individuals continue the tradition of instrument making. Large diasporas in Australia, Canada and the USA have adapted their musical heritage to their new environments, and traditional music continues to inspire composers and performers of contemporary art music.

See also ALBANIA, §II, 1.

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INES WEINRICH (I), ORHAN MEMED (II)

Macedonio di Mutio, Giovanni Vincenzo (*b* ?Naples, ?*c*1560–80; *d* ?Naples after 1606). Italian composer. He was the son of Muzio Macedonio and may be the G.V. Macedonio, Marchese of Roggiano Gravino, who in 1630 owned an island in the bay of Naples. On 3 December 1603 Macedonio dedicated his *Primo libro de madrigali a cinque voci* (Naples, 1603) to Scipione Dentice, with whom he may have studied, according to Eitner; G.D. Montella was, however, more probably his teacher. Macedonio borrowed eight texts from Montella's books, and his *Madonna io ben vorrei* of 1603 is modelled on Montella's setting in his *Primo libro* (1595); his chordal style may also be the result of Montella's influence. Macedonio's *Secondo libro de madrigali a cinque voci* (Naples, 1606, inc.) was dedicated to the Marchese of Bracigliano, probably Alessandro Miroballo, and relies heavily on chordal texture and repetition.

KEITH A. LARSON

Macero, Teo [Attilio Joseph] (*b* Glens Falls, NY, 30 Oct 1925). American composer. He attended the Juilliard School (1949–53, BS and MS), where he was a pupil of Henry Brant. After teaching for several years he became a producer for Columbia Records in 1957, remaining in that post until 1975 when he became president of the recording company Teo Productions. As a producer he has specialized in jazz recordings. He was awarded two Guggenheim fellowships (1953–4, 1958) and an NEA grant (1974) for composition and has received commissions from the New York PO, Buffalo SO, Kansas City SO and the Juilliard School. Especially prolific as a composer of jazz, he has recorded several hundred of his original jazz works. His other interests include ballet, television and film; he has written numerous scores for the Pennsylvania Ballet, Joffrey Ballet, London Ballet and other companies, as well as music for over 80 documentary films. His scores for *The Body Human* series (1977) and the *Lifeline* series (1979) received Emmy awards. Macero's innovations in writing for films and television, particularly his use of microtones and original orchestral devices, have been influential in bridging the gap between standard, avant-garde and more popular styles of film scoring. He performs both as a saxophonist and as a conductor.

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Stage: several ops, incl. The Heart (B. Ulanov), 1970, The Share (R. Capra), 1978, Twelve Years a Slave (B. Winder); over 80 ballets, incl. Ride the Culture Loop (Anna Sokolow Ballet), 1970, Mr. B. (Joffrey Ballet), 1983, Jamboree (Joffrey), 1984

Large ens: Paths, Fusions, 1956; C, a sax, vn, va, orch, 1957; Polaris, 1960; Torsion in Space, orch, 1961; Time Plus Seven, chbr orch, 1963; Pressure, orch, 1964; One and Three Quarters, chbr orch, 1968; Paths, chbr orch, 1971; Le grand spectacle, ov., large orch, 1975; Timeless Viewpoint, str orch, 1980; Virgo Clusters – M87, chbr orch, 1981; The Jupiter Effect, a sax, chbr orch, 1983, rev. a sax, chbr orch, 1984; many other works

Chbr Ens: Wi, pf, 1973; Adieu mon amour, vc, tape, 1974; Pagoda Sunset, vn, pf, 1974; Violent Non Violent, 2 pf, a sax, 1974; Rounds, 2 perc, pf, 1976; Butter & a Big Horn, tuba, tape, 1977; Goodbye Mr. Good Bass, 1979; A Jazz Presence, nar, jazz ens, 1980; Theme for the Uncommon Man, brass, perc, 1981; numerous other works

Film scores: The Body Human (TV, 1977); Lifeline (TV, 1979); Omni (TV, 1982); several feature films, incl. AKA Cassius Clay, End of the Road, Jack Johnson; over 50 documentaries, incl. The Miracle Months, Frank Lloyd Wright, Eugene O'Neill

Principal publishers: Davimar, BMI

DAVID COPE

McEwen, John (Blackwood) (*b* Hawick, 13 April 1868; *d* London, 14 June 1948). Scottish composer. He studied at Glasgow University (MA 1888) and the RAM (1893–5), where his teachers included Prout, Corder and Matthay. Active as an organist in Glasgow and Lanark (1885–91) and Greenock (1895–8), he also taught at the Athenaeum School, Glasgow before returning to the RAM to teach in 1898. A promoter of new music, he co-founded the Society of British Composers (1905) and served as president of the Incorporated Society of Musicians. Upon

his appointment as principal of the RAM in 1924 he exerted a liberalizing influence, assisted in his efforts by Henry J. Wood and Lionel Tertis. His awards included honorary degrees from the universities of Oxford (MusD 1926) and Glasgow (LLD 1993), and membership in the University of Helsingfors. He was knighted in 1931, and retired from the RAM in 1936.

McEwen's music synthesizes Scottish (and sometimes French) folk idioms and the Romantic legacy of Berlioz, Liszt, Wagner, and the French and Russian schools; Debussy was particularly influential. His extensive output reached its climax in the large-scale compositions written before World War I. In the *Three Border Ballads* (1905–8) his mastery of form and orchestration, backed by a powerful emotional impetus, rivals mature Elgar: *Grey Galloway*, the second ballad, stands out for its thematic distinction and rhythmic drive. The *Hymn on the Morning of Christ's Nativity* (1901–5) is monumental yet intimate and engaging; like *Grey Galloway* and *A Solway Symphony* (1911) it can be considered among his finest works. McEwen's mature style, best exemplified by *A Solway Symphony*, institutes textures and colours with a precision comparable to that of Florent Schmitt and the later works of Korngold and Walton. After suffering a breakdown in 1913, he concentrated on smaller forms. His 19 string quartets and seven sonatas for violin and piano are impressive additions to the chamber music repertoire; particularly notable are the String Quartet no.6 'Biscay' in A (1913), the String Quartet no.13 in C minor (1928) and the Sonata-fantasia no.5 (1922).

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(*selective list*)

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BERNARD BENOLIEL

Macfarren, Sir **George (Alexander)** (*b* London, 2 March 1813; *d* London, 31 Oct 1887). English composer. He was the son of George Macfarren (1788–1843), a London dancing-master and dramatist who was also active in music, and his wife Elizabeth Jackson (*b* 1792). Macfarren learnt music from his father and Charles Lucas before entering the RAM in 1829, where he studied composition with Cipriani Potter. His first important work, a symphony in C, was performed at an RAM concert on 2 October 1830. He left the RAM in 1836, but after a short time at a school in the Isle of Man returned as a professor in 1837. He resigned that position in 1847 when his adherence to Alfred Day's theory of harmony was condemned by the other professors, but was recalled by Potter in 1851. Meanwhile he had been active in the founding of the Society of British Musicians in 1834, and of the Handel Society in 1844, and had begun to make his name as a composer of operas. In January 1845 he became conductor at Covent Garden. One of his most successful operas, *King Charles II*, was produced at the Princess's Theatre in 1849, with Edward Loder conducting. In reviewing the work in *The Times* (29 October), his friend J.W. Davison said: 'Perhaps, of all our native musicians, Mr Macfarren is the one who has most highly and variously distinguished himself'. His only other notable success in the theatre was *Robin Hood* (1860), which Edward Dent wanted to revive; several of his operas never reached the stage because of the bankruptcy of the theatre company. He was never able to match the triumphs of Balfe, Wallace, Benedict or Loder. In later years his cantatas and oratorios were much in demand at provincial festivals: 'Few composers have written better for massed choral voices', in Nigel Burton's opinion (see Temperley, 1981).

Macfarren had begun to have trouble with his eyesight as early as 1823; it became steadily worse, and in 1860 total blindness overtook him. But this in no way diminished his musical activity, except for conducting. He continued almost to the end of his life to write, lecture and compose, with the help of a series of amanuenses, and to teach. Honours and distinctions crowded upon him in his last years: in 1875 he succeeded Sterndale Bennett as professor of music at Cambridge and as principal of the RAM; he received honorary degrees from

Cambridge, Oxford and Dublin, and was knighted in 1883.

Macfarren must be accounted one of the most prolific composers of the 19th century. He was the only English composer of his generation to persevere in writing symphonies, undaunted by their almost inevitable failure to command public attention. A kind of puritanical self-discipline drove him on. As he put it when an old man, he had 'worked hard, not for the sake of work, but for the love of work'. His overriding ambition was to be a successful opera composer. He did, in fact, have some modest successes in that line, but, finding opportunities decreasing, he turned to cantatas, to oratorios and, in his last years, to chamber music. Throughout most of his life he published large numbers of songs and partsongs. Perhaps his best-known work was the overture *Chevy Chace*, composed for an opera in 1837 but withdrawn when Macfarren found that the bills described the music as 'composed, selected and arranged by Mr T. Cooke'. Mendelssohn conducted it at Leipzig in 1843, and reported its popularity, though he withheld his own praise. On the other hand Wagner, who conducted the work in London in 1855, enjoyed it 'on account of its peculiarly wild, passionate character' – though he did not get on well with its composer 'Mr. MacFarrinc, a pompous, melancholy Scotsman'.

Macfarren regarded Mozart as 'the greatest musician who has delighted and enriched the world' and remarked that 'Beethoven was sometimes weak, Mozart never'. Yet it is Beethoven who springs to mind most frequently in Macfarren's symphonies. He composed three fine piano sonatas, and several pieces for concertina. His *Romance* in A for concertina and piano, all that survives of a *Romance and Allegro agitato* for concertina and strings, is in Allan Atlas's words 'the single most exquisite work ever written for the concertina'. The operas contain much music that is genuinely dramatic, and show a pertinent sense of word-setting, but they are lacking in lyrical warmth; many a promising melody is spoilt by a curious twist. *Robin Hood* is perhaps his best opera, notable for its clever musical characterization and for its confident deployment of the orchestra. The most promising for revival are his unpretentious chamber operas written for the Gallery of Illustration at Marylebone. Some of his songs have a certain charm, such as *Pack, clouds, away* and *The Widow Bird*, both with optional clarinet obbligato. Macfarren's oratorio *St John the Baptist* (1872) has a number of novel features; in Smither's view, supported by a detailed analysis, it 'breaks through the Mendelssohnian domination of Victorian oratorio'.

He found time to lecture and to write on almost every conceivable subject, but here again he failed to win a great following. His views were one-sided and dogmatic, and his enthusiasms were largely negative. He was, however, a passionate musical nationalist – perhaps England's first. He promoted and edited English folk-songs, chose English topics for his later operas in a period of continental domination, and tried to develop a distinctively English idiom. As a critic he was inclined to be pedantic. Shaw ridiculed him for using the programme note of a Philharmonic Society concert to denounce Goetz's *Frühlings-Ouvertüre* because it contained 'unlawful consecutive sevenths'. Yet on a personal level Macfarren was warmhearted and encouraging, especially towards his pupils.

His wife, Clarina Thalia Andrae (*b* Lübeck, 1828; *d* Bakewell, 9 April 1916), whom he married in 1844, was a contralto and linguist who, as Natalia Macfarren, translated many operas and songs into English.

WORKS

printed works published in London unless otherwise stated

unpublished MSS in GB-Cfm except where noted

STAGE

LCG – *Covent Garden*
LDL – *Drury Lane*
LHM – *Her Majesty's*
LLY – *Lyceum Theatre (English Opera House)*

Genevieve, or The Maid of Switzerland (operetta, 1, Mrs C. Baron-Wilson), 1832, Queen's, Charlotte St, 1832, *GB-Lbl**
The Prince of Modena, 1833
Caractacus (G. Macfarren sr), *c*1834, inc., unperf.
I and my Double (farce, 2, J. Oxenford), LLY, 16 June 1835
Innocent Sins, or Peccadilloes (operetta, Macfarren sr), Coburg Theatre, Aug 1836
El Malhechor (2, Macfarren sr), 1837–8, unperf.
The Devil's Opera (2, Macfarren sr), 1838, LLY, 13 Aug 1838 (1838)
Agnes Bernauer, the Maid of Augsburg (romance, 2, T.J. Serle), LCG, 20 April 1839
Emblematical Tribute on the Queen's Marriage (masque, Macfarren sr), 1840, LDL, 10 Feb 1840, no MS
An Adventure of Don Quixote (ob, 2, Macfarren sr, after M. de Cervantes), 1840–41, LDL, 3 Feb 1846 (1846)
King Charles II (2, M.D. Ryan, after J.H. Payne: *Charles II*), 1847–8, Princess's, 27 Oct 1849, selections (1849)
The Sleeper Awakened (serenata, 1, Oxenford, after *The Thousand and One Nights*), LHM, 15 Nov 1850 (1850)
Allan of Aberfeldy (Oxenford), *c*1850, unperf.
Robin Hood (3, Oxenford), LHM, 11 Oct 1860 (1860)
Freya's Gift (allegorical masque, 1, Oxenford), 1863, LCG, 10 March 1863 (1863)
Jessy Lea (op di camera, 2, Oxenford, after E. Scribe: *Le philtre*), 1863, Gallery of Illustration, 2 Nov 1863 (1863)
She Stoops to Conquer (3, E. Fitzball, after O. Goldsmith), 1863–4, LCG, 11 Feb 1864 (1864)
The Soldier's Legacy (op di camera, 2, Oxenford), 1864, Gallery of Illustration, 10 July 1864 (1873)
Helvellyn (4, Oxenford, after S.H. Mosenthal: *Der Sonnenwendhof*), 1864, CG, 3 Nov 1864 (1870)
Kenilworth (It. op), 1880, unperf.

CHORAL WITH ORCHESTRA

Lenora (cant., Oxenford), London, Exeter Hall, 25 April 1853 (1855)
May Day (cant., Oxenford), Bradford Festival, 1857 (1856) [MS in *GB-Lbl*]
Christmas (cant., Oxenford), Musical Society of London, 9 May 1860 (1860)
Songs in a Cornfield (cant., C. Rossetti), London, Henry Leslie's Choir, 1868 (1868)
Outward Bound (cant., Oxenford), Norwich Festival, 1872 (1873)
St John the Baptist (orat, E.G. Monk), Bristol Festival, 1873 (1876)
The Lady of the Lake (cant., N. Macfarren), Glasgow Festival, 1876 (1877) [MS in *GB-Lbl*]
The Resurrection (orat, Monk), Birmingham Festival, 1876
Joseph (orat, Monk), Leeds Festival, 1877 (1877)
King David (orat), Leeds Festival, 1883 (1883)
St George's Te Deum (cant.), London, Crystal Palace, 23 April 1884 (1884)
Around the Hearth (cant., Mrs A. Roberts), London, RAM, 1887 (1887)

ORCHESTRAL

Syms.: no.1, C, 1828; no.2, d, 1831; no.3, e, 1832; no.4, f, 1833, arr. pf 4 hands (1835); no.5, a, 1833; no.6, B♭, 1836; no.7, c♯, 1839–40, arr. pf 4 hands (1842); no.8, D, 1845; no.9, e, 1874
With solo inst: Pf Conc., c, perf. 1835; Vc Concertino, A, 1836; Fl Conc., G, 1863; Vn Conc., g, 1871–4
Ovs.: Ov., E♭, 1832; The Merchant of Venice, *c*1834; Romeo and Juliet, 1836, arr. pf 4 hands (1840); Chevy Chace, 1836, arr. pf 4

hands (1841); Don Carlos, 1842; Hamlet, 1856; Festival Ov., c1874, arr. pf 4 hands (1876)
Other works: Idyll in Memory of Sterndale Bennett, 1875

CHAMBER AND SOLO INSTRUMENTAL

Qnt, g, vn, va, vc, db, pf, 1843–4
5 str qts: g, c1834; A, 1842; F, op.54 (Leipzig, 1846); g, 1852; G, 1878
Romance and Allegro, e, vn, vc, pf, 1840–44 (1845); Romance and Allegro, A, fl, vc, pf (1883)
3 Rondos, vc, pf (c1850); 2 romances, concertina, pf: no.1, A (1856/R in Atlas, 1996), no.2, F (1859); Barcarolle, concertina, pf (1859); Sonata, fl, pf, B♭ (1883); 3 Trifles, fl, pf (1883); Recitative and Air, fl, pf (1883); Sonata, vn, pf, e, 1887; 5 Romances, vn, pf (1888)
Sonata no.1, E♭, pf (1842), rev. (1887); Sonata no.2 'Ma cousine', A, pf (1845), ed. in The London Pianoforte School 1766–1860, xvi (New York, 1984); Sonata, C, org (1869); Sonata no.3, g, pf (1880); 6 Romances, pf (1886); a few smaller pf and org pieces

OTHER WORKS

Sacred vocal: 2 cathedral services, E♭ (1864), G, unison vv (1866); Introits for the Holy Days and Seasons of the English Church (1866); Hymn of Praise (G. Herbert) (1871); 25 anthems
Secular vocal: [6] Convivial Glees Illustrating the History of England (Macfarren) (1842); Sir Lionel (A. Braham), scena (1859), 6 Songs for Gwen (L. Morris), monologue drama (1879–83); 2 madrigals, 60 partsongs, 10 trios, 47 duets, 162 songs [3 ed. in MB, xliii (1979)]

EDITIONS AND ARRANGEMENTS

with W. Chappell: *Popular Music of the Olden Time* (1855–9)
Moore's Irish Melodies (1859–61)
Popular Songs of Scotland (1874)
Edns/arrs. of pf music and works by Handel (Belshazzar, Jephtha, Judas Maccabaeus), Purcell (Dido and Aeneas)

WRITINGS

A Sketch of the Life of Handel (London, 1859)
The Rudiments of Harmony, with Progressive Exercises(London, 1860, 20/1889)
Six Lectures on Harmony, Delivered at the Royal Institution (London, 1867)
On the Structure of a Sonata (London, 1871)
Counterpoint: a Practical Course of Study(Cambridge, 1879)
'The Lyrical Drama', *PMA*, vi (1879–80), 125–40
Musical History Briefly Narrated and Technically Discussed (Edinburgh, 1885)
Addresses and Lectures (London, 1888)
Analytical programme notes for the London Philharmonic Society etc.

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Obituary, *MT*, xxviii (1887), 713–16
W. Spark: *Musical Memories* (London, 1888), 269–79
H.C. Banister: *George Alexander Macfarren* (London, 1891)
W. Macfarren: 'George Alexander Macfarren', *R.A.M. Magazine*, no.1 (1900), 14–18
G.B. Shaw: *Music in London 1890–94* (London, 1932/R), ii, 30; iii, 95
P.A. Scholes: *The Mirror of Music 1844–1944* (London, 1947/R)
N. Temperley: *Instrumental Music in England 1800–1850* (diss., U. of Cambridge, 1959), 217–23, 284–5
M. Gregor-Dellin, ed.: *Richard Wagner: Mein Leben* (Munich, 1963)
N. Temperley: 'The English Romantic Opera', *Victorian Studies*, ix (1966), 293–301
N. Temperley, ed.: *The History of Music in Britain: the Romantic Age 1800–1914* (London, 1981/R)
C. Ehrlich: *The Music Profession in Britain since the Eighteenth Century* (Oxford, 1985), 85–7, 90, 96
N. Temperley: 'Musical Nationalism in English Romantic Opera', *The Lost Chord: Essays on Victorian Music* (Bloomington, IN, 1989), 143–57
A. Atlas: *The Wheatstone English Concertina in Victorian England* (Oxford, 1996)
H.E. Smither: *A History of the Oratorio*, iv: *Oratorio in the Nineteenth Century* (Chapel Hill, NC, forthcoming)

NICHOLAS TEMPERLEY

Macfarren, Walter (Cecil) (*b* London, 28 Aug 1826; *d* London, 2 Sept 1905). English pianist and composer, younger son of George Macfarren and brother of George Alexander Macfarren. He was a chorister at Westminster Abbey (1836–41) and entered the RAM in 1842, where he studied the piano with W.H. Holmes and composition with his brother and Potter. From 1846 until 1903 he was a professor of piano at the RAM, and also for many years lectured there, and conducted the orchestral concerts from 1873 to 1880. He was highly esteemed as a teacher and as a pianist, being regarded as 'a sound performer of the older school'. Among his piano pupils were Tobias Matthay, Stewart Macpherson and Henry Wood. He composed extensively for his instrument, and also produced a substantial amount of vocal music. He also edited Mozart's piano music, Beethoven's sonatas and a series of 'Popular Classics' for the piano which reached 240 numbers. From 1862 until shortly before his death he was music critic to *The Queen*; he was also active in the Philharmonic Society, of which he was treasurer from 1877 to 1880.

Macfarren's concert overtures, Symphony in B♭ and other large-scale compositions had no lasting impact, but his songs, partsongs and piano sonatas, preludes and studies made a contribution to the musical life of his time. They are technically accomplished, and pleasing in a style reminiscent of Mendelssohn and Sterndale Bennett. His caprice *L'amitié* (1884) is reprinted in *The London Pianoforte School*.

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'Mr Walter Macfarren', *MT*, xxxix (1898), 10–15
W.C. Macfarren: *Memories: an Autobiography* (London, 1905)
N. Temperley, ed.: *The London Pianoforte School 1766–1860*, xvi (1985)

NICHOLAS TEMPERLEY

McGegan, Nicholas (*b* Sawbridgeworth, Herts., 14 Jan 1950). English conductor, flautist and harpsichordist. He studied at Oxford and Cambridge, and established himself as a conductor of Baroque opera with performances of Rameau for the English Bach Festival (1979–81). He settled in the USA, where he became the first music director of the Philharmonia Baroque Orchestra in Berkeley, California, in 1985. This followed a pioneering performance of Handel's *Teseo* at the Boston Early Music Festival in the same year. His career has since been inextricably linked to the resurgence of interest in Handel's dramatic music, of which he is a renowned champion. He has made many recordings, notably of Handel oratorios (*Judas Maccabaeus*, *Messiah*, *Susanna* and *Theodora*). As music director of the Göttingen Handel Festival from 1990 he has conducted many opera performances, of which he has recorded *Ariodante*, *Giustino*, *Ottone*, and *Radamisto* with the Freiburg Baroque Orchestra. McGegan regularly conducts at major American and European opera houses, including Covent Garden, in works ranging from Monteverdi to Stravinsky, and was much praised for his conducting of *Ariodante* at the ENO in 1993. He was principal conductor of the Drottningholm Slottstheater (1983–5) and became principal guest conductor of Scottish Opera in 1993, embarking on a Mozart series with the company in 1998. He has also frequently

collaborated with the choreographer Mark Morris in works such as Rameau's *Platée*.

JONATHAN FREEMAN-ATTWOOD

McGibbon, William (*b* ?Glasgow, early April 1696; *d* Edinburgh, 3 Oct 1756). Scottish composer and violinist. He was long believed to have been born in Edinburgh, the son of the oboist Malcolm McGibbon (*d* Edinburgh, 29/30 December 1722; see Tytler), but it is more likely that Malcolm was his uncle and that his parents were the violinist Duncan McGibbon and his wife Sarah Muir, which would place his birth in Glasgow. Tytler states that he 'was sent early to London ... and studied many years under [William] Corbet[t]', while Campbell records that he studied and worked in Italy. (Campbell gives *c*1745 as the date for this; assuming a confusion between the two Jacobite rebellions, the correct date would be *c*1715.) Thus it appears that he studied in London from about 1709, accompanied Corbett on his Italian travels from 1711 and settled in Edinburgh in the early 1720s.

From 1726 he was employed as a violinist by the Edinburgh Musical Society, a post he held until his death. He became the best loved and most respected violinist and composer in Edinburgh, a position comparable to Corelli's in Rome. His playing ranged from technical brilliance to extreme simplicity, and ran to innovative bowings to clarify phrasing and a masterly command of melodic decoration. Davie printed his personal 'graces' for the opening movement of Corelli's Sonata op.5 no.9.

McGibbon's sonatas vary in quality, but at their best combine a variety of influences (Corelli, Handel, Veracini, Purcell) to produce a sophisticated and deeply-felt individuality. Around 1740 his work changed direction: he was drawn into an Edinburgh fashion for arranging Scots tunes. His settings, however, outdo rival ones in their subtle blend of Scottish and Italian musical styles. McGibbon left his estate to the Edinburgh Royal Infirmary (whose director, Lord Provost George Drummond, had subscribed for his 1740 sonatas and was the chief mourner at his funeral). However, the infirmary sold the plates of his Scots-tune collections to the publisher Robert Bremner. The ensuing reprints secured McGibbon's fame until well into the 19th century, when Max Bruch included *Thro' the wood, laddie* in his *Fantasie unter freier Benutzung schottischer Volksmelodien* (1880).

WORKS

6 trio sonatas, 2 vn/fl, bc, *c*1727, *US-Wc* (inc., 2nd vn pt missing)
6 Sonatas, nos.1–5, vn/fl, bc, no.6, fl/rec, vn, bc (Edinburgh, 1729)
6 Sonatas, 2 vn/fl, bc (Edinburgh, 1734), no.5, ed. K. Elliott (London, 1963), nos.3, 4, 5, ed. P. Holman (Edinburgh, 1991)
Sonatas on John come kiss me now and La folia, vn, bc, *c*1735, *GB-En* (vn pts only), La folia, ed. D. Johnson (Edinburgh, 1989)
6 Sonatas or Solos, vn/fl, bc (Edinburgh, 1740), nos.2, 3, 5, ed. P. Holman (Edinburgh, 1991)
129 Scots-tune arrs., vn/fl, bc, 3 bks (Edinburgh, 1742, 1746, 1755), 4 ed. in Johnson (1984, 2/1997)
6 Sonatas, 2 vn/fl, bc (London, *c*1745), only 1st vn pt survives
6 Sonatas, 2 fl (London, 1748)
7 miscellaneous marches and dance tunes included in *GB-En* 2084–5

Lost, listed in Edinburgh Musical Society library catalogue, 1765, *Eu*: 3 concs.; 1 ov.; concerti grossi, arr. from Corelli's sonatas op.3 no.1, op.5 no.2

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W. Tytler: 'On the Fashionable Amusements and Entertainments in Edinburgh in the Last Century', *Transactions of the Society of Antiquarians of Scotland*, i (1792), 499–510
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J. Davie: *The Caledonian Repository*, i (Aberdeen, 1829), 14, 19–22
D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972), 34, 61, 64, 114, 155, 193–4
M.A. Alburger: *Scottish Fiddlers and their Music* (London, 1983), 51
J. Purser: *Scotland's Music* (Edinburgh, 1992), 176–7
D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984, 2/1997), x–xiv, 5–8, 35–39, 42–50, 63, 148, 152–3, 164, 192–5

DAVID JOHNSON

McGlashan, Alexander (*b* Perthshire, *c*1740; *d* Edinburgh, May 1797). Scottish violinist and composer. He was one of a number of violinists who contributed valuably to the upsurge of Scots-fiddle playing in the last third of the 18th century. He seems to have left Perthshire for Edinburgh at an early age, since his name is first given in an Edinburgh concert advertisement in 1759. Known as 'King' McGlashan from his 'stately and dressy appearance' (Glen), he led the most fashionable dance band in Edinburgh during the 1780s, and published there three collections of strathspeys, reels and other dance pieces, including original compositions of his own, in 1780, 1781 and 1786. He appears to have retired from playing around 1787, and the leadership of his band to have passed to William Gow.

A John McGlashan who taught the piano in Edinburgh and published a set of 'strathspey reels' in 1798 was probably Alexander McGlashan's brother.

BIBLIOGRAPHY

J. Glen: *The Glen Collection of Scottish Dance Music*, i (Edinburgh, 1891), p.x

DAVID JOHNSON

McGranahan, James (*b* nr Adamsville, PA, 4 July 1840; *d* Kinsman, OH, 7 July 1907). American composer of Sunday-school and gospel hymns, and hymnbook compiler. He studied with G.J. Webb, F.W. Root and George Macfarren, and in 1875 became a teacher and director of the Normal Musical Institute in New York, founded by G.F. Root. In 1877 he joined the evangelist Daniel Whittle as music director. He compiled numerous song collections for use in their revival meetings, often composing the tunes while Whittle supplied the texts. That year he also became an editor, with Sankey and Stebbins, of the already successful series *Gospel Hymns and Sacred Songs*, collaborating with them on volumes iii–vi (Cincinnati, 1878–91, repr. in *Gospel Hymns nos. 1–6 Complete*, 1894/*R*). The most successful of McGranahan's more than 150 tunes, including those for the hymns *Hallelujah for the cross* (1882), *I know whom I have believed* (1883), *Christ receiveth sinful men* (1883), *Showers of blessing* (1883), *I will sing of my Redeemer* (1887) and *The banner of the cross* (1887), were printed in these collections. Often employing compound rhythms and varied harmonies, his tunes reflect a growing sophistication in early gospel hymnody.

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J.H. Hall: *Biography of Gospel Song and Hymn Writers* (New York, 1914/*R*)
M.R. Wilhoit: *A Guide to the Principal Authors and Composers of Gospel Song in the Nineteenth Century* (diss., Southern Baptist Theological Seminary, 1982)

MEL R. WILHOIT

MacGregor, Joanna (*b* London, 16 July 1959). English pianist. She read music at Cambridge University where her teachers included the composer Hugh Wood, who later wrote a piano concerto for her which she first played at the Proms in 1991. She continued her piano studies at the RAM with Christopher Elton and at the Van Cliburn

Piano Institute in Texas. In 1985 she was selected for representation by the Young Concert Artists Trust, which helped to establish her wide-ranging concert career. MacGregor has built up a reputation for unusual and innovative programmes, incorporating elements of jazz and contemporary works by such composers as Berio, Xenakis, Ligeti, Murail, Takemitsu and Dillon; in 1993 she gave the first performance of Birtwistle's *Antiphonies* with the Philharmonia Orchestra under Boulez. She founded the Platform Contemporary Music Festival which took place at the Institute of Contemporary Arts from 1991 to 1993. In 1996 she gave a recital at the Queen Elizabeth Hall including Nancarrow's *Etudes for Player Piano*, which she performed live with pre-recorded tape and two video screens showing her hands in close-up, one pre-recorded with tape, the other relayed live. She has maintained a longstanding interest in the theatre and has written a radio play, *Memoirs of an Amnesiac*, based on the writings of Erik Satie.

JESSICA DUCHEN

M'Guckin, Barton (*b* Dublin, 28 July 1852; *d* Stoke Poges, 17 April 1917). Irish tenor. He studied in Dublin with Joseph Robinson and in Milan with Trevulsi. After appearances in concerts from 1874 to 1877, he made his stage début with the Carl Rosa Opera Company in 1878, singing regularly with them until 1887. After an American tour (1887–8), he rejoined the Carl Rosa, remaining until 1896. He created many roles in operas by British composers, including Phoebus in Goring Thomas's *Esmeralda* (1883), Orso in Mackenzie's *Colomba* (1883), Waldemar in Thomas's *Nadeshda* (1885), Oscar in Corder's *Nordisa* (1877) and the title role in Cowen's *Thorgrim* (1890). He was the first Des Grieux in England in Massenet's *Manon* (1885, Liverpool), and sang other roles in the French repertory, including Wilhelm Meister (*Mignon*), Faust, Don José and Eléazar (*La Juive*) with much success. He also sang in several provincial festivals and the old Popular Concerts. After retiring from the stage he taught; his pupils included his son, Noel Fleming. From 1911 to 1912 he acted as librarian for Oscar Hammerstein at the London Opera House.

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P.A. Scholes, ed.: *The Mirror of Music 1844–1944: a Century of Musical Life in Britain as Reflected in the Pages of the 'Musical Times'* (London, 1947/R)

D.H. Laurence, ed.: *Shaw's Music: the Complete Musical Criticism* (London, 1981)

HAROLD ROSENTHAL

McGuire, Edward (*b* Glasgow, 15 Feb 1948). Scottish composer and flautist. He was a junior student at the Royal Scottish Academy of Music and Drama (1964–5) before going on to study composition with James Iliff at the RAM in London (1966–70), where he was awarded the Hecht Prize in 1968. The following year he won the National Young Composer's Competition with *Chamber Music*. In 1971 a British Council scholarship enabled him to study in Stockholm at the Royal Swedish Academy of Music with Ingvar Lidholm. While in Sweden McGuire came to question his then relatively complex musical style, a reappraisal which resulted in a series of piano pieces for white notes only. Since then he has sought a synthesis between an idiosyncratic approach to 12-note method and modal or tonal elements often deriving from Scottish folk music. These elements, like the repeating units used to build up instrumental textures, are often derived from a single 12-note row. The polarity which results between chromaticism and modality or tonality may be heard in a variety of works, from the orchestral piece *Calgacus* (1976), which makes striking use of a bagpipe soloist, to *The Spirit of Wallace* (1997). He has toured internationally with the folk group The Whistlebinkies.

WORKS
(*selective list*)

Dramatic: Peter Pan (ballet, 3, choreog. G. Lustig), orch, folk ens, 1988, Glasgow, 24 Feb 1989; The Loving of Etain (op, 3, M. Carey), 1990, Glasgow, 9 Nov 1990; Cullercoats Tommy (op, M. Wilcox), 1993, Newcastle, 16 July 1993; Helen of Braemore (op, P. Isaac), 1996, Wick, 10 Sept 1996; Caketalk (op, Carey), 1996, Glasgow, 7 Nov 1996

Orch: Calgacus, orch, bagpipes, 1976; Source, 1979; Concerto, gui, str, 1988; A Glasgow Sym., 1990; Conc., trbn, str, 1991; Epopée Celtique, orch, folk ens, carnyx, 2 gaitas, uillean pipes, bagad/bombardes, Scottish pipe band, Manx vocal, Welsh male voice choir, 1997; The Spirit of Wallace, 1997; Conc., va, str, 1998; Vn Conc., 2000

Vocal: Moonsongs (M. Holub, F. García Lorca, Lu Hsun), S, db, 1979; 5 Songs (J. Humburger), Mez, va, pf, 1982; City Songs (S. MacLean, W. Montgomerie, T. McGrath, B. Brecht), Bar, pf, 1983; Songs of New Beginnings (M. Carey), S, fl, cl, ob, hn, bn, 1984; Pipes of Peace (McGuire), chorus, bagpipes, 1986; Eastern Light (Y. al Khatib), SSAATTBB, 1993

Chbr and solo inst: Chamber Music (Guevara's Epitaph), 3 cl, hp, pf, 1969; 6 Small Pieces in C Major, pf, 1971; 12 Studies in C Major, pf, 1971; 12 Very Small Pieces, pf, 1971; 12 White Note Pieces for Piano(s), 3 pf, 1971; Martyr, va, 1972; Rebirth, fl, cl, vn, vc, perc, 1974; Euphoria, fl, cl + b cl, vn, vc, pf, perc, 1980; Str Qt, 1982; Str Trio, 1986; Quintet II, fl, cl, vn, vc, pf, 1987; Autumn Moon, 2 gui, 1992; Remembrance, 2 ob, eng hn, 1993; Zephyr, trbn, 2 vn, va, vc, 1993; preludes for various solo insts

MSS and photocopied scores in *GB-Gsma*

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M. Miller: 'A Voyager on Path of Musical Exploration', *The Scotsman* (11 Jan 1993)

FRANCIS J. MORRIS

Mácha, Otmar (*b* Ostrava, 2 Oct 1922). Czech composer. One of the leading pupils of Řídký at the Prague Conservatory (1945–8), he was music adviser to Czech radio in Prague (1945–55) and was then appointed secretary of the Czech Composers' Union. In 1982 he was awarded the title Artist of Merit. Mácha's early compositions, from the end of World War II, are deeply romantic. There is a strong feeling for folk style in the song cycles of 1945–7, but the sonatas for violin and cello that followed are harder and harmonically more adventurous. The *Symfonická intermezza* and the symphonic poem *Noc a naděje* ('Night and Hope'), which won prizes at the 1960 Jubilee Competition, are of greater originality, though the Orchestral Variations (1964) again draw on folk music. This is not the case in the stage works *Polapená nevěra* ('Infidelity Unmasked'), a piece based on 17th-century Czech farces and showing a keen sense of characterization, and *Jezero Ukereve* ('Lake Ukereve'). The latter is a powerful piece in which, against the violent background of the colonization of Africa, German doctors and biologists unsuccessfully attempt to combat an epidemic of sleeping sickness; the score makes interesting use of tapes within the orchestral texture.

WORKS
(*selective list*)

STAGE

Polapená nevěra [Infidelity Unmasked] (operatic farce, prol, 5 scenes, epilogue, Mácha, after Old Cz. anon. text, 1608), 1956–7, Prague, D 34, 21 Nov 1958

Jezero Ukereve [Lake Ukereve], 1960–63 (op, 5, Mácha, after V. Vančura), 1960–63, Prague, National, 27 May 1966
Růže pro Johanku [A Rose for Johanka] (ballad and musico-dramatic fantasy, 2, J. Pávek), 1971–4, Brno, Janáček, 8 Jan 1982
Svatba naoko [The Mock Wedding], 1974–7 (comic op, 4, V. Trapl and S. Kinzl), unperf.
Metamorphoses Promethei (TV op, J. Kolařík), 1981, Czechoslovak TV, 3 Oct 1982
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OTHER WORKS

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BRIAN LARGE (text), MOJMÍR SOBOTKA (work-list, bibliography)

Machabey, Armand (*b* Pont-de-Roide, 7 May 1886; *d* Paris, 31 Aug 1966). French musicologist. He studied classics and music in Paris, concentrating on composition, but eventually devoted himself to musicology. His teachers included d'Indy and Pirro. In 1928 he took the doctorate at Paris University with a dissertation on the evolution of musical forms in the Middle Ages, for which he was awarded the Bernier Prize of the Académie des Beaux-Arts in 1930. For more than 20 years he was an examiner for the Paris Conservatoire. His writings cover a wide range of musical history, with special emphasis on topics of late antiquity and the Middle Ages. He wrote monographs on Ravel, Bruckner, bel canto and dance music, as well as a brief popular survey of musicology and several studies of notation. His studies of Machaut and Frescobaldi and his translation of Tinctoris's treatise are perhaps his best-known works. With Dufourcq and Raugel he edited the encyclopedia *Larousse de la musique* (Paris, 1957, rev. 2/1982 by A.Coléa and M. Vignal). His compositions include six short preludes for piano, six pieces for violin and piano, incidental music for films and *Quatre-vingts dictées dans le style chromatique*.

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□

Machado, Augusto (de Oliveira) (*b* Lisbon, 27 Dec 1845; *d* Lisbon, 26 March 1924). Portuguese composer. He studied first in Lisbon, and, intending to become a pianist, went in 1867 to Paris, where he was taught by Lavignac and Danhauser. Back in Lisbon he composed his first works; dissatisfied with the predominating Italian influence in his style, however, he returned to Paris in 1873, and while there was in contact with Massenet and Saint-Saëns and was considerably influenced by them. His new French stylistic orientation is most clearly evident in the opera *Lauriane* (on a French libretto by Guiot, after George Sand); it was successfully produced in 1883 at Marseilles, and later at Lisbon and Rio de Janeiro, and marked the beginning of his international fame. Surprisingly, in the operas that followed (notably *I Doria*, 1887,

and *Mario Wetter*, 1898) he reverted to composing in an Italian manner to Italian librettos; in his last stage works he turned to operetta. His other compositions include the symphonic ode *Camões e os Lusíadas* (1880, unperformed), songs, piano and organ pieces. Machado taught singing at the Lisbon Conservatory from 1893 and was director there from 1901 to 1910; he also directed the Teatro de S Carlos and was a music adviser to the Ministry of Education.

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JOSÉ CARLOS PICOTO

Machado, Diogo Barbosa. *See* BARBOSA MACHADO, DIOGO.

Machado, Manuel (*b* Lisbon, *c*1590; *d* Madrid, 18 April 1646). Portuguese composer and instrumentalist resident in Spain. He studied with Duarte Lobo and in 1610, after mastering several instruments, joined his father, Lope Machado, a harpist, in the royal chapel at Madrid. On 31 August 1639 he was appointed a royal chamber musician and on 10 August 1642 was rewarded 'for his long services and for those of his father' with added emoluments, payable against House of Burgundy funds. All 20 of his extant works are secular songs with Spanish texts, which equal in expressiveness those by native Spanish composers of the period. His harmonies are exceedingly rich and his changes of metre and tempo exactly reflect the shifting moods of the love poetry that he set. Whether for the pathetic *Bien podéis coraçón mio* (marked *aspacio*, 'slow'), *Salió a la fuente Jacinta* with its *double entendre* or the jaunty *Qué entonadilla que estaba la picara* (marked *picadito el compas*, 'in strict time'), he always found precisely the right musical means to underline the sense. He added *estrivos* and *coplas* to his *romances*, thus adhering to the most up-to-date Baroque formal practice.

His Christmas villancicos in King João IV's library included a *negro* adhering to African call and response practice; a soloist being answered by an eight-voice chorus, *Manuelica sa en Bele, Turo pleto*.

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ROBERT STEVENSON

Machado, Marianella (*b* Caracas, 4 Aug 1959). Venezuelan composer. After studying composition with Mastrogiovanni in Caracas, she studied with Orrego-Salas at Indiana University, Bloomington (MA 1986). For the next three years she worked in Caracas as a teacher and composer, collaborating with the National Library, the Instituto Universitario de Estudios Musicales and the Centro de Estudios Latinoamericanos Romulo Gallegos, and writing for chamber ensembles, dance groups and film projects.

In 1989 she returned to the United States to take a doctorate at the Cincinnati College-Conservatory of Music (1993). In 1996 she embarked on a doctoral degree in Hispanic literature, studying the relationship between music and poetry and the application of poetic techniques of creation and analysis to her work as a composer. She engaged in discussions of her theories with the Latin American writers Octavio Paz and Armando Romero. Her recent work applies her concepts to both her compositions and to her literary criticism. She has also composed a series of pieces with contemporary techniques for young performers.

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Film and dance scores: Obertura (dance score), 1987; Parafernalia (dance score), 1988; Las semanas tienen sábados (film score), 1988

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CARMEN HELENA TÉLLEZ

Machado e Cerveira, António (Xavier) (*b* Tamengos, nr Anadia, diocese of Coimbra, 1 Sept 1756; *d* Caxias, 14 Sept 1828). Portuguese organ builder. His father was the organ builder Manuel Machado Teixeira, who was first married to Thereza Angelica Taborda (mother of the architect and sculptor Joaquim Machado de Castro, who supervised the reconstruction of Lisbon following the earthquakes of 1755) and later to Josepha Cerveira of Aguim, the mother of Machado e Cerveira. In 1781 Teixeira completed a large organ for the Hieronymite monastery at Belém, Lisbon (74 stops, 4010 pipes), with his son as assistant. For his work in the chapel of the Palácio de Queluz and the basilica of Mafra (completed 1807), Machado e Cerveira was elected to the Brotherhood of St Cecilia on 22 November 1808, and was made organ builder to the royal household. He worked almost until his death, retired ill to Caxias and was buried at Belém. The business, though run for a short time after his death by his widow, Maria Isabel de Fonseca Cerveira, and an apprentice, José Theodora Correia de Andrade, soon closed down.

Machado e Cerveira was one of the most important and prolific Portuguese organ builders. His work was of the highest calibre. He is known to have built at least 105 instruments, of which about 30 survive. In later years he became famous as an artist and fine woodworker. He was perhaps the first of Portugal's 'secular' builders who

viewed their activity as both a business and an art, and who designed and produced complete instruments.

Apart from a few early instruments in Baroque style, he preferred to work in neo-classical traditions. His later work includes many small single-manual instruments, of about 20 half registers. One of his largest and most impressive organs is that in the church of the Cistercian convent of Lorvão (1795, op.47; two manuals, 61 stops). It is unusually mounted on an arch dividing the nave with two façades, one facing the altar, the other facing the nuns' choir. Many of Machado e Cerveira's organs were built for export to the Azores (including those of S Francisco, Terceira, op.22, 1788; the Jesuit college, Angra, op.56, 1798; and S Sebastião, Ponta Delgada, op.102, 1828). It is generally believed that some instruments were sent to Brazil and other Portuguese colonies.

Machado e Cerveira documented all the instruments he produced, leaving the signature, number and date of manufacture of each organ on a plate above the keyboard. The list of identified works in Lisbon includes instruments in the following churches: S Roque (1784); Mártires (op.3, 1785; recently restored); the Basílica da Estrela (op.23, 1789); Chapel of the Dukes of Palmela (op.27, 1790); and the Palácio da Bemposta (op.37, 1792).

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W.D. JORDAN

Machaut [Machau, Machault], **Guillaume de** [Guillelmus de Machaudio] (*b* Reims or Machault, Champagne, *c*1300; *d* Reims, April 1377). French composer and poet.

1. Introduction. 2. Life. 3. Transmission, chronology and stylistic development. 4. Statements on self-awareness and about production. 5. Motets and lais. 6. Mass and Hocket. 7. Ballades and rondeaux. 8. Virelais. 9. Reception.

1. INTRODUCTION. Machaut is the most important poet and composer of the 14th century, with a lasting history of influence. His unique oeuvre, contained, thanks to the composer's own efforts, in manuscripts that include only his works, stands in many respects for itself: in terms of its volume, its poetic and compositional formulation and quality, but also in the number of genres in whose development Machaut played a crucial role. In the compilation and ordering of his works as well as in the testimony of the texts themselves there is a wealth of information about Machaut's self-awareness and about the production of his works and manuscripts. This ranges from general remarks about poetics and other aesthetic concepts to details about the composition of particular pieces, questions about their fixing and transmission in writing and their realization in sound. Biographical details also allow the works to be placed in a social context.

The greater part of the manuscripts containing his works is taken up by poetry that is not set to music. This comprises over 15 lengthy narrative *dits* (each with up to 9000 lines) and a collection of lyric poetry known as *Loange des dames*. Most of the *dits* are concerned with those members of the high nobility with whom Machaut was in close contact. They bring together allegorical representation, in the tradition of the *Roman de la rose*, and additional *exempla* related to historical events and individuals (for example, from the *Ovide moralisé*), in an instructive framework, to which the author's repeated designation of the works as 'traité' corresponds. Thus the *Remede de Fortune* (written before 1342) contains nine compositions presented as paradigms of lyric genres. The collection of lyrics 'ou il n'a point de chant' ('where there is no music') – its title of *Loange des dames* comes from a rubric given in one of the posthumously copied complete-works manuscripts – contains about 280 poems from the tradition of *amours courtois*, its content occasionally overlapping with the collection of musical works and *dits*. It is made up principally of approximately 200 ballades and exactly 60 rondeaux.

In the history of polyphonic music, Machaut is the first artistically important composer of polyphonic music to be known by name. His output holds a key position in the transition between the new ideas that took hold in the decade around 1300 and the music of the late Middle Ages; as a poet-musician he brought together the traditions of secular monophony and the new techniques of the Ars Nova. His 19 extensive lais are a high point in the – by then – long history of this form; the 23 motets take up the achievements of Philippe de Vitry; his Mass is the first cyclic, through-composed setting of the Ordinary. As with the *Hoquetus David*, the *Complainte* and *Chanson royale* (the latter two set to music only in the *Remede de Fortune*) represent a paradigmatic involvement with older forms. It is critical for the assessment of Machaut's historical position that for the first time French texts are set in subtly-composed works of distinctive and individual character and that functional and structural differentiation between the three so-called *formes fixes* is now evident: the new polyphonic ballade, of which Machaut wrote 41, making up the bulk of his lyrics set to music, the 22 polyphonic rondeaux and the virelai, called 'chanson baladee' and, in the case of the monophonic works, linked with dance-song. How much these new departures had been instigated by Vitry is unclear, owing to the small portion of his works that is now extant. In any case, however, Machaut must have played a decisive role in shaping these genres of the later Middle Ages.

2. LIFE. The details of Machaut's life and social position as well as the themes, form and purpose of Machaut's works clearly define his position as a 'clerc-écrivain' (Cerquiglini, 1985) in the courtly-aristocratic structure of the late Middle Ages. The two parts of his biography that are backed up by documentary evidence as well as illustrated in numerous statements in the *dits* support this: the first, that from about 1323 he was in the service of Jean de Luxembourg, King of Bohemia, and the second, that from April 1340 he was a canon of Reims Cathedral. Both encourage hypotheses about the undocumented details of his early life: the date of his birth, which must have been between 1300 and 1302; his bourgeois background, his education (probably in Reims), and possibly study for the *magister artium*. However, the title of *magister* is not mentioned either in Machaut's texts or in official ecclesiastical documents. That Machaut was named in a Reims document of 1452 along with other 'magistri' and by Deschamps in unofficial sources as

'maistre' is evidence of the position and renown that he had by that time won.

For about 17 years Machaut's life was shaped by his position in the service of Jean de Luxembourg; this in its turn is critical for the understanding of his poetry. As a *clerc* in the narrow circle of 'domestici familiares' he first of all took the post of *aumonier*, then of *notaire*, and lastly *secretaire*. The *dits* make it clear that for lengthy periods during this time he shared the restless life of his master: this involved visits to the French court (which in 1323–4 could have led to Machaut meeting Philippe de Vitry), and often swift movement between the home lands of the Luxembourgs in the West and Jean's Bohemian domain in the East, and journeys through much of central and eastern Europe (in particular to Lithuania in 1327–9); but also spending more peaceful periods in Durbuy, Jean's favoured western residence south of Liège, on the bank of the Ourthe. 'Li bons roi de Behaigne' is presented as the ideal of a ruler-knight in Machaut's texts, and thereby as a representative of the courtly world around which Machaut's poems are based. His earliest dits, *Le dit dou vergier* (1330s) and in particular *Le jugement dou roy de Behaigne* (before 1346), document the role of the poet at court. The chronological order of musical compositions of this time is not at all clear, but the composition of motets and possibly the first lais belong to this period.

As a royal servant, Machaut benefited from the economic security ensured for royal 'familiares' through prebends. Machaut is shown to have been in possession of such income, granted to him without the need for his presence in the parishes, in papal documents from 1330 onwards (starting with bulls of John XXII). Before this date he already held a position in Houdain, and the prospect of canonicates in Verdun (1330), Arras (1332), Reims (1333) and a prebend in Saintt Quentin (date unclear). After Benedict XII's action in 1335 to reduce the large numbers of canonicates 'in expectatione', Machaut retained only the canonicate in Reims. He took this up 'per procurationem' on 30 January 1337 and then in 1340 by his residence in Reims, where he is recorded for the first time as being present on 13 April of that year.

The office of a canon, who lived in a house 'extra muros', was linked to liturgical duties, but at the same time offered a material basis and a new kind of space for literary and musical activities. In the forefront of such activity is the long list of increasingly extensive *dits* (comprising over 40,000 lines of text in total), also associated with the lives of the high nobility. 'Moult la servi', said Machaut of Bonne, Jean de Luxembourg's daughter, who was already a highly supportive patron before her father's death in 1346. She is connected with the *Remede de Fortune* and possibly also with Machaut's cultivation of the new forms of lyrics set to music, as well as with the first extant collection of Machaut's works. Other patrons associated with Machaut included Charles II, King of Navarre, Jean, Duke of Berry, Philip the Bold, Duke of Burgundy and Pierre de Lusignan. Documented contacts include the Dauphin's (later Charles V) stay in Machaut's house in 1361. The *dits* also mention more traumatic events, such as the arrival of the plague in 1348–9 and the siege of Reims by the English in 1359–60.

The years 1363–5 saw the writing of *Le livre dou voir dit* (the *Voir dit*), with interpolated letters and musical works. Aside from its (at least partly fictitious) setting of the meeting of and love between the elderly poet and his young admirer 'Toute Belle' (Peronne), this *dit* represents a rich documentary source for the events of those years (with details of journeys to different places), for the production and transmission of Machaut's works, his self-awareness and self-depiction, and above all for the process of setting lyric texts to music (chronological overview of the lyrics with musical settings in Leech-Wilkinson, 1993). In Parisian celebrations in early 1368, possibly the scene of a meeting between Machaut and Froissart, Amedee VI of Savoy acquired a 'roman', probably a collection of Machaut's works.

In the last decade of his life the redaction and completion of his oeuvre was Machaut's primary concern, and the two-part *Prologue* (comprising four ballades and a verse passage in *dit* form), dating from about 1372, was written in connection with this. In the same year Machaut's brother Jean – who had also served Jean de Luxembourg, had been a canon of Reims since 1355 and had lived in the same house as Guillaume – died. In April 1377 Guillaume de Machaut died. The two brothers had established a richly endowed *anniversarium*, with which the *Messe de Nostre Dame* is thought to be linked, and were buried in the same grave.

3. Transmission, chronology and stylistic development. The transmission of Machaut's works documents in a unique way the central role of the book as a planned collection of the complete oeuvre, for the self-awareness of the poet-composer as well as the diffusion of his compositions. The first signs of such 'collecting tendencies' can be found in French poetry from the late 13th century onwards (Huot, 1987), for example with the works of Adam de la Halle (*F-Pn* fr.25566). Machaut's concern with his 'livre ou je met toutes mes choses' is in evidence from about 1350, and he clearly involved himself in all aspects, including the programme of miniatures for the richly illuminated presentation manuscripts, prepared mostly for aristocratic patrons. The most important sources for Machaut's music are six large books from the 14th century, which all relate to collections made by the author and must have been copied in part under his supervision. They show different redactions. *F-Pn* fr.1586 (C) offers the earliest accessible state of his work, possibly representing the first complete-works collection, dating from shortly after 1350. The redaction in *US-NYw* (*Vg*) and its copy, *F-Pn* fr.1585 (*B*), dates from about 1370. *F-Pn* fr.1584 (*A*) contains the only slightly later, last authoritative ordering of the works, with the indication 'Vesci l'ordenance que G. de Machaut wet qu'il ait en son livre'. Two further collections were clearly copied after his death: *F-Pn* fr.22545–6 (*F–G*) offers a slight accretion in the number of works, while *F-Pn* fr.9221 (*E*), copied for Jean, Duke of Berry, contains additional voice-parts, at least some of which are probably not by Machaut. These sources preserve the basic order of narrative *dits*, followed by unnotated lyric poetry in the *Loange des dames* and then music, the latter itself ordered by genre: in manuscript *A* the lais come first, then motets, Mass and Hocket, followed by ballades, rondeaux and virelais. Just as isolated examples of lyrics not set to music appear in the music section, so musical compositions used as examples are integrated among the poems in the *Remede de Fortune*. Transmission of musical pieces

TABLE 1: Growth in the corpus of composed short lyric forms.

	Ballades	*Rondeaux*	*Virelais*
CI (before 1349)	16	–	20
CII (before 1356)	8	9	5
Vg (before *c*1370)	12	7	5
A	2	3	2
G	2	1	–
TOTAL	40	20	32

in 'repertoire manuscripts' stretches into the 15th century but is limited to about 25 pieces.

Because of this specific transmission situation, it is likely that Machaut's literary and musical works have been preserved practically complete. Beyond that, most of the works can be placed at least roughly into specific creative phases. In this respect the critical factor is the internal order of several groups of works, in principle determined by the order in which they were written. Exceptions to this pattern include the first work in a series and the arrangement of works related to each other. Indications of such groups come from *dits* that have internal dates or to which dates can be assigned. The basis for the chronological layering of the musical works is the increase in the number of works between C and G. More detailed chronological indications are provided in the *Voir dit* (*c*1362–5) for the compositions associated with it. For the earliest period of musical creativity, further layers are revealed by the only partial ordering by genre of the musical works in C: this allows the refrain form compositions (ballade, rondeau and virelai) from the period before 1349 (CI) to be distinguished from those dating from the beginning of the 1350s (CII).

Only the 19 lais are spread more or less evenly over Machaut's entire composing career. The motets belong in a first phase, with 19 compositions definitely written before 1356 and only four more included in *Vg* and subsequent manuscripts. The most varied picture is offered by the refrain forms: Table 1 (following the work of Ludwig, Günther and Earp) shows the content of CI and the growth in the number of works from CII onwards (not including the compositions in the *Remede de Fortune*).

As with the *dits*, of which only the *Dit dou vergier* dates from before the Reims years, there is some evidence that the new polyphonic ballades were only written from 1340 onwards. 19 of the 20 virelais in CI are monophonic; thereafter polyphony predominates in this genre as well. Thus the ballade is not only numerically in the foreground of Machaut's oeuvre, but also with regard to the beginning of his composition of polyphonic songs. And it is precisely in the ballades that the chronological layering is linked with a change in compositional style. This is immediately obvious in the number and function of voices, in the tendency to extend the two-voice cantus and tenor framework and, later, the change in emphasis from triplum to contratenor. (See Table 2, showing ballades added from CII onwards; without the later added voice-parts; not including the *Remede de Fortune*). The development from the two-voice (cantus-tenor) framework, through its extension to include a triplum, to the three-voice works with contratenor, corresponds to developments in rhythm and other aspects of composition. Such changes often support external grounds for dating and would in many cases, even without the external information, allow a work to be assigned a chronological position. Through analysis, it is thus possible to assess stylistic change in the tangibly personal idiom of Machaut's songs over a period of 35 years.

TABLE 2

	1v	2vv Ca/T	3vv with Tr	3vv with Ct	3vv 'Tripel'	4vv
CI	–	16	–	–	–	–
CII	1*	2	3	–	1	1
Vg	–	1	–	9	1	1
A	1	–	–	1	–	–
G	–	–	–	2	–	–

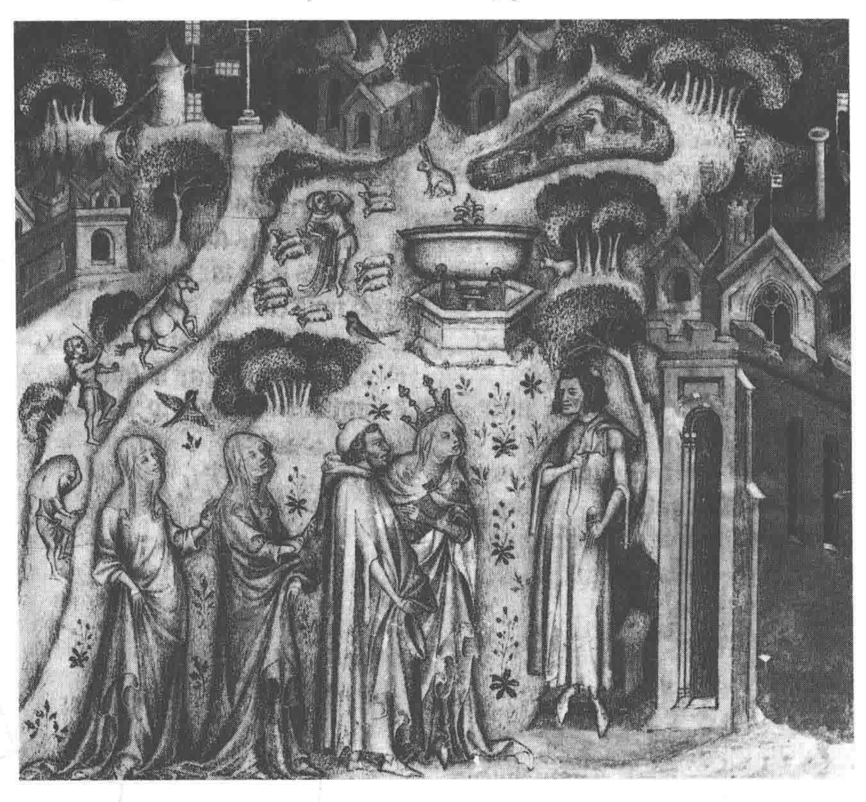
Ca = Cantus T = Tenor Tr = Triplum Ct = Contratenor
* = with empty staves for further voices

4. STATEMENTS ON SELF-AWARENESS AND ABOUT PRODUCTION. Machaut is the first and, for a long time, the only composer to comment in differentiated fashion on the making, transmission, reception and evaluation of individual works, as well as on music in the wider context of poetics; such remarks afford a specific notion of the approach to music of the 'faiseur', the poet and composer of material in French. The two-part *Prologue*, which Machaut added to the beginning of his complete works about 1372, is typical of his self-reflection – a fundamental aspect of the literary work – as well as of self-portrayal and self-awareness: it is presented in four ballades with a supplementary prose text as well as the long section of narrative verse. In the dialogue of the ballades Machaut accepts the task given to him by Nature personified to portray 'les biens et honneurs qui sont en Amours' more than had been done before. 'Scens', 'Retorique' and 'Musique' serve both as a requirement and as a means for realizing the aim (fig.1).

The ensuing appearance of 'Amours' delimits the subject matter ('matere') to courtly love. In the second part of the *Prologue* the music is clearly in the foreground: from a catalogue of forms to an all-encompassing classification that, following the typical pattern of the Latin tradition of music theory, begins: 'Et musique est une science'. Interpretation of this retrospectively formulated central text should take account of numerous similar passages from other *dits*, from as early as the *Remede de Fortune* to the *Dit de la harpe* (probably written in the late 1360s).

Comments on individual works are mostly to be found in the *Voir dit*. Here it is clear that the normal compositional procedure was to formulate the text first and then its musical setting; but there is also evidence of the quasi-simultaneous conception of text and music based on the 'sentement' of a specific situation – from that constantly repeated aspect of the creative process, 'experience'. Information about notating, dictating and copying, about the transmission of single works as well as about the process of copying larger parts of his oeuvre is combined with detailed observations about working conditions and the external circumstances of production.

The remarks on R17 are typical of the terms by which Machaut rated his compositions: he stated that for seven years he had completed 'ni si bonne chose ni si doulces a oir' ('nothing so good or so sweet to listen to'). Recurring allusions to novelty and specific quality are occasionally varied: so, for example, B33 is characterized as 'moult estranges', but with the general comment that it is made in the style ('a la guise') of a 'res d'Alemaigne' (a term



1. *Guillaume de Machaut visited by Nature, who comes to order him to write new poems about Love and offers three of her children, Sense, Rhetoric and Music, to advise and assist him: miniature from MS 'A', c1375 (F-Pn fr.1584, f.E)*

whose meaning is not altogether clear). The lower voice-parts ('tenures') are described as 'aussi douces comme papins dessalés' ('as sweet as unsalted gruel'), and Machaut advised Peronne to listen to the melody 'de bien longue mesure', without changes ('sanz mettre ne oster'), as could happen in an instrumental adaptation (*Voir dit*, letter 10). Evidence of deliberate working out of specific polyphonic solutions corresponds to the role of listening as a basis for aesthetic perception ('plaire'), but also as a final control over the result. Thus Machaut stated that he never let anything out of his hands until he had heard it; referring to B34 (conceived as a four-voice work), he said that on repeated listening it had pleased him very much. But also in the *Voir dit* we find an interesting case of the later addition of two lower voices to a rondeau melody (in R18).

Such comments on individual works correspond to the key words 'divers et deduisans', mentioned with respect to music in the part of the *Prologue* that deals with the three aspects of formal creation: *Scens*, *Retorique* and *Musique*. As can already be seen at the beginning of the second section of the *Prologue*, these key words can be interpreted in the light of further texts: rather than forming a mere succession, these aspects interact in a hierarchy in which *Scens* is dominant (see Cerquiglini, 1985). One indication of this is the centrality of the Orpheus figure in Machaut's works, both as poet ('le poete divin' in the *Dit de la harpe*) and as musician, who with a tuned instrument, the harp (also a reference to harmony) and as a singer demonstrates the wondrous effect of music; the interconnection of such aspects is evident even in the choice of words, as in the *dit* section of the *Prologue*: 'Cils *poete* dont je vous *chant* / harpoit si tres joliment / et si chantoit si doucement'.

In the wider sphere of Machaut's theoretical reflections on art, the key word 'soutil', the emphasis on 'maniere' and the aspect of 'aourner' are all significant in relation to music. Such differentiation allows the use of categories through which interpretations can be made of individuality, innovation and poetic and compositional techniques as characteristic elements of the oeuvre, and which further provide the conditions for a proper understanding of the links between aesthetics and analysis.

5. Motets and lais. The motets and the lais are the only large groups of works in which Machaut directly followed older forms; he had a specific impact on both. In the case of the motet this encompasses a phase of the development of this genre between the new methods of formal structuring present in the *Roman de Fauvel* and especially in the works of Philippe de Vitry, and the fully isorhythmic compositions of the last third of the century.

The motets constitute the oldest extant part of Machaut's musical oeuvre. Only the last three (M21–23), which are datable from references to political events of the years 1358–60, can be shown to have been composed after the middle of the century. 19 were already written by the time of the first available redaction of his works (in C); M4, first transmitted in *Vg*, may have been erroneously omitted from *C*. Early involvement with this genre is confirmed by M18, written for the appointment of Guillaume de Trie as Archbishop of Reims in 1324. The beginning of the motet series with the triplum 'Quant en moy vint premierement Amour' must, as in other work groups, be seen as programmatic. Following this – without indications of chronological layering, but often organized according to structural or thematic relationships – there come first of all those works with French upper-voice texts and then works with Latin texts (the latter from

M18 on), with the exceptions of M9 (Latin) and M20 (French). Two motets (12 and 17) combine a Latin motetus with a French triplum.

Those characteristics of Machaut's motets which correspond to aspects of the genre as he found it include three-part texture, only rarely expanded to four parts (only four of Machaut's motets have a contratenor); the intertextual relationship of the two text-carrying upper parts and the semantic connotations of the liturgical tenor melody; also the basically strophic disposition resulting from the interaction between text structure, text-setting and melodic-rhythmic organization of the tenor into *color* and *talea*. The same is true of the integration of *refrains* and other quotations, and the use of specific techniques – such as articulation through the use of short passages of hocket – and also of the three works with non-isorhythmic song melody tenors (M11, 16 and 20), of which one (M16) is fully texted. The melody of M13, 'Ruina', is identical to a corresponding tenor in the *Roman de Fauvel* (*Super cathedram/Presidentes*). An intensive engagement with the achievements of Philippe de Vitry has been shown for the four four-voice motets (M5, M21–23; Leech-Wilkinson, 1989).

The importance of Machaut's motets in the history of the genre lies in their rhythmic and tonal formulation on the basis of the 'quatre prolacions' (*see* NOTATION, §III, 3(iii)) and systematic formulation of harmonic progressions according to the rules of *contrapunctus* on the one hand, and on the other the structural interconnection of all voices through rhythmic and partly also melodic correspondences. The isorhythmic organization of the tenor shows a tendency towards longer rhythmic segments and increasingly complex intersections between *color* and *talea*. In ten motets the last section is in diminution (mostly in half-values). Even in works without an isorhythmic tenor, rhythmic and melodic relationships between the upper voices created by hocket and other significant features represent deliberately applied organizational devices. In passages of diminution such correspondences extend in many cases over large sections. In M13 almost the entire composition is thus structured; M15 is one of the earliest examples of a 'pan-isorhythmic' motet.

Semantic interpretation of individual compositions as specific text-settings is still some way off, however; recent research has exposed a broad spectrum of ways in which Machaut, as a poet-musician, used the specific compositional possibilities of this genre.

Machaut's 19 lais mark the final phase of a longstanding tradition. As in the motets there are further indications of his engagement with the *Roman de Fauvel*, yet although the composition of these works stretches into Machaut's late years. That the lais in manuscript C are transmitted with miniatures emphasizes their importance in Machaut's oeuvre (see Huot, 1987; also on the order of pieces). In their integration of the new rhythmic procedures of the Ars Nova into a defined musical structure (generally in 12 sections, of which the last refers to the first, often by way of transposition), Machaut's lais elevate a now old genre, offering unique solutions for large-scale text-setting in monophony. The expansion of the form into polyphony is a further part of this process: polyphony is indicated in two cases by rubrics (L16 and L17; 11 and 12 in Schrade) and in two more (L23 and L24; or 17 and 18 in Schrade) is implicit in the traditional method of successively notating sections of melody that are to be performed simultaneously.

6. MASS AND HOCKET. Both of these compositions are unique in the 14th century and among Machaut's works. The three-voice *Hoquetus David* is the last example of its kind. Like the Mass it is transmitted for the first time in *Vg* (it actually appears immediately following the Mass) and must have been composed in the 1360s. It may well have close connections with Reims; it was possibly associated with the coronation of Charles V there in 1364. It is based on an isorhythmically worked setting of the passage 'David' from the Alleluia verse *Nativitas gloriose virginis*.

The four-part Mass represents the earliest instance of a Mass Ordinary setting (including the *Ite Missa est*) that is stylistically coherent and was also conceived as a unit. Research on the Ordinary melodies used and the mass foundation has confirmed that this composition can be linked to a Saturday Lady Mass instituted in Reims Cathedral in 1341; this corresponds to a rubric in its oldest source: 'Ci commence la Messe de Nostre Dame'. Machaut's Mass, probably written in the early 1360s, was connected with the Reims celebration and on the death of his brother it was transformed into a memorial mass. It continued to be performed after Machaut's death, perhaps continuing into the 15th century (see Robertson, 1992). In the Mass, isorhythm and diverse other compositional techniques of Machaut's late period are brought together in one work that is outstanding in terms of artistic merit and belongs among the most impressive works of the Middle Ages.

7. BALLADES AND RONDEAUX. Machaut's ballades are the first available evidence of a genuinely new genre of French song, one that remained of central importance in text-setting until the middle of the 15th century. The beginnings of this new kind of ballade cannot be traced before about 1340 (even through indirect witnesses). And its specific combination of features in the context of the newly differentiated *formes fixes* suggests that Machaut, even if he was not the instigator of the new form, played a crucial role in its development.

Its newness lies in the bringing together of features of different origins. The texts take on a formal, fixed structure that was already evident in the 1330s in the works of Jehan Acart de Hesdin and Jehan de le Mote. In language the ballade adopts the high style of *grand chant*. The interaction of the new types of voice-parts, conceived in relation to each other, is founded rhythmically on the 'quatre prolacions' and tonally on the deliberate exploitation of the qualitative differences between perfect and imperfect intervals, as they would be described in the teaching of *contrapunctus* and here used in such a context for the first time. Until the late 14th century Machaut was alone in his use of these means for 'subtle' text-setting in which every aspect of the text is expressed, from form to semantics, and in the latter case even as far as the meaning of individual words. In this regard only the monophonic songs of Jehannot de Lescurel offer any comparable examples of text-setting.

As with the number of voices and the expansion of a two-voice texture through the addition of triplum and/or contratenor (see §2 above), so also rhythmic procedures and the introduction of different compositional techniques can be used to demonstrate a clear change between the

Ex.1

(a) First section of B14, *Je ne cuit pas;* declamatory rhythm shown above the first system

Je ne cuit pas qu'on - ques a cre - a - - tu - re A - - - - - - mour par - tist ses biens si lar - ge - - - ment le - ment

Comme a moy seule et de sa gra - ce pu - re Nom pas qu'ai - e des - ser - vi nul -

(b) Structural sonorities in the first section of B14

i = 'tendere' imperfect sonorities
p = perfect sonorities
| = rest

(c) Characteristic melodic flourishes



earlier and later compositions. Nonetheless, even the earliest ballades exhibit a specific compositional quality; in the 14th century this is distinctive, and contributes considerably to the impression that, in the sense of a personal style, the works of Machaut can be separated from those of others (of which many composed within his lifetime remain extant). His extreme control of material suggests a high level of reflection. Analytical findings allow the examination of aesthetic criteria, through key concepts such as richness of association, *varietas*, multi-layered structures, balance on all levels and in particular the interaction of parameters already discussed: from melodic to harmonic to formal (see for example the discussion of B7 by Fuller, 1987). Different solutions to the text-music relationship correspond to the individualization of each composition in terms of an emphatic understanding of 'the work'. This individuality determines the boundaries of the examination of isolated aspects and the findings of such investigations. But it offers, at the same time, an essential basis for text-critical studies (most of which have yet to be undertaken).

The status of the new genre is underlined by its position at the beginning of the songs in the complete-works manuscripts. Its breadth and importance is emphasized by the evidently programmatic opening of the series: B1 is the only ballade with an 'isorhythmic' structure, and the works that follow it also have specific points of compositional interest; B2 offers an equally singular construction created from the tension between two sonorities; B3 has an intertextual reference as homage to Jehan de le Mote; B4 demonstrates a striking grasp of compositional art in the use of different mensurations (notated in coloration) and a complex pattern of suspensions.

The beginning of B14 is typical of the regular declamatory rhythm of the early ballades (see ex.1*a*). Rests on the caesura and at the end of a phrase correspond to the formal characteristics of the text-line. The structural sonorities (shown in ex.1*b*) lead after the caesura in the first text-line to an open sonority (bars 4–5), but then move (with the syntax) at the end of the line (bar 7) through the 3rd on *f♯–a* (an interval described in contemporary theory as 'tendere', i.e. 'striving' or needing resolution) towards the emphasized central word 'Amour'. Dissonances are integrated in short melodic
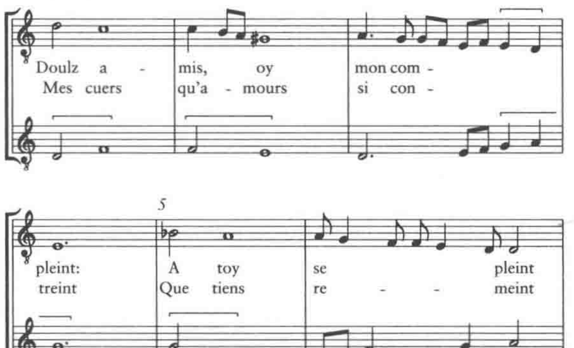
motifs ('Floskeln', ex.1*c*), which themselves provide consonant series of structural sonorities, even where the consonant notes do not sound together, as for example in bar 10. At the same time, bar 10 marks off a repetition of the sonorities of the opening bars (1–5) after the mid-point of this part of the song (bars 11–13). This balances the asymmetrical relationship in the length of the text-lines and also in the altered repetition of the progressions of bars 7–9 in bars 14–16, itself underlined by the same progression in minims (quavers in transcription) in bar 13. The articulation and emphasis of particular words by the musical structure corresponds in further strophes to a rhetorical stress on key words in the discourse of the poem as a whole.

The degree to which semantics can be understood to operate in each individual setting is shown at the beginning of B6 (ex.2): in the significant melodic descent of the cantus firstly through an octave (bars 1–4) and then through a minor 6th (bars 5–6), in the underlying declamatory rhythm in long note values and above all in the use of the 'tendere' imperfect consonances. They are employed to emphasize the word 'oy' ('hear') with the written accidental *g*♯ (bar 2) and the surprising opening of the second text-line 'A toy' with *b*♭*–g* (after the previous *e–g* sonority).
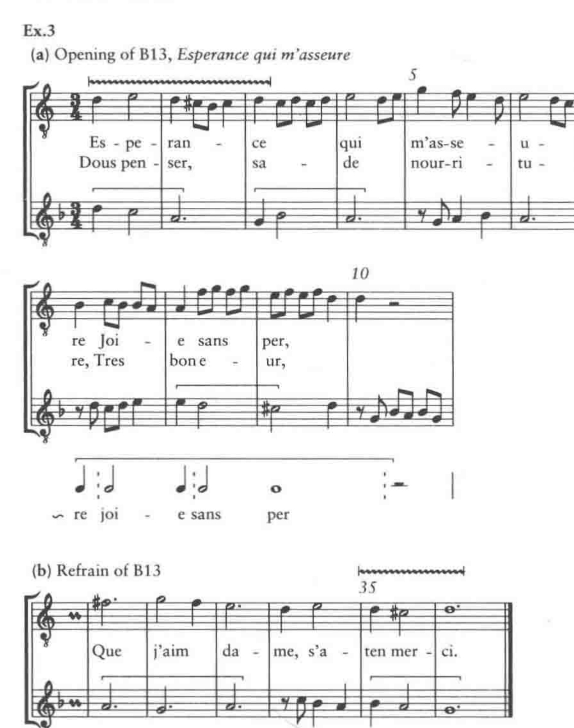
One of the key features of text and music of this new genre is the role of the refrain which can be understood in traditional fashion on the one hand as a highlighted résumé at the end of a strophe and on the other hand as a starting-point for the poem and the composition – regardless of whether it is formed from pre-existing material (e.g. in B12 for text and music and in B13, at least for the text) or is completely new. The beginning of B13 (ex.3*a*) clarifies the relationship between refrain (ex.3*b*) and strophe in text and music ('Esperance' represents a concretization of the refrain; the music also corresponds). The 'indirect preparation' by the opening of the 4th in bar 2 (ex.3*a*), the deliberate placing of rests (bars 5 and 7) and the emphasis of the words 'sans per' by the use of a high tessitura and inserted syncopated hemiola demonstrate Machaut's subtle use of different musical devices. In this way the text-setting opens the way to readings of the text, showing for instance that Machaut uses the verb 'asseurer' transitively and not intransitively, as the punctuation of the editions would suggest (for further discussion see Arlt, 1982).

The expansion of the musical texture by the addition of a triplum and, later, of a contratenor voice-part resulted in greater complexity, in particular in the higher propor-

Ex.2 Opening of B6, *Doulz amis oy mon compleint*



Ex.3
(a) Opening of B13, *Esperance qui m'asseure*



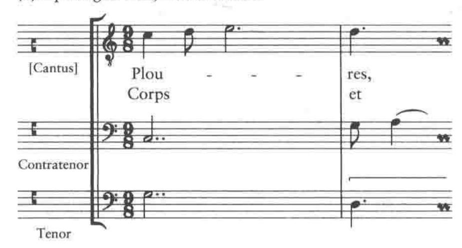
tion of dissonances arising from interval progressions (to what extent the triplum and contratenor in works transmitted in four parts should be seen as alternative extensions of a two-voice work can only be clarified through analysis, and is a matter for debate). However, greater diversity results from the use of multiple levels of mensuration (for instance perfect *tempus*, major *prolatio* or perfect *modus*, imperfect *tempus*, minor *prolatio*), syncopation or more varied declamation. The re-use of material in different sections (and not just in similar endings of the musical rhyme in a long 'recapitulation') points to a concern with questions of form. For example, in the series of ballades 26 to 28, issues about the use of specific melodic patterns can be studied. But here again the particular demands of the individual text form the starting-point for the composition. The fact that, for B26, *Donnez signeurs*, both an older and a revised version of the work are preserved, allows glimpses into the compositional process. A comparison of the two versions shows how the systematic reworking of all three voices achieved subtlety on many levels of the definitive version, and therefore allows conclusions to be reached about Machaut's musical and poetic compositional art (see Arlt, 1993, and Bullock). A series of songs from the period of the *Voir dit* show that Machaut's working-out of specific compositional problems was significant even beyond the ballade genre (Leech-Wilkinson, 1993). Rhythmic and harmonic interaction between the voices is typical of the complexity of the compositions of this period, demonstrable through, for example, the way in which the contratenor supports the 4th between cantus and tenor at the beginning of B32 (ex.4*a*); in the same piece the interwoven lower voices provide both rhythmic foundation and cross-rhythmic activity against the cantus (ex.4*b*); and in B36 the changing relationships between voices as a result of the treatment of dissonance (ex.4*c*). In contrast, the later

ballades (38 to 40) exhibit the traits of a late compositional style.
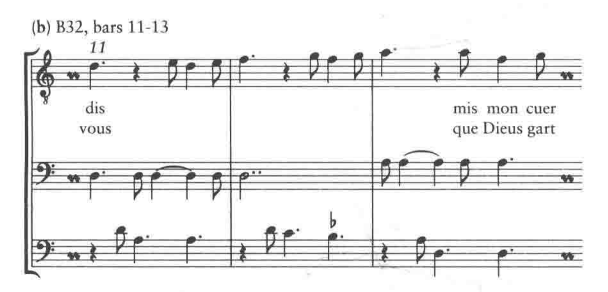
In the rondeaux (which, like the ballades, are mostly polyphonic) Machaut took up an already established compositional form that had been associated since the 13th century with three-voice settings. Yet here also, the

Ex.4
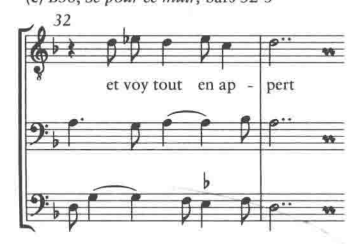
(a) Opening of B32, *Ploures dames*



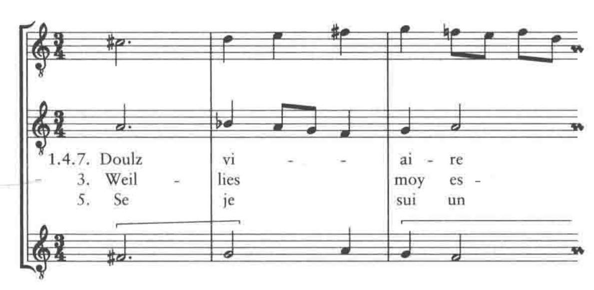
(b) B32, bars 11-13



(c) B36, *Se pour ce muir,* bars 32-3



Ex.5 Opening of R1, *Doulz viaire gracieus*



first piece in the series, with its structural use of imperfect consonances, points clearly to a new kind of composition (ex.5). The fact that the basically syllabic declamation of R1 is untypical of Machaut's treatment of the song-form also emphasizes its special position. In general, the greater use of melisma and concentration on compositional innovations along with many-layered correspondences between the two musical parts can be directly associated with the shorter texts and bipartite musical layout (with refrain repeated at the end). The late R19, in which the use of different mensurations in the cantus and lower voices is combined with a long 'isorhythmic' recapitulation structure (see Günther, 1962–3, with partial reproduction of the original notation), shows the greater compositional freedom afforded by the form. In an extreme and unique way, the specific formal qualities of the rondeau form are exploited in R14, first transmitted in *B* (missing from *Vg*). Here the text *Ma fin est mon commencement* provides the clue to a realization in which the triplum is created by reading the cantus line in reverse and the second half of the lower voice consists of its first half read in reverse.
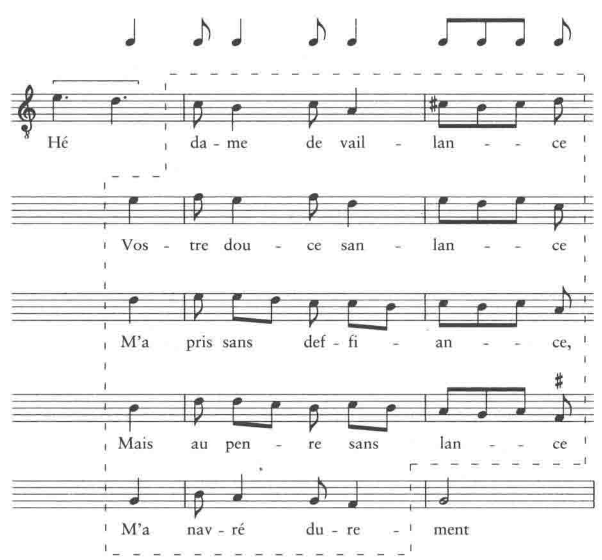
8. VIRELAIS. As a result of the creation of the new ballade and Machaut's differentiation between the three *formes fixes*, the old dance-song function associated with the term 'ballade' became concentrated in the virelai or 'chanson ballade'. Statements such as 'Ainssi doit elle



2. Five ladies and five men dance a round dance to a virelai: miniature from the 'Remede de Fortune', MS 'C', after 1350 (F-Pn fr.1586, f.51r)

Ex.6 V1, *Hé, dame de vaillance*

Part 1:
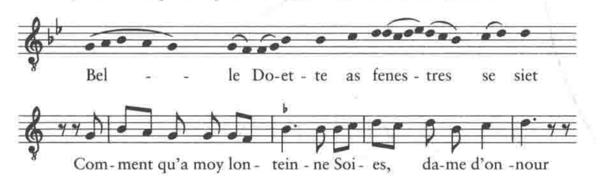


Part 2:

Car vos - tre doulz ri - ant vair oueil
Et vas - tre gra - ci - eus ac - cueil
Et vos - tre sim - ple chie - re
Plin de plai - sant ma - nie - - re
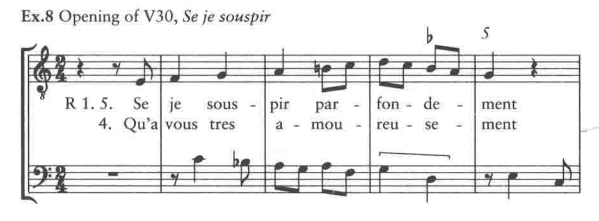
estre clamee' in conjunction with the latter term ('thus should it be named'; *Remede de Fortune*, line 3450) point to a delimitation that is by no means self-evident. Nevertheless, the simple musical form of the early monophonic virelais and the fact that in the *Remede de Fortune* only this form is explicitly connected with dancing (fig.2), correspond to the delimitation. This narrow concept of the form is unique in the 14th century, and was later abandoned by Machaut in favour of more complex musical formulations, including polyphonic settings.

With their formulaic rhythm and the use of a higher tessitura in the second section (see ex.6, showing V1), the early virelais show restricted scope for manipulation of form. The formulaic rhythmic patterns are varied for the first time in V5, which – characteristically – is melodically based on an earlier *chanson de toile* (ex.7). From *Vg* onwards polyphonic settings are also found. The beginning of V36 (V30 in Schrade) exposes aspects of virelai construction which differ from those of ballades and rondeaux (see ex.8): for example, the use of an upbeat, the equal pitch-range of the voice-parts, and also the secondary role of the 'tendere' imperfect intervals in comparison to the melodic direction of each voice. The case of V29 (V26 in Schrade), in which the second voice was a later addition to the monophonic work transmitted in *C*, is also helpful for the determination of such differences (see Fuller, 1991).

Ex.7 V7, *Comment qu'a moy lonteinne*, and earlier *chanson de toile*



Ex.8 Opening of V30, *Se je souspir*



9. Reception. In 1350 the chronicler Gilles Li Muisis, in his *Méditations*, named Machaut with Vitry and Jehan de le Mote as poets of his day ('Or sont vivant bieaus dis faisant ...'). References to Machaut as poet continue into the second half of the 15th century (see Earp, 1995). In the anonymous *Regles de la seconde rhetorique*, dating from the beginning of the 15th century, 'maistre Guillaume de Machault' is named as 'le grant retthorique de nouvelle fourme, qui commencha toutes tailles nouvelles et les parfais lays d'amour'. This statement should be understood in association with what precedes on the subject of Vitry ('qui trouva la maniere des motés, et des balades, et des lais, et des simples rondeaus'). Machaut and Vitry are seen here in retrospect and from a historical perspective as formative figures of new groundrules of poetric and musical composition, with typical overlapping of characterization. In any case, Machaut's poetry offered an corpus of exemplars that was widely used as a point of reference (with the lyric forms also used as models) into the early 15th century; explicit citations are found in the works of Eustache Deschamps and Oton de Granson, but his direct influence can also be seen in those of Jean Froissart, Geoffrey Chaucer and Christine de Pizan.

Also in the mid-14th century, the *Libellus cantus mensurabilis* (sometimes attributed to Johannes de Muris) referred to the distinctive notational practices of Machaut, and this continued in musical writings until the *Practica musice* (1496) of Gaffurius. But the number of his works transmitted in the so-called 'repertory manuscripts' is strikingly small (Table 3, after Earp, 1985 and 1993). In the extensive Cambrai fragments (*F-CA* 1328) there are only three works by Machaut (M8, B18 and R7); and only four (M8, M15, M19, R17) are included in the Ivrea Manuscript (*I-IV* 115). The largest number of his pieces in such a collection is indicated in the index (dated 1376) of the lost Trémoïlle Manuscript (*F-Pn* n.a.fr.23190),

TABLE 3: Transmission of polyphonic songs in repertory manuscripts up until the early 15th century

	F-CA 1328	*I-IV* 115	*F-Pn* n.a.fr.23190	*F-CH* 564	*I-MOe* α.M.5.24	*F-Pn* n.a.fr.6771	*F-Pn* it.568	*I-Fn* 26	*I-Fl* 2211	*NL-Uu* 1846[2] (olim 37)	*CZ-Pu* XI E 9	*F-Sm* C.22
B4			x							x		
B18	x		x	A	x		x	x	x		x	
B22						x						x
B23			x	x		x			x			
B25			x					x	x			x
B31			x		x	x	x	x				
B32										x		
B34				A		x			x			
B35					x	x						
B38			x									
Rem4			x			x	x	x				
Rem5			x			x						
R7	x				x			x		x	x	x
R9			x									
R17		x										
BALLADES	1		8	3	3	7	3	4	4	2	1	2
RONDEAUX	1	1	1		1			1	1		1	1
TOTAL	2	1	9	3	4	7	3	5	5	2	3	3

A = correct ascription to Machaut

with nine motets, eight ballades (including two from the *Remede de Fortune*) and one rondeau. Correct ascriptions in the notated repertory manuscripts are restricted to the Chantilly Manuscript (*F-CH 564*) for two out of three ballades. For the motets, the above-named sources contain nearly all the pieces transmitted outside the Machaut manuscripts. Some of the chansons (B18, B23, B25, B31 and R7) were remarkably widely distributed, and they continued to be copied in the 15th century; but for the majority transmission was rather more sporadic.

To what extent the comparatively small number of 12 ballades and three rondeaux transmitted outside the complete-works manuscripts is explicable by the very existence of those manuscripts is open to question. The serious lack of sources from the first three quarters of the 14th century must also be taken into account here; however, the general picture of a narrow transmission pattern tends to be confirmed each time manuscript fragments are rediscovered.

From the last quarter of the 14th century – in citations and also in a large number of intertextual references – there is evidence not only of an adoption of texts but also of musical engagement with Machaut's work. Here, with the exception of B15, all those pieces evolved are transmitted in the repertory manuscripts.

A more exact picture of Machaut's influence demands comparative stylistic study of the numerous other songs of the 14th century, usually anonymously transmitted. These are clearly different in form as well as in style: for instance, the virelai, of which there are many examples, appears almost invariably (with one exception) in its polyphonic form; other songs use pre-existing melodies in the tenor. The fact that the polyphonic ballade appears for the first time in larger numbers in the Trémoïlle Manuscript source that might point to reception of Machaut's work, especially since in this eight of the 12 ballades transmitted outside the Machaut's manuscripts are present.

In any case, in the artistic level and specific quality of his works, Machaut stands on his own late into the 14th century. That Deschamps described him with the term 'poëte', referring in a new sense to the poetry of his own time (Brownlee, 1978), corresponds to the importance of his literary oeuvre. Here begins a new kind of reception in which poet and composer are separated. The older unity is continued in music-related poetry, as represented in the late 14th century by Senleches.

The most impressive text to set out the particular importance of this poet-composer, and the affection in which his work was held, is Deschamps' double ballade on the death of Machaut, set to music by Andrieu (for further discussion see Mühlethaler, 1989). One of the texts situates the work in a wide address to those who are called to mourn, with a characteristic list beginning 'Armes, Amours, Dames, Chevalrie, / Clers, musicans, faititres [et fayseurs] en françois ...'. It stresses the principal theme of poetry ('en tous ses diz courtois') and the effect of the music, and sets the lament in a mythological context, beginning with the plea to Orpheus. In the other text music stands in the foreground: Machaut is described as 'flour des flours de toute melodie' and at the same time, in the deliberate use of a description of Vitry by Jehan de le Mote, as 'mondains dieux d'armonie'. The two ballade texts are linked by a shared refrain, which in two key words sums up the central aspect of his life and work: 'Machaut, le noble rethorique'.

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MASS

Messe de Nostre Dame, 4vv [6 movts from Mass Ordinary, incl. the Ite missa est]

DOUBLE HOCKET

Hoquetus David, 3vv

MOTETS

1 Quant en moy/Amour et biaute/Amara valde, 3vv
2 Tous corps/De souspirant cuer/Suspiro, 3vv
3 He, Mors, com tu es haïe/Fine Amour, qui me vint navrer/Quare non sum mortuus, 3vv
4 De Bon Espoir/Puis que la douce/Speravi, 3vv
5 Aucune gent/Qui plus aimme/Fiat voluntas tua, 4vv
6 S'il estoit nulz/S'amours tous/Et gaudebit cor vestrum, 3vv
7 J'ay tant mon cuer/Lasse! je sui en aventure/Ego moriar pro te, 3vv
8 Qui es promesses de Fortune/Ha, Fortune! trop suis mis loing/Et non est qui adjuvet, 3vv
9 Fons tocius superbie/O livoris feritas/Fera pessima, 3vv
10 Hareu, hareu, le feu/Helas, ou sera/Obediens usque ad mortem, 3vv
11 Dame, je sui cilz/Fins cuers doulz/[tenor], 3vv
12 Helas! pour quoy/Corde mesto/Libera me, 3vv
13 Tant doucement m'ont attrait/Eins que ma dame/Ruina, 3vv
14 Maugre mon cuer/De ma dolour/Quia amore langueo, 3vv
15 Amours qui ha le povoir/Faus Samblant/Vidi Dominum, 3vv
16 Lasse! comment oublieray/Se j'aim mon loyal ami/Pour quoy me bat mes maris?, 3vv
17 Quant vraie amour/O series summe rata/Super omnnes speciosa, 3vv
18 Bone pastor Guillerme/Bone pastor qui pastores/[tenor], 3vv [probably composed for the appointment of Guillaume de Trie as Archbishop of Reims in 1324]
19 Martyrum gemma latria/Diligenter inquiramus/A Christo honoratus, 3vv [in honour of the patron saint of Saint Quentin]
20 Trop plus est bele/Biaute paree/Je ne sui mie, 3vv
21 Christe qui lux es/Veni Creator Spiritus/Tribulatio proxima est, 4vv [connected with the Siege of Reims, winter 1359–60]
22 Tu qui gregem/Plange, regni/Apprehende arma et scutum et exurge, 4vv [addressed to Charles, Duke of Normandy, probably spring 1358]
23 Felix virgo/Inviolata genitrix/Ad te suspiramus, 4vv [probably connected with the Siege of Reims, winter 1359–60]

Li enseignement/De touz les biens/Ecce tu pulchra es, motet ascribed to Machaut in *CH-Fcu* 260, seems to be a false attribution

BALLADES

1 S'Amours ne fait, 2vv
2 Helas, tant ay dolour, 2vv
3 On ne porroit penser, 2vv [+ Ct in MS *E*]
4 Biaute qui toutes autres pere, 2vv [+ Ct in MS *E* and in *NL-Uu* 1846[2] (olim 37)]
5 Riches d'amour et mendians, 2vv
6 Doulz amis, oy mon compleint, 2vv
7 J'aim mieus languir, 2vv
8 De desconfort, de martyre amoureus, 2vv
9 Dame, ne regardés pas, 2vv
10 Ne pensés pas, dame, que je recroie, 2vv
11 N'en fait n'en dit, 2vv
12 Pour ce que tous mes chans fais, 2vv
13 Esperance qui masseüre, 2vv
14 Je ne cuit pas qu'onques, 2vv
15 Se je me pleing, je n'en puis mais, 2vv
16 Dame, comment qu'amez de vous, 2vv
17 Sanz cuer/Amis, dolens/Dame, par vous, 3vv
18 De petit po, de nient volente, 3vv [+ Ct in *I-MOe* α.M.5.24 and *F-CA* 1328, the latter also with second triplum; 3 lower voices (i.e. without triplum) in *F-CH* 564, *Pn* it.568, *I-Fn* 26]
19 Amours me fait desirer, 3vv
20 Je sui aussi com cilz, 2vv [+ Ct in MS *E*]
21 Se quanque amours, 4vv
22 Il m'est avis qu'il n'est dons de Nature, 4vv [different Ct in *F-Pn* n.a.fr.6771]
23 De Fortune me doy pleindre, 3vv [+ Ct in MS *E* and *F-CH* 564, different Ct in *Pn* n.a.fr.6771]
24 Tres douce dame que j'aour, 2vv
25 Honte, paour, doubtance, 3vv
26 Donnez, signeurs, 3vv
27 Une vipere en cuer, 2vv [+ Ct in MS *E*]
28 Je puis trop bien ma dame comparer, 3vv
29 De triste cuer/Quant vrais amans/Certes, je di, 3vv
30 Pas de tor en thies païs, 3vv
31 De toutes flours, 3vv [+ triplum in MS *E* and *F-Pn* n.a.fr.6771]
32 Plourez, dames, 3vv
33 Nes que on porroit, 3vv
34 Quant Theseus/Ne quier veoir, 4vv
35 Gais et jolis, 3vv
36 Se pour ce muir, 3vv
37 Dame, se vous m'estés lointeinne, 1v
38 Phyton, le mervilleus serpent, 3vv
39 Mes esperis se combat, 3vv
40 Ma chiere dame, a vous, 3vv
41 En amer a douce vie, 4vv [without triplum in *CH-BEb* 218, *F-Pn* it.568, *I-Fn* 26; from the Remede de Fortune; L i, p.98]
42 Dame de qui toute ma joie vient, 4vv; 2vv (without triplum and Ct) in MS C [from the Remede de Fortune; L i, p.99]

RONDEAUX

1 Doulz viaire gracieus, 3vv
2 Helas, pour quoy se demente, 2vv
3 Merci vous pri, 2vv
4 Sans cuer, dolens, 2vv
5 Quant j'ay l'espart, 2vv
6 Cinc, un, treze, 2vv
7 Se vous n'estés, 2vv [+ Ct in MS *E*, *I-Fn* 26 and *F-CA* 1328; the latter also has a triplum; *I-MOe* α.M.5.24 has the 2vv version and a separate, new Ct]
8 Vo doulz resgars, 3vv
9 Tant doucement me sens emprisonnés, 4vv
10 Rose, liz, 4vv; 3vv (without triplum) in MS C [C also has later, additional Ct not by Machaut]
11 Comment puet on mieus, 3vv
12 Ce qui soustient, 2vv
13 Dame, se vous n'avez aperceü, 3vv
14 Ma fin est mon commencement, 3vv
15 Certes mon oeuil, 3vv
17 Dix et sept, cinc, 3vv
18 Puis qu'en oubli, 3vv
19 Quant ma dame les maus, 3vv
20 Douce dame, tant com vivray, 2vv
21 Quant je ne voy ma dame, 3vv [without Ct in MS *E*]
22 Dame, mon cuer en vous remaint, 3vv [from the Remede de Fortune; L i, p.103]

VIRELAIS

1 He, dame de vaillance, 1v
2 Loyaute weil tous jours, 1v
3 Aymi, dame de valour, 1v
4 Douce dame jolie, 1v
5 Comment qu'a moy lonteinne, 1v
6 Se ma dame m'a guerpy, 1v
7 Puis que ma dolour agree, 1v
8 Dou mal qui m'a longuement, 1v

9 Dame, je weil endurer, 1v
10 De bonté, de valour, 1v
11 He, dame de valour que j'aim, 1v
12 Dame a qui m'ottri, 1v
13 Quant je sui mis au retour, 1v
14 J'aim sans penser laidure, 1v
15 Se mesdisans en acort, 1v
16 C'est force, faire le weil, 1v
17 Dame, vostre doulz viaire, 1v
18 Helas, et comment aroie, 1v
19 Dieus, Biaute, Douceur, 1v
20 Se d'amer me repentoie, 1v
21 Je vivroie liement, 1v; L no.23
22 Foy porter, honneur garder, 1v; L no.25
23 Tres bonne et belle, mi oueil, 3vv; L no.26
24 En mon cuer a un descort, 2vv; L no.27
25 Tuit mi penser sont, 1v; L no.28
26 Mors sui se je ne vous voy, 2vv; 1v (without T) in MS C; L no.29
27 Liement me deport par samblant, 1v; L no.30
28 Plus dure qu'un dyamant, 2vv; L no.31
29 Dame, mon cuer emportés, 2vv; L no.32
30 Se je souspir parfondement, 2vv; L no.36
31 Moult sui de bonne heure nee, 2vv; L no.37
32 De tout sui si confortee, 2vv; L no.38
33 Dame, a vous sans retollir, 1v [from the Remede de Fortune; L i, p.101]

LAIS

1 Loyauté que point ne delay, 1v
2 J'aim la flour de valour, 1v
3 Pour ce qu'on puist, 1v
4 Nuls ne doit avoir merveille, 1v; L no.5
5 Par trois raisons me vueil deffendre, 1v; L no.6
6 Amours doucement me tente, 1v; L no.7
7 Amis, t'amour me contreint ('Lay des dames'), 1v; L no.10
8 Un mortel lay vueil commencier ('Lay mortel'), 1v; L no.12
9 Ne say comment commencier ('Lay de l'ymage'), 1v; L no.14
10 Contre ce doulz mois de may ('Lay de Nostre Dame'), 1v; L no.15
11 Je ne cesse de prier ('Lay de la fonteinne'), 1v and 3vv [even stanzas in 3-voice canon]; L no.16
12 S'onques douleureusement ('Lay de confort'), 3vv [in 3-voice canon throughout]; L no.17
13 Longuement me sui tenus ('Lay de Bonne Esperance'), 1v; L no.18
14 Malgré Fortune et son tour ('Lay de plour' no.1), 1v; L no.19
15 Pour vivre joliement ('Lay de la rose'), 1v; L no.21
16 Qui bien aimme, a tart oublie ('Lay de plour' no.2), 1v; L no.22
17 Pour ce que plus proprement ('Lay de consolation'), 1 or 2vv [halves of each combine as 2-voice polyphony; L no.23
18 En demantant et lamentant, 1 or 3vv [each group of 3 stanzas combines polyphonically]; L no.24
19 Qui n'aroit autre deport, 1v ['Lay de Bon Espoir' from the Remede de Fortune, L i, p.93]

COMPLAINTE

Tels rit au main qui au soir, 1v [from the Remede de Fortune; L i, p.96]

CHANSON ROYAL

Joie, plaisence et douce norriture, 1v [from the Remede de Fortune; L i, p.97]

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WULF ARLT

Machavariani, Aleksi (*b* Gori, 23 Sept/6 Oct 1913; *d* Tbilisi, 30 Dec 1995). Georgian composer and teacher. In 1936 he graduated from the Tbilisi Conservatory and then completed his post-graduate studies in 1939 in the composition class of P. Ryazanov. From 1940 he was taught musical and theoretical disciplines at the conservatory; he later was professor of composition there (1963–92). He was artistic director of the Georgian State SO (1956–8). From 1953 he was the deputy chairman, and later the Chairman (1962–8), of the Georgian Composers' Union; he was also the secretary and a board member of the USSR Composers' Union (1962–73). He served as an adjudicator in international competitions of musicians and performers on several occasions, and was a laureate of the USSR State Prize.

Machavariani's work is notable for the variety of themes and genres; it has played an important role in establishing musical art in modern-day Georgia as well as gaining international acclaim. The music is characterized by vivid national colouring and romantic elation. He combines strong, energetic and sublimely poetic ideas in an original musical language. His developmental path and evolution is rich in events: the early works are strikingly different from those of the 1970s and 1980s which approach the stylistic norms of Western music of the first half of the 20th century. In his formative years he came under the powerful influence of Georgian folk art; in particular, the polyphonic tradition 'became an integral part of my everyday life', wrote the composer. Of almost equal importance were the classical traditions (including those of Georgia), and the works of his older Russian contemporaries such as Prokofiev and Shostakovich. He first gained artistic maturity with his Piano Concerto (1944), but his highest artistic achievement in instrumental genres came with the Violin Concerto (1949) in which the most attractive features of the composer's gifts showed themselves with particular brilliance and fullness. The music of the concerto is imbued with great inner pathos, nobility, and romantic emotion and was included in the repertory of many well-known violinists.

The next important work was the ballet *Otello* (1957) in which he successfully recreated Shakespeare's tragedy in musical terms. The melodic richness and expressive qualities of the music, the portrayal of the characters and the dynamism of the development are the most notable features of this ballet; the composer's success was rightly shared by the director and the performer of the title role, the dancer V. Chabukiani. *Otello* was staged in many towns of the former USSR and abroad. From the second half of the 1970s there was a abrupt change in Machavariani's work. He began to be drawn more and more to acerbic means of expression, to astringent sound combinations, and to the latest techniques in composition. This is the style of his later symphonies (starting with the third), his ballet *Vepkhistqaosani* ('The Knight in Panther Skin'), the string quartets and other compositions. Many of his last works are still in manuscript and are awaiting their first performances.

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(*selective list*)

Ops: Deda da shvili [Mother and Son] (Machavariani, after I. Chavchavadze), 1944, Tbilisi, 1945; Hamlet (after W. Shakespeare), 1965

Ballets: Otello (V. Chabukiani, after Shakespeare), 1957, Tbilisi, 1957; Vepkhvistqaosani [The Knight in Panther Skin] (Machavariani and Yu. Grigorovich, after Sh. Rustaveli), 1973; Ukroshcheniye stroptivoy [The Taming of the Shrew] (after Shakespeare), 1988

Pirosmani, 1990 [about the self-taught Georgian artist]; Medea (after Euripides)], 1991; Amirani (after Georgian folk poetry), 1992

Musical comedy: Klop [The Bedbug] (3, T. Abashidze, G. Charkviani, after V. Mayakovsky), 1980

Vocal: Arsen, solo vv, chorus, 1947; Gmiris sikvdilze [On the Death of a Hero], vocal sym. poem, 1948; Den' moyey rodinï [The Day of my Motherland] (M. Vershinin, L. Ozerov), oratorio, 1954; 5 Monologues (Vazha-Pshavela), 1v, orch, 1967

7 syms.: 1947; 1972; 1983; 1983; 1987; 1989; 1992

Other orch: Mumli mukhasa [The Oak and the Swarm of Flies], sym. poem [after folksongs], 1937; Pf Conc., 1942; Vn Conc., 1949; Sazeimo uvertiura [Festival Ov.], 1950
Pf: Khorumi, 1939; Bazaletskoye ozero [Bazalet Lake], 1950; Gruzinskiye freski [Georgian Frescoes], 1977; Parizhskiye zarisovki [Parisian Sketches], 1979; 3 pf sonatas
Other works: songs, chamber pieces, incid music, film scores
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GULBAT TORADZE

Machavariani, Evgeny (*b* Tbilisi, 27 July 1937; *d* 2 Jan 1997). Georgian musicologist. He studied music theory with Pavle Khuchua at the Tbilisi State Conservatory (graduated 1963), and subsequently taught at the Second Music College of Tbilisi (1963–70). He was head of music programmes for Georgian Television from 1966, and a senior researcher in the department of music aesthetics at the Conservatory from 1970. From 1978 he presented the TV music show 'Es estradaa', the only Soviet TV show to concentrate on contemporary Western rock, pop and jazz music. From 1982 he was a vice-director of the Georgian Philharmonic Society. He was one of the organizers of the Tbilisi Jazz Festival (1980), the first of its kind in the Soviet Union.

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JOSEPH JORDANIA

Mâche, François-Bernard (*b* Clermont-Ferrand, 4 April 1935). French composer. After studying the piano and harmony at the conservatory in Clermont he entered the Ecole Nationale Supérieure (agrégé ès lettres, 1958); he also studied with Messiaen at the Paris Conservatoire. From the time of his arrival at the Groupe de Recherches Musicales of Radio France in 1958, Mâche was preoccupied with developing working principles specific to electro-acoustic composition. But his conception of the 'musical object' differed from that being worked out at the same time by other members of the group. For him the definition had to result from confrontation with other, even non-musical, models such as linguistic ones. The proliferation of theories issuing from extensions of linguistic theories led him to attempt to establish correlations and to apply them in musical analysis. Beginning with *Prélude* (1959) and *Volumes* (1960), he set to work to test the hypothesis of such a method.

Mâche remains attached to a relativist view of musical perception, placing music 'at a point where the musical idea and the musical reality meet', with the aim of dissolving the frontiers between nature and cultivation, between raw sound and musical sound. He has composed several mixed-media works for instruments and tape, notably *Rambaramb* (1972), *Temes nevinbür* (1973), *Naluan* (1974), *Aulodie* (1983) and *Moires* (1994), and he has composed works which combine sampled sounds and notation (*Aliunde*, 1988; *L'estuaire du temps*, 1993). Among his preferred instruments are percussion (*Kemit*, 1970; *Maraé*, 1974; *Khnoum*, 1990) and harpsichord (*Korwar*, 1972; *Solstice*, 1975; *Anaphores*, 1981; *Guntur Sari*, 1990; *Braises*, 1994), often in association with electro-acoustic devices.

Mâche has written works of music theatre, notably *Da capo* (1976), *Rituel pour les mangeurs d'ombre* (1979) and *Temboctou* (1982)

Analysis of birdsong, demonstrating an approach different from that of Messiaen, is a recurrent stimulus to his writing (in the quartet *Eridan*, 1986, for example), not with imitative intention but with the wish to explore phenomena of sound organization liable to expand his compositional universe. In more general terms his musical thinking feeds on characteristics of different civilizations (Celtic, Melanesian, Greek, for example); Mâche is also a distinguished classicist who taught classics at Paris University for 20 years.

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(*selective list*)

Dramatic: Da capo, 10 comedians, 3 medieval insts, org, 2 perc, tape, sound décor, 1976; Rituel pour les mangeurs d'ombre, perc, 1979; Temboctou, 1982
Orch: Le son d'une voix, 1964; Rituel d'oubli, orch, tape, 1968; La peau du silence III, 1970; Rambaramb, orch, tape, 1972; Naluan, chbr orch, tape, 1974; Kassandra, chbr orch, tape, 1977; Planh, str, 1994; Braises, amp hpd, orch, 1994
Chbr and solo inst: Volumes, (7 trbn)/(4 hn, 3 tpt), 2 pf, 2 perc, tape, 1960; Kemit, darboukka/zarb, 1970; Korwar, hpd, tape, 1972; Temes nevinbür, 2 pf, 2 perc, tape, 1973; Maraé, 6 amp perc, tape, 1974; Solstice, hpd, org/tape, 1975; Octuor op.35, cl, bn, hn, str qt, db, 1977; Aera, 6 perc, 1978; Amorgos, 2 bn, 2 trbn, str qt, db, pf, 2 perc, tape, 1979; Spoiana, fl, pf, tape, 1980; Nocturne, pf, tape, 1981; Anaphores, hpd, perc, 1981; Phénix, perc, 1982; Aulodie, ob/s sax/E♭ cl, 1983; Styx, 2 pf 8 hands, 1984; Léthè, 2 pf 8 hands, 1985; Eridan, str qt, 1986; Figures, b cl, vib, 1989; Guntur Sari, org, 1990; Moires, str qt, tape, 1994
Vocal: Safous mélé, A, 4 S, 4 A, 2 fl, 2 ob, 4 perc, hp, 1959; Danaé, 3 S, 3 A, 3 T, 3 B, perc, 1970; Andromède, 2 choruses, orch, 1979; Cassiopée II, chorus, 2 perc, 1998
El-ac: Prélude, tape, 1959; Temboctou, 2 S, 2 Mez, T, 3 Bar, B, ens, sampler, tape, 1982; Uncas, fl, cl, trbn, str qt, 2 samplers, voice tracker, sequencer, tape, 1986; Aliunde, S, perc, sampler, opt. sequencer, 1988; Khnoum, 5 perc, sampler, 1990; Kengir (Sumerian love songs), Mez, pf sampler, 1991; L'estuaire du

temps, orch, pf sampler, 1993; Manuel de résurrection, Mez, 2 samplers, 1998

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'La création musicale aujourd'hui', *Cultures*, i/1 (1973), 107–117
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JEAN-YVES BOSSEUR

Machek. *See* MAŠEK family.

Machete [machada] (Port.). Plucked lute of Portugal, the Azores and Brazil, with four, five or six strings. Portuguese sailors supposedly introduced the instrument into the Hawaiian islands, where it was transformed (through such variant forms as the *machête da braça*) into the UKULELE. It is also called a CAVAQUINHO. For illustrations *see* UKULELE, fig.1.

Machicotage (Fr.). The practice of embellishing certain sections of plainsong (e.g. intonations and cadences, particularly in the solo passages of alleluias, graduals and responsories) in order to add greater solemnity. It was excluded from the Office for the Dead. *Machicotage* appears to have been widespread in France and Italy in the Middle Ages and to have continued into modern times. Lebeuf described it (somewhat disparagingly) according to its practice in 18th-century France. It appears to have consisted chiefly in the addition of passing notes, although Lebeuf linked with *machicotage* the occasional practice of dropping a 3rd below the normal melodic line, especially at cadences.

The technique of *machicotage* could be employed by the celebrant when intoning the hymns of the Little Hours, the *Te Deum*, *Veni Creator* and *Tantum ergo*, etc. Lebeuf explained how he would intone the well-known Whitsun hymn *Veni Creator* (see ex.1). Normally, however, the practice was reserved for singers – members of the lower clergy – known as *machicots* (Lat. *macicoti*, *maceconici* or *massicoti*; It. *maceconchi*). In 1557 the choir of Notre Dame in Paris included six *machicots*, four *basse-contres* and two other clerks of Matins. Over and above his commons, each *machicot* was paid according to the solemnity of the feast and his share in it. Once a year (in June) the Paris *machicots* were summoned before the chapter to give up their charge and to be reappointed. More recently, the term *machicotage* has been used pejoratively to mean poor-quality singing.

Ex.1

Ve - ni cre - a - tor spi - ri - tus

See also IMPROVISATION, §II, 1.

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MARY BERRY

Machida, Yoshiaki [Kashō] (*b* Gumma, 8 June 1888; *d* Tokyo, 19 Sept 1981). Japanese folksong scholar. After graduating at the Tokyo Fine Arts School in 1913, he became a theatre and music critic for papers such as the *Jiji shimpō* and the *Chūgai shōgyō shimpō*. When the NHK began broadcasting in Japan in 1925 he took charge of Japanese music programmes and held this post until 1934. He also travelled throughout the country collecting folk music and making tape recordings and transcriptions. An outcome of this is the monumental *Nihon min'yō taikan* ('Anthology of Japanese Folksongs', 1944–80). From 1949 to 1957 he taught at the Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music). He was honoured with many prizes for his work (e.g. the NHK Broadcasting Cultural Prize, 1951; the Medal of Honour with Purple Ribbon, 1956) and won an official commendation from the Ministry of Education in 1952. He also composed Western-style music for Japanese instruments and wrote several articles and books on Japanese folksong.

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Nihon no min'yō [Japanese folksongs] (Tokyo, 1954)
'Min'yō genryū kō' [The origin of folksongs], 'Min'yō no idō to ruten no jissō' [The condition of the movements and transmigration of folksongs], *Nihon no min'yō to minzoku-geinō*, Tōyō ongaku sensho, i (Tokyo, 1967), 45–54, 55–185
'Tōzai jōruri no chiikiteki sai to senritsu-kei no ryūdōka' [Local differences and melodic variations of the Jōruri in eastern and western districts], *Nihon ongaku to sono shūhen: Kikkawa Eishi sensei kanreki kinen ronbun-shū*(Tokyo, 1973), 427–89 [arabic nos.]

FOLKSONG EDITIONS

Nihon min'yō taikan [Anthology of Japanese folksongs] (Tokyo, 1944–80)

MASAKATA KANAZAWA

Machin, Richard. Possibly the compiler of a manuscript containing five partbooks. *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §4.

Machine à tonnerre (Fr.). *See* THUNDER MACHINE, THUNDER SHEET.

Machine head. A mechanical device for facilitating the tuning of strings. Machine heads are most commonly found on double basses, guitars and other plucked instruments, although before the early 19th century strings were almost invariably secured to tuning pegs on these instruments without mechanical assistance.

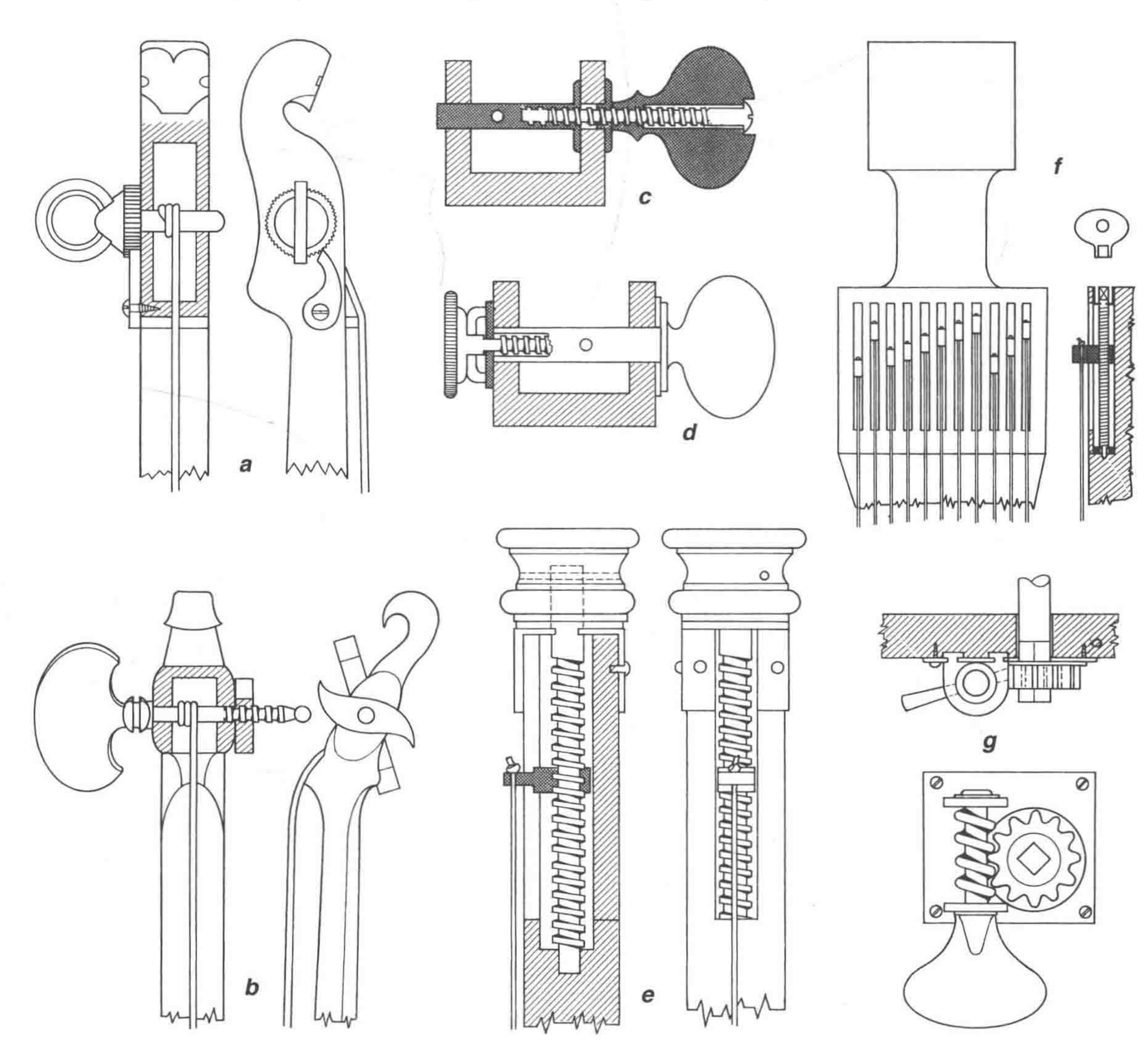
Early methods of holding a string at pitch can be traced back to 17th- and 18th-century trumpets marine. A ratchet and pawl, sometimes in combination with a wooden peg or worm gear, was employed to prevent the string slipping (for illustration see *a* and *b*). Praetorius (1618) referred to pegs of iron being used at the top of the neck of large bass viols or violones: 'The pegs are notched, such that their position is controlled by a further cog much as watch movement is controlled'. Clearly the combination of large wooden pegs and thick strings on low-pitched bowed instruments was not conducive to accuracy, and many improvements were designed. The Historisches Museum, Basle, houses an example of an early ratchet and pawl device on a double bass but most old instruments have been modernized and it is difficult to say exactly how they were originally equipped.

In the mid-19th century, after various patent screw mechanisms had appeared (*c* by Joseph Wallis and *d* by M.H. Collins), worm gears became common and were even occasionally used on cellos and violins. They were introduced as early as the 1770s when a new device was designed by Carl Ludwig Bachmann. A watch-key tuning mechanism for the English guitar was patented by J.N. Preston of London in the mid-18th century (*f*).

Some modern machine heads disguise a screw device within a traditional wooden peg. The introduction of tailpiece adjusters has further facilitated fine tuning.

RODNEY SLATFORD

Machine stop. (1) A device applied to English harpsichords in the second half of the 18th century by means of which a single pedal could be made to control two or more separate registers, overriding their individual handstops (*see* PEDAL (4)). On single-manual harpsichords, when the pedal was depressed the 4′ register and one of the 8′



Examples of machine heads

registers were withdrawn, and when the pedal was released both registers were re-engaged. Moreover, when the pedal was depressed slowly, the 4′ register was withdrawn before the 8′, and when the pedal was released slowly, the 8′ register was re-engaged before the 4′, thereby permitting the harpsichordist to produce fairly smooth diminuendos and crescendos. On two-manual harpsichords, the machine stop had an identical effect on the registers available on the lower manual but, in addition, when the pedal was depressed, the close-plucking lute stop was engaged in place of the front ('dogleg') 8′ register on the upper manual. Both the single-manual and double-manual machine stops could be disengaged when desired, returning the harpsichord to normal handstop operation. It is thought that the machine stop was invented by BURKAT SHUDI, perhaps specifically for Frederick the Great's harpsichords.

(2) A device with a similar purpose applied to chamber organs sometimes called a 'shifting movement'. An extra slider could cancel out the higher-pitched stops when a pedal was depressed, even though their knobs remained drawn, and restore them when the pedal was released. The machine stop was common on English chamber organs from the mid-18th century onwards, and was used in echo passages and in pieces having short soft sections or interludes.

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EDWIN M. RIPIN (1), BARBARA OWEN (2)

Mchiriku. A revival of an earlier musical style found along the East African coast of Tanzania and Kenya. The roots of *mchiriku* are clearly related to *chakacha*, a popular coastal performance genre performed by girls and women and Swahili during the final *taarab* performances of weddings. *Mchiriku* developed in the 1970s and was quickly banned due to obscene lyrics and the erotic nature of the accompanying dance. It is now performed primarily by youths in the Mombasa (Kenya) and Tanga (Tanzania) regions. *Mchiriku* ensembles typically comprise a tambourine, local drums and electronic keyboard; the sparse instrumentarium reflects the lack of access to imported instruments. Approximately eight youths make up a *mchiriku* ensemble, and performances feature steady rhythmic patterns over which are performed loud and emphatic lyrics in KiSwahili accompanied by keyboard sound effects. Numerous *mchiriku* ensembles exist, and while polished musical performances are not a priority for these groups, they nevertheless sell many recorded cassettes in local and distant markets.

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GREGORY F. BARZ

Machito [Grillo, Frank Raul] (*b* Tampa, FL, 16 Feb 1908/9; *d* London, 15 April 1984). Cuban bandleader, singer and maraca player. His family moved to Havana when he was an infant. Although he was already a professional musician when he returned to the USA in 1937, his musical maturity and influence date from 1940. In that year Machito formed the second of his groups known as the Afro-Cubans, including his brother-in-law, the trumpeter Mario Bauzá, who engaged black arrangers to give jazz voicings to the Cuban melodies of Machito's band. As a result the Afro-Cubans became one of the most influential forces in the music later to be called salsa. By the mid-1940s the Afro-Cubans had performed at concerts with Stan Kenton's big band, and had recorded or played with most of the leading bop musicians, giving rise to a fusion style known as Afro-Cuban jazz or 'cubop'. Soloists on recordings by the Afro-Cubans included Charlie Parker (1948–9), Howard McGhee and Brew Moore (1949); the recording *Mucho Macho* (1948–9, Pablo) is a good example of the band's style. Machito's pre-eminence continued during the mambo era of the 1950s and 60s, when his was one of three big bands playing regularly at the Palladium in New York. He continued to work frequently into the 1980s, mainly in New York, performing in both salsa and jazz-orientated clubs and concerts. Carlo Ortiz's film documentary *Machito: a Latin Jazz Legacy* (1987) includes photographs and newsreel material of Machito's work in New York in the 1930s and 40s, and interviews and performances filmed in the last years of his life.

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JOHN STORM ROBERTS/R

Machlis, Joseph (*b* Riga, Latvia, 11 Aug 1906; *d* New York, 17 Oct 1998). American writer on music. Having gone to America at an early age, he studied at City College, New York (BA 1927), and the Institute of Musical Art, where he received a teacher's diploma; he also gained a degree in English literature at Columbia University (MA 1938). He joined the music faculty of Queens College, CUNY, in 1938; after his retirement in 1973 he taught at the Juilliard School until his late 80s.

Machlis was the author of two widely used introductory texts, *The Enjoyment of Music* (1955) and *Introduction to Contemporary Music* (1961). For younger readers he wrote *American Composers of our Time* (1963) and *Getting to Know Music* (1966). He made translations of opera librettos from the standard repertory for the NBC Opera Company and other groups (his 16 translations included *Boris Godunov* and *Dialogues des Carmélites*), and wrote several novels, under his own name and the pseudonym George Selcamm, the phonetic reversal of his surname. In his writings on music he addressed the general public, clarifying well known works to increase the listener's appreciation, introducing less familiar repertory and relating music to other art forms. A legendary figure on the New York concert scene, he nearly always attended the premières of important new works and was known for the musical soirées he held in his apartment to introduce young musicians.

WRITINGS

The Enjoyment of Music (New York, 1955, rev. 8/1999 with K. Forney)
Introduction to Contemporary Music (New York, 1961, 2/1979)
American Composers of Our Time (New York, 1963/R)
On the Teaching of Music Appreciation (New York, 1963)
Music: Adventures in Listening (New York, 1968)
'On Translating a Russian Opera', *Russian and Soviet Music: Essays for Boris Schwarz*, ed. M.H. Brown (Ann Arbor, 1984), 221–7

PAULA MORGAN/R

Machold, Johann (*b* Hirschendorf, nr Hildburghausen, Thuringia; *d* after 1594). German composer and writer on music. In 1593 he described himself as Kantor at Andisleben, near Rudolstadt. Two years later he was a deacon at nearby Königsee. His only surviving music is his *Passio Domini nostri Jesu Christi nach dem heiligen Evangelisten Matthaeo* (Erfurt, 1593; incomplete). This belongs to the genre of the German motet Passion and is modelled on the German Passion (1568) of Joachim a Burck (*see also* PASSION, §4). It is hardly based at all on the traditional plainchant. In the preface Machold stated that Burck's Passion was frequently performed in Thuringia and that he had published his own so that people could hear something else once in a while. His collection *5 Motetten auf die Türkengefahr gerichtet* (Erfurt, 1595) is lost. He is otherwise known by his *Compendium germanico-latinum musices practicae* (Erfurt, 2/1595, 4/1625; the first edn is lost). The text of this German-Latin singing tutor follows the format laid down by Heinrich Faber in his *Compendiolum musicae* (1548) and is based on the principles of solmization. For practice Machold gave two-part canons in the 12 keys. Four metrical ode settings, supposed to have been sung regularly in the school at Königsee, are printed as an appendix; Machold claimed to have composed them himself, but one of the melodies certainly came from Martin Agricola.

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B.K.F. Wilson: *Choral Pedagogy: Crossroads of Theory and Practice in Sixteenth-Century Germany* (diss., Boston U., 1995)

MARTIN RUHNKE

Machover, Tod (*b* Mount Vernon, NY, 24 Nov 1953). American composer, cellist, conductor and maker of electronic instruments. He studied composition at the Juilliard School (BM 1975, MM 1977), the University of California, Santa Cruz (1971–3), and Columbia University (1973–4), and computer music at the Massachusetts Institute of Technology and Stanford University. His principal teachers were Dallapiccola (1973), Roger Sessions (1973–5) and Elliott Carter (1975–8). He was principal cellist of the Canadian Opera Company (1975–6) and a guest composer at IRCAM, Paris (1978–9), where he subsequently served as director of musical research (1980–84). Appointed professor of music and media at MIT (1985), he became director of the Institute's Experimental Media Facility in 1987. He has received numerous honours, including awards from the French Ministry of Culture, the Koussevitzky and Fromm foundations, National Public Radio (USA) and German broadcasting. In 1995 he was made a Chevalier de l'Ordre des Arts et des Lettres.

Machover has composed both acoustic and electronic music. At MIT, working with technicians, he has invented electronic apparatus that includes 'hyperinstruments', a 'sensor chair', conducting 'dataglove' and 'digital baton'. His early works, however, are acoustic and document the transition from works shaped by his teachers' aesthetics to a language that is more individual; the style is often lyrical (even when atonal) and displays a predilection for dramatic, evolving form. His musical gestures, he has noted, are frequently inspired by the human voice. His early tape pieces involving real-time performance, *Soft Morning City!* and *Electric Etudes*, attempt to unite acoustic and electro-acoustic sound worlds, the tape part extending the timbral range of any instrument. In the 1990s this concept was developed further with the aid of 'hyperinstrument' technology. Here an instrument, say a cello (as in *Begin Again Again . . .*) is wired to a computer, enabling the performer to create, control and play a variety of new textures in any combination. After his period at IRCAM, Machover appeared to follow more innate and populist impulses. Pop music and pop culture were significant influences. *Bug-Mudra* and the opera *VALIS* in particular appeal to a much wider audience, though for a time they proved controversial among followers of new music. *Brain Opera*, conceived in 1995–6, is described by the composer as 'an interactive experience in three parts'. Firstly, the audience move through a room and an interactive Mind Forest to play a variety of hyperinstruments. In part two they occupy an adjacent space for a performance of their musical input mixed with Machover's music and numerous devices like the 'sensor chair' and 'digital baton'. While in Net Music, part three, a site on the World Wide Web provides an on-line introduction and facility for those wishing to participate from home; former participants may also visit previously recorded performances. In 1998 Machover collaborated with Andre Heller and others to create a new series of 'hyperinstruments' for the Meteorite Museum in Essen. Other projects of Machover's around that time include the *Toy Symphony*, a work-in-progress which brings together specially designed hi-tech musical toys for children and performers from around the world.

WORKS
(*selective list*)

ELECTRO-ACOUSTIC

Déplacements, amp gui, cptr tape, 1979, rev. 1984; Light, 15 insts, elecs, 1979; Soft Morning City! (J. Joyce), S, db, tape, 1980; Fusione Fugace, kbd, 2 pfmrs (elecs), cptr, 1981–2; Electric Etudes, amp vc, cptr tape, live elecs, 1983; Spectres parisiens, fl, hn, vc, 18 insts, elecs, 1983–4; Famine, S, A, T, B (all amp), cptr, 1985; VALIS (op, 2, Machover and P.K. Dick), 6 solo vv, hyperkbd, hyperperc, cptr generated sounds and images, 1985, rev. 1987; Bug-Mudra, elec gui, amp acoustic gui, dataglove, live elecs, 1989, rev. 1990; Flora, prerecorded S, cptr, cptr graphics, 1989, collab. Y. Kawaguchi; Towards the Center, fl, cl, vn, vc, hyperkbd, hyperperc, 1989; Hyperstring Trilogy: Begin Again Again . . ., hypercello, 1991, Song of Penance (R. Moss), 1v (+cptr), hyperviola, 17 insts, 1992, Forever and Ever, hyperviolin, chbr orch, 1993; Bounce, hyperkbds, elec pf, live elecs, 1992; Media/Medium (mini op), actor, 2 solo vv, tpt, b gui, sensor chair, elec pf, live elecs, 1994; Brain Opera (interactive op, Machover and J. Kinoshita, after M. Minsky), solo vv, 3 hyperinsts, live elecs, Internet, 1995–6; Hypermusic installations, Meteorite Musem, Essen, 1998, collab. A. Heller; Propellor-Z, installation, collab. R. Kinoshita, C. Dodge

OTHER WORKS

Sun, pf, 1975; Ye Gentle Birds (E. Spenser), S, Mez, 2 fl, ob, bn, cbn, hn, 1976; Fresh Spring (Spenser), Bar, 10 insts, 1977; Yoku Mireba, fl, vc, pf, 1977; With Dadaji in Paradise, vc, 1977–8, rev. 1983; Amp Gui Conc., chbr ens, 1978; 2 Songs (R. Moss), S, fl, cl, va, db, hp, 1978; Str Qt no.1, 1981; Winter Variations, 9 insts, 1981; Chansons d'amour, pf, 1982; Desires, orch, 1985, rev.

1989; Hidden Sparks, vn, 1984; Nature's Breath, 12 insts, 1984–5; Wake-Up Music, orch, 1995

Recorded interviews in *US-NHob*

Principal recording companies: Bridge, Erato

Principal publishers: Boosey & Hawkes, Ricordi

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'Computer Music with and without Instruments', *CMR*, i (1984), 203–20

'Thoughts on Computer Music Composition', *Composers and the Computer*, ed. C. Roads (Los Altos, 1985), 89–111

'A Stubborn Search for Artistic Unity', *The Language of Electroacoustic Music*, ed. S. Emmerson (London, 1986), 191–215

'Hyperinstruments: a Composer's Approach to the Evolution of Intelligent Musical Instruments', *Cyberarts*, ed. L. Jacobson (San Francisco, 1992), 67–76

'Brain Opera', *Memesis: the Future of Evolution: Linz 1996*, ed. G. Stocker and C. Schöpf (Vienna and New York, 1996), 300–09

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R. Kornick: *Recent American Opera* (New York, 1991), 304–13

R. Rowe: *Interactive Music Systems* (Cambridge, MA, 1993), 74–8 [incl. CD-ROM]

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K. Fornet, ed.: 'Machover: *Bug-Mudra*', *Norton Scores: a Study Anthology* (New York, 7/1995), 961–1009

J. Chadabe: *Electronic Sound: the Past and Future of Electronic Music* (Upper Saddle River, NJ, 1997), 180, 218–19

STEPHEN MONTAGUE

Machu, Stephan. *See* MAHU, STEPHAN.

McHugh, Jimmy [James] **(Francis)** (*b* Boston, 10 July 1894; *d* Beverly Hills, CA, 23 May 1969). American songwriter, pianist and music publisher. He learnt the piano from his mother, and in 1915 became a rehearsal pianist for the Boston Opera. From 1916 he was a song-plugger in Boston for Irving Berlin Music and from 1921 in New York for the F.A. Mills Co., of which he later became a partner. In the 1920s he wrote several popular songs, including *When My Sugar Walks Down the Street* (1924), and revues for the Cotton Club in Harlem. In 1928 he began a long association with the lyricist Dorothy Fields; their all-black revue *Blackbirds of 1928* included the song 'I can't give you anything but love', which was an early success for dancer Bill 'Bojangles' Robinson. Fields and McHugh were among the most successful songwriters in Hollywood in the 1930s, writing for such films as *Love in the Rough* (1930), *Cuban Love Song* (1931), *Flying High* (1931) and *Hooray for Love* (1935). McHugh made a return to Broadway with *The Streets of Paris* (1939), and wrote several popular songs with the lyricist Harold Adamson, some of them for films, including *Comin' In on a Wing and a Prayer*, *A Lovely Way to Spend an Evening* and *I couldn't sleep a wink last night* (all 1943) and *It's a most unusual day* (1948).

McHugh received an honorary doctorate in music from Los Angeles City College in 1941. He led a dance band in the 1950s, performing his songs on tours in the USA and Europe and on television, and in 1959 founded his own music publishing company with Pete Rugolo. In 1970 an annual composition award was established in his memory at the University of Southern California.

McHugh was one of the best and most prolific of Hollywood composers, contributing to some 45 films and winning four Academy Awards. He was equally fluent in writing simple, elegant or vocally demanding melodies, and made use of a wide range, extended or irregular phrase lengths to suit the lyrics, and unusual harmonies. Several of his tunes have become standards for jazz arrangements and for singers in such diverse styles as cabaret and barbershop. Wilder considered his songs among the best of mid-20th-century American popular music for their attention to 'the fine points of song writing and the things that create surprises instead of simply good but uninspired writing'. Many of McHugh's best-known songs were assembled as a new song-and-dance musical, *Sugar Babies*, in 1979.

WORKS
(*selective list*)

STAGE

unless otherwise stated, all are revues, and all dates are those of first New York performance

Blackbirds of 1928 (D. Fields), 9 May 1928 [incl. I can't give you anything but love, Diga Diga Doo]

Hello Daddy (H. and D. Fields), 26 Dec 1928 [incl. In a Great Big Way]

The International Revue (D. Fields), 25 Feb 1930 [incl. On the Sunny Side of the Street, Exactly Like You]

The Vanderbilt Revue (D. Fields, E.Y. Harburg and K. Nicholson), 5 Nov 1930 [incl. Blue Again]

Rhapsody in Black (D. Fields), 4 May 1931 [incl. I'm feelin' blue]

Shoot the Works (D. Fields), 21 July 1931 [incl. How's your uncle?]

The Streets of Paris (A. Dubin), 19 June 1939 [incl. South American Way]

Keep Off the Grass (musical, H. Dietz and Dubin), 23 May 1940

As the Girls Go (musical, H. Adamson), 13 Nov 1948 [incl. As the Girls Go, I got lucky in the rain, You say the nicest things]

Sugar Babies (D. Fields, Adamson and Dubin), 8 Oct 1979

FILMS

Love in the Rough, 1930 [incl. Go home and tell your mother, One More Waltz]; Cuban Love Song, 1931 [incl. Cuban Love Song]; Flying High, 1931; Hooray for Love, 1935; Top of the Town, 1937 [incl. Where are you?]; You're the One, 1941; Happy Go Lucky, 1943 [incl. Let's Get Lost, 'Murder', he says]; Higher and Higher, 1943 [incl. A Lovely Way to Spend an Evening, I couldn't sleep a wink last night]; Bring on the Girls, 1945; If you Knew Susie, 1948

SONGS

most associated with films; lyrics by D. Fields unless otherwise stated

When My Sugar Walks Down the Street (I. Mills and G. Austin), 1924; I can't believe that you're in love with me (C. Gaskill), 1926; Don't blame me, in Dinner at Eight, 1933; Lost in a Fog, in Have a Heart, 1934; Every Little Moment, 1935; I feel a song comin on, I'm in the mood for love, in Every Night at Eight, 1935; I'm shooting high (T. Koehler), in King of Burlesque, 1935; Lovely to Look At, in Roberta, 1935

It's great to be in love again, 1936; Say it over and over again (E. Loesser), in Buck Benny Rides Again, 1940; Comin' In on a Wing and a Prayer (H. Adamson), 1943; It's a most unusual day (Adamson), in A Date with Judy, 1948; Dream, Dream, Dream (M. Parish), 1954; Too Young to go Steady (Adamson), 1955

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D. Ewen: *Popular American Composers* (New York, 1962; suppl. 1972)

A. Wilder: *American Popular Song: the Great Innovators 1900–1950* (New York, 1972)

G. Bordman: *American Musical Revue: from The Passing Show to Sugar Babies* (New York, 1985)

R. Hemming: *The Melody Lingers On: the Great Songwriters and their Movie Musicals* (New York, 1986)

D. Ewen: *American Songwriters* (NewYork, 1987)

A. Forte: *The American Popular Ballad of the Golden Era, 1924–1950* (Princeton, NJ, 1995)

DEANE L. ROOT

Machy [Demachy], Sieur de [first name(s) unknown] (*fl* second half of 17th century). French viol player and composer. He was a native of Abbeville and, like his more famous contemporary Jean de Sainte-Colombe, studied

with Nicolas Hotman (Rousseau, 1688); he probably lived in Paris from this time. In 1685 De Machy published the first French collection of *pièces de viole*; at that time he lived in the rue Neuve-des-Fossez, in the fashionable Fauxbourg St Germain. According to Du Pradel's *Livre commode, contenant les adresses de la ville de Paris* (Paris, 1692), he was still living in Paris in 1692. De Machy's *Pièces de violle, en musique et en tablature* (Paris, 1685) consist of eight suites of dances, four in staff notation and four in tablature. They make full use of the seven-string bass viol and establish the tradition, characteristic of the French virtuosos, of being meticulously marked up with bowing, fingering and ornamentation. De Machy explains in his 11-page 'Avertissement très-nécessaire' that the bass viol has three roles: 'the first and most common is playing *pièces d'harmonie* [unaccompanied chordal pieces] ... the second ... consists of accompanying oneself, singing one part while playing the other ... and the third is to play in consort ... but this manner is not taught nowadays'. De Machy's pieces use the viol in the first of those roles and their origins in the *pièces de luth* are evident in their rich chordal nature and use of the *style brisé*. Each suite opens with an extended unmeasured prelude, to be played 'as one wishes, slow or fast'; the succeeding dances follow the conventional pattern of allemande, courante, sarabande, gigue, gavotte and menuet (or, in the fourth suite, chaconne). De Machy was a conservative, committed to generating a rear-guard action against the new progressive school of viol playing in the hands of Sainte-Colombe's pupils, notably Marais, Danoville and Rousseau. De Machy's claim that there were two ways of placing the left-hand thumb 'as on the lute, theorbo and guitar' – opposite either the first or the second finger – provoked a storm of protest from Rousseau and Danoville, who were both of the opinion that the thumb must be placed opposite the second finger (to facilitate an extended position). The two progressive authors sought to clarify the situation in their treatises of 1687, which were met by a furious retort from De Machy. This latter document is lost, but there remains Rousseau's 13-page vitriolic *Réponse* (Paris, 1688) with liberal quotations from De Machy's original.

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G.J. Kinney: 'Writings on the viol by Dubuisson, DeMachy, Roland Marais and Etienne Loulié', *Journal of the Viola da Gamba Society of America*, xiii (1976), 20–32

G.J. Kinney: 'A "Tempest in a glass of water" or a conflict of esthetic attitudes', ibid., xiv (1977), 42–52

LUCY ROBINSON

Maciejewski, Roman (*b* Berlin, 28 Feb 1910; *d* Göteborg, 30 Apr 1998). Polish composer and pianist. His family having returned to Poland in 1919, Maciejewski attended the Poznan and Warsaw conservatories, where his teachers included Kazimierz Sikorski. Expelled from the Warsaw school in 1932 for leading a strike following Szymanowski's dismissal as rector, in 1934 he moved to Paris, where he met Artur Rubinstein, who became an advocate of Maciejewski's music. Between 1939 and 1951 he lived in Sweden, where he collaborated with Ingmar Bergman. He then moved to California, at Rubinstein's invitation, returning to Sweden in 1977.

Maciejewski's output is dominated by the incomplete Missa pro defunctis, or Requiem. Drawing on earlier models by Mozart, Fauré and Verdi, as well as on certain secular works of Ravel, Stravinsky and Rachmaninoff (particularly in the 'Dies irae'), the work nevertheless represents a powerfully coherent setting spanning two hours or more. Its symphonic sweep embraces the expected moments of pathos and, less conventionally, buoyant dance rhythms.

WORKS
(*selective list*)

Orch: Allegro concertante, pf, orch, 1944, arr. 2 pf, 1945; Kołysanka [Lullaby], pf, orch, 1944

Vocal: Pieśni kurpiowskie [Kurpian Songs] (trad. texts), chorus, 1928; 2 pieśni Bilitis (P. Louÿs), S, orch, 1932; Missa pro defunctis (Requiem), S, A, T, B, chorus, orch, 1946–59; 2 pieśni hiszpańskie [2 Spanish Songs], S, orch, 1949; Msza pasterska [Shepherds' Mass] (Polish Christmas carols), female/treble chorus, org, 1955; Missa brevis, chorus/male vv, org, 1964; Msza zmartwychwstania [Resurrection Mass], chorus, org, 1966

Chbr: Sonata, vn, pf, 1938; Primitiven, perc, 1940; Matfinata, str trio, 1948; Suita hiszpańska [Spanish Suite], 2 gui, 1948; Nokturn [Nocturne], vn, pf, 1950; Nokturn, fl, gui, cel, 1951; Kołysanka [Lullaby], fl, 2 gui, cel, str trio, 1952; Wind Qnt, 1971

Pf: *c*60 mazurkas, 1928–90; Kołysanka [Lullaby], 1929; Tryptyk, 1932; Conc., 2 pf, 1936, rev. as Pianoduo Concertante, 1984; 7 tańców swedzkich [7 Swedish Dances, 2 pf, 1940; 4 Negro Spirituals, 2 pf, 1943; Oberek (ballet scene), 2 pf, 1943

Incid music, incl. Caligula (A. Camus), 1946; Macbeth (W. Shakespeare), 1948

Principal publishers: PWM, Brevis

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K. Biblica: '*Roman Maciejewski: twórca wyzwolony i zniewalający*', *RM*, xxxix/5 (1995), 8–11

K. Bilica: 'Sylwetka Romana Maciejewskiego' [A Profile of Maciejewski], *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Szwajgier (Kraków, 1996), 147–54

K. Bilica: 'Roman Maciejewski i jego Missa pro defunctis', *Dysonanse*, no.1 (1998), 14–19

ADRIAN THOMAS

Macigni [Macingni], **Giovanni.** Italian composer. He was the pupil of BENEDETTO MAGNI.

McIntosh [née Lowes], **Diana** (*b* Calgary, 4 March 1937). Canadian composer, pianist and performance artist. After studying with Gladys Egbert in Calgary and Boris Roubakine in Banff and Toronto, she settled in Winnipeg in 1959. She undertook further studies with Alma Brock-Smith, Leonard Isaacs, Peter Clements and Michael Colgrass in Canada, and with Adele Marcus in the USA. In 1972 she graduated with the BMus from the University of Manitoba. A champion of Canadian contemporary music, she founded in 1976 the Winnipeg-based Music Inter Alia, western Canada's first contemporary music series. She served as artistic director of the series until 1991. Also active as a performer, she has given many première performances of Canadian works.

McIntosh's compositions frequently employ multimedia; music, video, slides, electronic tapes, mouth sounds, dialogue and movement all become part of her artistic expression. *Eliptosonics* (1979), *Glorified Chicken Mousse* (1984) and *Process Piece* (1988), poke fun at the more pretentious aspects of avant-garde music. *Paraphrases* (1976–7), *Sound Assemblings* (1983), *Kiviuq* (1985) and ... *and 8.30 in Newfoundland* (1986) are

based on aspects of Canadian life and Canadian expressions. A video, *Serious Fun with McIntosh* (1989), presents aspects of her one-woman multi-media presentations. Humour is central to McIntosh's music, whether for conventional instrumentation or multi-media presentation. *Margins of Reality* for strings (1989) is one of her more introspective works, but its shimmering sonorities show her constant search to widen the possible range of sounds.

WORKS
(*selective list*)

Multi-media: Eliptosonics, nar + pf, tape, slides, 1979; Music at the Centre (W. Wordsworth), cl, pf + perc, tape, slides, 1981; Kiviuq (puppet theatre), tape, 1982; A Different Point of View, tape, slides, 1983; Glorified Chicken Mousse, 1984; Rôles Renversés, Mez, pf, 1986; Sampling the Communication Parameters in the Ambience of Structural Phrasing and Dynamics in Contemporary Music, nar, pf, 1986; Tay Ploop, kitchen perc, tape, 1986; Process Piece, 1988; Solitary Climb, 1990; Fringe Benefits, 1992; Interfacing, 1992; Dream Rite (ballet), 1992; McIntosh the Stein Way, 1992; Murkings, 1993; All in Good Time, 1993; In a Sense, 1993, also ballet version; Secret Messages, 1994; Beryl Markham–Flying West with the Night, 1995

Orch: Kiviuq – An Inuit Legend, chbr orch, nar, 1985; Toward Mountains, 1985; Margins of Reality, str, 1989; 9 Foot Clearance, pf, orch, 1996

Chbr: Luminaries, fl, pf, 1978; Sonograph, rec, ob, bn, 1980; Gulliver, rec, pf + perc, 1981; Tea for Two at Whipsnade Zoo, a rec, tape, 1983; Four or Five for Four or Five, rec/fl, ob, bn/vc, hpd, perc, 1984; Gut Reaction, va, tape, 1986; Patterns and Digressions, ww qnt, 1987; Playback, vn, vc, pf, 1987; Shadowed Voices, pf, vn, perc, digital delay, 1988; Dance for Daedalus, a sax, pf, 1989; Nanuk, va, pf, 1992; The Arm of Dionysus, vn, tape, 1993; Bristol Freighter, qnt, 1994

Pf: Paraphrase no.1, 1976; Paraphrase no.2, 1977; Extensions, tape, 1981; Gradatim ad summum, pf duet, 1982; Aiby-Aicy-Aidyai, amp mouth perc, toy pf, 1983; Sound Assemblings, pf, tape, 1983; Go Between, 3 pf, tape, 1985; Dual Control, pf duet, 1986; Channels, 1986; All in Good Time, pf, tape, 1v, mouth sounds, 1987; Music for Wire and Wood, pf + perc, 1987; Through Ancient Caverns, pf duet, 1988; Made to Scale, pf, Emax sampler, 1992; Climb to Camp I, pf interior, 1993; Courting the Muse, pf duet, 1994; Knee-deep in Clouds, 1996; Ode in Harmona, 1996

Vocal: Colours (names of colours in various languages), SATB, fl, opt. lighting, 1979; Doubletalk, amp v, tape, 1983; . . . and 8.30 in Newfoundland, 1v, perc, digital delay, 1985; Tongues of Angels (Bible: *1 Corinthians*), Mez + perc, pf + perc, 1986; Shadowed Voices, 1v + perc + pf, digital delay, 1988; Braille for the Wind's Hand, 2 Mez, T/Bar, tape, 1992; Slipping the Bonds – from Birds to Bondar, nar + pf, perc, tape, 1999

MSS in *CDN-Tcm*

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ELAINE KEILLOR

McIntosh, Rigdon McCoy (*b* Maury County, TN, 3 April 1836; *d* Atlanta, GA, 2 July 1899). American composer and arranger of Sunday-school and gospel hymns, and hymnbook compiler. He received his musical training under L.C. and Asa B. Everett, with whom he was associated for several years in teaching and publishing. In the 1860s he became music editor for the Methodist Episcopal Church, South, in Nashville, a position that he held for 30 years. In 1875 he joined the faculty of Vanderbilt University, leaving two years later for an appointment at Emory and Henry College, Oxford, Georgia. He established the R.M. McIntosh Publishing Company, publishing at least 20 collections for church and Sunday-school use. McIntosh is best known as the arranger of the camp-meeting tune 'Promised Land', which he changed into a major key to fit the gospel hymn style. (L.E. Oswalt: *Rigdon McCoy McIntosh: Teacher, Composer, Editor, and Publisher*, diss., New Orleans Baptist Theological Seminary, 1991)

HARRY ESKEW

McIntyre, Sir Donald (Conroy) (*b* Auckland, 22 Oct 1934). British bass-baritone of New Zealand birth. He studied in London and made his début in 1959 with the WNO as Zaccaria (*Nabucco*). At Sadler's Wells (1960–67) he sang over 30 roles, including Mozart's Figaro, Attila, the Dutchman, Caspar and Pennybank Bill in the first British staging of *Mahagonny* (1963). He made his Covent Garden début in 1967 as Pizarro, later singing Barak, Golaud, Shaklovity (*Khovanshchina*), Balstrode, Escamillo, Nick Shadow, Scarpia, John the Baptist, Orestes, Axel Heyst in the première of Bennett's *Victory* (1970), Sarastro, Count des Grieux, Kurwenal and Wotan, the role of his Metropolitan début in 1975. At Bayreuth (1967–80) he sang Telramund, Amfortas, the Dutchman, and Wotan in the 1976 centenary *Ring* cycle under Boulez, which was recorded. McIntyre first sang Gurnemanz with the WNO (1981), later recording the role with Goodall, and Hans Sachs at Zürich (1984), and sang Prospero in the British première of Berio's *Un re in ascolto* (1989, Covent Garden) and Baron Prus in *The Makropulos Affair* at the Metropolitan in 1996. With his strongly projected, full-toned voice and fine stage presence, he is a compelling singing actor. He was knighted in 1992.

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A. Simpson and P. Downes: *Southern Voices: International Opera Singers of New Zealand* (Auckland, 1992), 132–47

ALAN BLYTH

Maciunas, George [Yurgis] (*b* 1931; *d* Boston, 9 May 1978). Lithuanian-American architect. In 1947 he emigrated from Lithuania to New York, where he studied architecture at Cooper Union. He opened the AG Gallery at 925 Madison Avenue in 1960 with fellow Lithuanian Almus Salcius. After meeting La Monte Young, he agreed to let Young and Jackson Mac Low produce a series of concerts at the gallery featuring musicians, artists and poets active in the New York avant garde. It was largely through his exposure to Young and his circle that Maciunas became acquainted with radical art.

In 1961, Maciunas moved to Wiesbaden where, in the following year, he founded the Fluxus movement. In a lecture entitled 'Neo-Dada in Music, Theater, Poetry and Art' Maciunas declared himself a 'concrete artist' who preferred noise to so-called musical sounds. His *Carpenter's Piano Piece for Nam June Paik* no.13, in which the performer nails down the keys of a piano, demonstrates the iconoclastic nature of his work. Maciunas believed in art's potential to transform society and adamantly objected to its institutionalization. His activities outside of the creative arts included an urban redevelopment project in lower-Manhattan that contributed to the growth of the SoHo art community.

WORKS
(*selective list*)

Music for Everyman, composers, 1961; Homage to La Monte Young (event/short form), pfmr, 1962 [based on Young: Composition 1960 no.10]; Homage to Philip Corner, 1v, 'bass trbn', 'bass

sordune', 1962; 12 Pf Compositions for Nam June Paik, 1962; Solo, balloons, 1962; Solo, vn, 1962; Trio for Ladder, Mud and Pebbles, 1962

BIBLIOGRAPHY

J. Hendriks, ed.: *Fluxus Codex* (Detroit, 1988)

G. Maciunas: 'Neo-Dada in Music, Theater, Poetry and Art', *Ubi Fluxus ibi motus, 1990–1962* (Milan, 1990), 214–25

J. Mekas: 'Notes on George Maciunas' Work in Cinema', *Fluxus: a Conceptual Country*, ed. E. Milman (Providence, RI, 1992), 125–32

L. Miller: 'Interview with George Maciunas', *Ubi Fluxus ibi motus, 1990–1962* (Milan, 1990), 226–34

J. Mac Low: 'How Maciunas Met the New York Avant Garde', *Fluxus Today and Yesterday*, ed. J. Pijnappel (London, 1993), 37–49

DAVID W. BERNSTEIN

Mackay [Mackey]. American family of merchants. During the first half of the 19th century members of the family gave financial backing to various Boston instrument makers, including ALPHEUS BABCOCK, Thomas Appleton, and Jonas CHICKERING. Their most active member was John Mackay (*b* Boston, 1774; *d* at sea, 1841), a mariner and merchant, who provided capital and business expertise, found new buyers in North and South America, and imported exotic woods and other raw materials. He held a patent (first issued 14 August 1822) for fitting a small piece of metal into the core of leather-covered piano hammers to produce a fuller tone. This feature can be found in some pianos of Babcock and Chickering.

Mackay supported the builders Babcock, Appleton, and William Goodrich from 1815 until 1820. By 1823 Mackay's nephew George D. Mackay (*d* at sea, 15 Dec 1824) had set up a piano factory at 7 Parkman's Market with Babcock as the superintendent. The Mackay family continued to support the business after George's death until about 1829. During this time pianos produced by Babcock, marked 'Babcock for G.D. Mackay' or 'Babcock for R. Mackay', included the earliest square pianos to have one-piece cast-iron frames.

From 1830 until his death John Mackay was in business with Jonas Chickering; Mackay's son William H. Mackay (*b* Boston, 1817; *d* Boston, 13 March 1850) was also involved in the firm. After working in Philadelphia for seven years, Babcock returned to Boston in 1837 to work for Chickering & Mackays and assigned to the firm his patent of 31 October 1839 (no.1389) for a piano action.

BIBLIOGRAPHY

R.G. Parker: *A Tribute to the Life and Character of Jonas Chickering by one who Knew him Well* (Boston, 1854)

K.G. Grafing: *Alpheus Babcock: American Pianoforte Maker (1785–1842), his Life, Instruments, and Patents* (DMA diss., U. of Missouri, Kansas City, 1972)

D.B. Brockman: *Mackay-Hunt Family History* (Cohasset, MA, 1983)

CYNTHIA ADAMS HOOVER/DARCY KURONEN

MacKay, Angus (*b* Raasay, Inner Hebrides, 1812; *d* River Nith, Dumfriesshire, 1859). Scottish piper. His father, John MacKay, was a piper and composer trained in the tradition of the MacCrimmon pipers of Skye. Angus MacKay won the gold medal in the Edinburgh piping competition in 1835 and became the first person to hold the post of piper to the sovereign in 1843. He produced one of the first collections of pipe music written in staff notation and with the help of Hugh MacKay devised a bagpipe march form known as the 'competition march', examples of which include *Glengarry Gathering* and *Balmoral Highlanders*. He transcribed two sets of pieces from oral pipe traditions; much of the *pìobaireachd* music performed during the twentieth century may be found in his manuscripts, which were extensively used by later editors. One of his manuscripts was published as *A Collection of Ancient Piobaireachd or Highland Pipe Music* (Edinburgh, 1838, 3/1972), containing 60 tunes. During his later years MacKay suffered from mental illness, and he drowned in the River Nith after escaping from the Crichton Royal Institute.

R. WALLACE

McKay, George Frederick (*b* Harrington, WA, 11 June 1899; *d* Stateline, NV, 4 Oct 1970). American composer. He studied at the Eastman School of Music, Rochester, New York, with Christian Sinding and Selim Palmgren and was the school's first composition graduate (BM 1923). He joined the faculty of the University of Washington, Seattle, in 1927, became full professor in 1943 and remained there until his retirement in 1968. He served as visiting professor at Drake University, Iowa, and the universities of Southern California, Michigan and Oregon. Described as a folklorist, McKay was interested in portraying the spirit of the American West by evoking in his music what he called a 'folk feeling', using American folk idioms and incorporating folk melodies, through paraphrase or direct quotation. His work also drew on historical and religious themes. A firm believer in democratic ideals, his *To a liberator* (1939–40) was a tribute to such ideals during World War II. He won a number of prizes, including an award from the American Guild of Organists in 1939 and the Harvey Gaul Prize in 1961, and wrote many works on commission. He is the author of *The Technique of Modern Harmony* (1941) and *Creative Orchestration* (1963).

WORKS
(*selective list*)

Orch: 4 sinfoniettas, 1925–42; Fantasy on a Western Folksong, perf. 1933; From a Mountain Town (Sinfonietta), 1934; To a Liberator, vv, orch, 1939–40; Vn Conc., 1940; A Prairie Portrait, perf. 1941; Vc Conc., 1942; Evocation Sym., 1951; Song over the Great Plains, perf. 1954; Moonlit Ceremony; 2 Sym. Miniatures; pieces for student ens

Chbr and solo inst: Org Sonata no.1, 1930; Wind Qnt, 1930; Pf Trio, 1931; American Street Scenes, cl, bn, trbn, sax, pf, 1935; Trbn Sonata (1951); Suite, b insts (1958); Suite on 16th-century Hymns, org (1960); Suite, hp, fl, 1960; Andante mistico, 8 vc, pf (1968); Suite, vla, pf; 5 str qts; *c*25 org pieces; *c*20 pf pieces

Chorus: Pioneers (W. Whitman), SATB, orch (1942); Lincoln Lyrics (cant., E. Markham) (1949); *c*40 partsongs, suites, rhapsodies, many for student ens

5 works for band, incl. 2 suites; piece for brass ens

MSS in *US-Wc*, *US-Su*, Moldenhauer Archives, Spokane, WA

Principal publishers: Barnhouse, Birchard, Fischer, Presser

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'George Frederick McKay', *The Instrumentalist*, viii/2 (1953), 36–7

M.T. Coolen: *Creative Melodist: the Life and Orchestral Works of George Frederick McKay (1899–1970)* (thesis, U. of Washington, 1972) [incl. list of works]

KATHERINE K. PRESTON/R

Mackeben, Theo (*b* Stargard, West Prussia, 5 Jan 1897; *d* Berlin, 10 Jan 1953). German composer and conductor. Proficient on the violin and the piano as a child, he appeared as a pianist at the age of 13 and studied at the Cologne Conservatory. He was a military bandsman in Warsaw (1917–18) where he look lessons in composition from Jules de Wertheim and in the piano from Joseph Weisz. From 1920 to 1922 he was accompanist to the violinist Leopold Przemislaw, after which, having settled in Berlin, he was active as a café and radio pianist. In

1928 he conducted the première of Weill's *Die Dreigroschenoper*, and his widest fame came as the arranger of the operetta *Die Dubarry* (after Millöcker, first performed at the Admiralspalast, Berlin, 17 August 1931). After 1930 he was concerned mainly with composing songs and other music for plays and some 55 films. From his theatre music came the songs 'Komm auf die Schaukel, Luise' for Molnar's *Liliom* (1932) and 'Bei dir war es immer so schön' for *Anita und der Teufel* (1940), and from his film music the songs 'Eine Frau wird erst schön durch die Liebe' (*Heimat*, 1938), 'Die Nacht ist allein zum Schlafen da' (*Tanz auf dem Vulkan*, 1938), 'Du hast Glück bei den Frau'n' (*Bel ami*, 1939) and 'Nur nicht aus Liebe weinen' (*Es war eine rauschende Ballnacht*, 1939) and the waltz 'Münchner G'schichten' (*Bal paré*, 1940). The production of an opera *Rubens* was prevented by the war. Mackeben lived for a time after the war in Bad Ischl, where he wrote a piano concerto and the *Sinfonische Ballade* for cello and orchestra, before returning to Berlin.

ANDREW LAMB

Mackenzie, Sir **Alexander Campbell** (*b* Edinburgh, 22 Aug 1847; *d* London, 28 April 1935). Scottish composer and conductor. He was born into a musical family: his father, Alexander Mackenzie (1819–57), leader of the orchestra at the Theatre Royal, Edinburgh, was a respected violinist, composer and arranger of traditional music. The boy's musical talent soon became manifest and his father decided to send him to Germany for instruction, escorting him to Sondershausen in 1857, shortly before his death. Mackenzie attended the Realschule, receiving tuition from K.W. Uhlrich (theory) and Eduard Stein (violin). He played second violin in the ducal orchestra, performing in many premières of works by Liszt, Wagner and Berlioz. These years proved formative in the young musician's practical attitudes to music and knowledge of orchestral repertory. In 1862 Mackenzie went to London intending to study the violin with his father's former tutor, Prosper Sainton. His only means of realizing that aim was to enter the RAM, where he was awarded a King's Scholarship and where he also studied with Charles Lucas (harmony) and F.B. Jewson (piano). During this period he gained much practical experience playing in London theatre orchestras, and some of his early compositions were performed at the RAM.

In 1865 Mackenzie returned to Edinburgh. He taught privately and professionally at the Ladies' College and the Church of Scotland Normal Training College, and conducted the choir of St George's, Charlotte Square, from 1870 and the Scottish Vocal Association from 1873. He also played the violin in local orchestras, meeting such visiting musicians as Joachim, Hallé, Dannreuther, Walter Bache, Clara Schumann and Hans von Bülow. Some of his early chamber works received premières in the Classical Chamber Concerts series, and he formed a quartet with Adolf Küchler, Hugo Daubert and Friedrich Niecks. Mackenzie married in 1874, and a daughter was born in the following year.

The strain of teaching led Mackenzie to leave Edinburgh in 1879 to recuperate abroad. He was recommended to two of Bülow's pupils in Florence, Giuseppe Buonamici and George F. Hatton, who presented him to Jessie Hillebrand (Laussot), a pianist in her own right and a former friend of Wagner and patron of musicians. After a few months' rest, Mackenzie began composing full-time. He had gained success with some orchestral works before leaving Britain — the *Rhapsodie écossaise* and the *Scherzo* were performed under Manns at the Crystal Palace, and the latter piece also in Glasgow under Julius Tausch. His small cantata, *The Bride*, was highly praised at the Worcester (Three Choirs) Festival in 1881. A string of works followed, including his two lyrical dramas in English, some orchestral overtures and his principal choral works.

Mackenzie was lured back to London by the offer of the conductorship from 1885 of the revived Novello Choir, with which he performed works by Dvořák and Liszt. Within a couple of years he was elected principal of the RAM (1888), a post he held for 36 years. Mackenzie threw himself into the reorganization of the academy, whose fortunes had been failing for some years, and brought it to a standard to rival the newly founded RCM. With Grove he founded the Associated Board of the Royal Schools of Music to ease the increasing pressure on the local examinations system. Mackenzie ensured a personal involvement with the RAM's pupils by teaching composition and conducting the student orchestra. The institution's move from Tenterden Street to Marylebone in 1912 and the celebration of its centenary in 1922 were seen as the highpoints of his period as principal and the tangible results of his reforms.

As a conductor Mackenzie was also in charge of the Royal Choral Society and of the Philharmonic Society Orchestra for the period 1892–9, introducing many new works, including Tchaikovsky's Sixth Symphony, to the London public. In 1903 he undertook a tour of Canada organized by the British-born musician Charles Harriss, the first musical event of its kind in the province; many new orchestras and choral societies were formed to produce programmes including British works.

As president of the International Musical Society, 1908–12, Mackenzie oversaw the congresses in Vienna (1909) and London (1911), the latter highlighting British music. He lectured at the RAM and the Royal Institution, delivering noteworthy lectures in memory of Sullivan and Parry as well as one on Verdi's *Falstaff* which was later published in Italian translation. Many universities and learned societies in Britain and abroad honoured Mackenzie, including the universities of St Andrews (1885), Cambridge (1888) and Oxford (1922). He was knighted in 1895, and created KCVO in 1922. He was also president of the Royal College of Organists (1893–7 and 1914–16) and became an FRCM in 1918. His administrative duties stemmed the flow of composition in later years, but he was at the heart of the nation's music-making until the end of his tenure of office at the RAM. He retired from public life in the mid-1920s.

Mackenzie's first mature works were composed in the late 1860s. The earliest, the String Quartet in G, shows a composer completely at home in his chosen medium (Mackenzie played the first violin part at the first performance, in Edinburgh in 1875). Though the work is conventional in layout, it has a captivating and energetic Scherzo in E minor. It was followed by the Piano Quartet in E♭. The more confident handling of structure in this work impressed Bülow deeply. The slow movement is a set of variations on a minor theme and the finale a rondo of great vitality, which replaced an earlier movement after the work's first performance. Some early orchestral works were performed at the Crystal Palace under Manns, the best-known being the *Rhapsodie écossaise* (1880), a

work suggested by Manns as a counterpart to Svendsen's *Norwegian Rhapsodies*. The work won critical recognition and fuelled Mackenzie's decision to devote his energies to composition throughout the 1880s.

It was with his cantata *The Bride* (1881) that Mackenzie began to develop his national reputation as a composer. Elgar played the violin at the première and later remarked that meeting Mackenzie was 'the event of my musical life'. During the 1880s Mackenzie wrote several more choral works that enhanced his reputation, the most famous being *The Rose of Sharon* (1884); this was based on passages from the *Song of Solomon* prepared by Joseph Bennett, music critic of *The Daily Telegraph*, in the first of many collaborations with the composer. Mackenzie responded to the sensuality of the text with skill and sensitivity. Except for the fact that the solos are often too extended to carry any true theatrical momentum, the work could almost be staged as an opera: both music and libretto are dramatic enough to place it well above the regular provincial music festival offerings. Another notable choral work, *The Dream of Jubal* (1889), combines recitation with choral interludes.

The opera *Colomba* began Mackenzie's mature acquaintance with the stage and, more important, with Carl Rosa and his English Opera Company, for which he also wrote *The Troubadour* (1886). The librettos for both operas were provided by the music critic of *The Times*, Francis Hueffer, whose antiquated style attracted much criticism. *Colomba* shows many traces of the French operatic tradition as represented by Gounod and also features leitmotifs (common in Mackenzie's large-scale vocal works in every genre), although these do not undergo compositional transformation in the same way as those of Wagner. Verdi's influence may be seen in the structure of the opera, with the formulaic scena and a large final chorus in each act. It was performed in a revised three-act version by Stanford's RCM opera class at His Majesty's in 1912. Musically *The Troubadour* is of equal standing, though it was deemed by contemporary critics, Hanslick included, to be too gruesome and Wagnerian a story to merit any repeat season. Liszt thought highly of it, however, and sketched a fantasia on its themes. Mackenzie's later operas do not match his earlier lyrical dramas in scale and vision, but they reflect a preoccupation with the stage that may have been inherited from his father's connection with the theatre, and which is further confirmed by study of the sketches of the unfinished operas; two of these (*The Cornish Opera* and *Le luthier de Crémone*) are almost complete in short score, taking the number of works up to a total comparable to that of Stanford or Ethel Smyth.

Many of Mackenzie's orchestral works are programmatic in inspiration, the three Scottish Rhapsodies being the most overtly nationalistic; melodically they are based on traditional folksong, of which Mackenzie and (posthumously) his father both published anthologies. Each movement of the second is prefaced by a verse of Burns. The well-known *Benedictus* (op.37 no.3), originally for violin and orchestra and dedicated to Lady Hallé (Wilma Neruda), was subsequently scored for small orchestra. Its breadth of melody and subtle orchestration have made it one of Mackenzie's most enduring pieces, predating Elgar's *Salut d'amour* and similar works in its conception. Other notable orchestral studies include the ballad *La belle dame sans merci* and the literary overture *Twelfth Night*. The incidental music for Irving's production of *Coriolanus* (1901) was later performed as a four-movement suite. The *Marche funèbre* was played at Irving's funeral (1905) and Mackenzie's memorial service in St Paul's (1935). Wit and humour are never far from the surface in Mackenzie's music, and the overtures *Britannia* and *Youth, Sport, Loyalty* combine, respectively, *Rule Britannia* and the British national anthem with less 'elevated' melodies in a musical comment on their perceived stuffiness. He never wrote a symphony, although sketches survive in short score of two movements of a work he later abandoned.

Mackenzie's Violin Concerto (1885) was commissioned by the Birmingham Festival and first performed by Sarasate; recently found documentary evidence indicates that it was originally offered to Joachim. Sarasate also gave the première of the *Pibroch Suite* (1889) at the Leeds Festival. The *Scottish Concerto* for piano was conceived for Paderewski and performed at the Philharmonic Society concerts in 1897 under the composer's direction. His solo piano music ranges from the salon style of the late 1870s to the advanced chromatic and virtuoso music found in the *Fantasia* (1910) and the *English Air with Variations* (1915).

Mackenzie's considerable output was extremely popular during his lifetime. Although it was eclipsed by work of later composers, he and his contemporaries may be regarded as having laid the foundations of the musical renaissance in 19th- and early 20th-century Britain. His compositions are always well written in technical terms, and his skill as an orchestrator was often commented on in contemporary reviews, although he admitted in his autobiography that he never had an orchestration lesson in his life. His works show a great range of inspiration and have a sense of character and individuality missing from some better-known pieces of the period.

WORKS

MSS in GB-Lam and Lbl

printed works published in London unless otherwise stated

STAGE

first performed in London unless otherwise stated

op.	
28	Colomba (lyrical drama, 4, F. Hueffer, after Mérimeé), completed 1882, Drury Lane, 9 April 1883, prelude, ballet music (1883–4), vs (1883); Act 3 finale rev. 1889, unperf.; rev. (3, C. Aveling), His Majesty's, 3 Dec 1912 (1912)
33	The Troubadour (lyrical drama, 4, Hueffer), completed Jan 1886, Drury Lane, 8 June 1886, vs (1886)
—	The Duke of Alva and the Netherlands (grand op, 4), ?*c*1890, inc. (only sketched), MS lost
51	Phoebe (comic op, B.C. Stephenson), 1893–4, unperf., MS lost
—	Le luthier de Crémone (op, 1, S. Edwards, after F. Coppée), *c*1894, inc., unperf.
—	The Cornish Opera (op, 1, F. Corder), 1896, unperf., vs completed, lost, MS inc.
—	His Majesty, or The Court of Vingolia (comic op, 2, F.C. Burnand and R.C. Lehmann, addl lyrics A. Ross), 1897, Savoy, 20 Feb 1897, vs (1898)
62	The Cricket on the Hearth (op, 3, J. Sturgis, after C. Dickens), 1901, RAM, 6 June 1914; rev. (light op), Glasgow, Royal, 13 Aug 1923; vs (Leipzig, 1901); ov., fs (Leipzig, 1901)
65	The Knights of the Road (operetta, 1, H.A. Lytton), 1904–5, Palace, 27 Feb 1905, vs (1905)
87	The Eve of St John (St John's Eve) (op, 1, E. Farjeon), ?1922, Liverpool, 16 April 1924, vs (1923)

INCIDENTAL MUSIC

first performed in London unless otherwise stated

— 1 song for A Blot on the 'Scutcheon (R. Browning), 1885, St George's Hall, Langham Place, May 1885 (1885)
45 Ravenswood (H. Merivale, after W. Scott: *The Bride of Lammermoor*), Lyceum, 20 Sept 1890; arr. pf duet (1891); orch suite (1899)
43 Marmion (R. Buchanan, after Scott), 1891, Glasgow, Royal, April 1891; ov., entr'actes, 1891; 2 songs (1891)
57 The Little Minister (J.M. Barrie), 1897, Haymarket, 6 Nov 1897; ov., 3 dances, orch (1897)
58 Manfred (Byron), 1898, for Lyceum, 1898, unperf.; 3 Preludes, orch (1899)
61 Coriolanus (W. Shakespeare), 1900–01, Lyceum, 15 April 1901; suite, orch (Leipzig, 1901)

ORATORIOS AND CANTATAS

printed works published in vocal score unless otherwise stated

— Olympus in Babylon
— A Fragment from Moore's 'Lalla Rookh', 1865
— Ye righteous, in the Lord rejoice, inc., 1 chorus, ?1865
25 The Bride (after R. Hamerling), cant., S, T, SATB, orch, Worcester Festival, 1881, vs (1881), fs (1883)
26 Jason (W.E. Grist), cant., S, T, Bar, SATB, orch, Bristol Festival, 1882, vs, fs (1882)
30 The Rose of Sharon (J. Bennett, after Bible: *Song of Solomon*), orat, S, C, T, Bar, 2 B, SATB, orch, Norwich Festival, 1884, vs, fs (1884), rev. 1910 (1910)
34 The Story of Sayid (Bennett, after E. Arnold: *Pearls of Faith*), cant., S, 2 T, 2 Bar, SATB, orch, Leeds Festival, 1886, vs, fs (1886)
— The Lord of Life, orat, *c*1886–90, inc., unperf.
36 A Jubilee Ode (Bennett), S, T, SATB, orch, Crystal Palace, 1887 (1887)
38 The New Covenant (Buchanan), ode, SATB, orch, Glasgow International Exhibition, 1888 (1888)
39 The Cotter's Saturday Night (R. Burns), cant., SATB, orch, Edinburgh, 1889 (1889)
41 The Dream of Jubal (Bennett), cant., spkr, S, T, SATB, orch, Liverpool, 1889 (1889)
46 Veni Creator Spiritus (paraphrased by J. Dryden), cant., S, A, T, B, SATB, orch, Birmingham Festival, 1891 (1891)
49 Bethlehem (The Holy Babe) (Bennett), orat, S, C, T, 2 Bar, SATB, orch, London, 1894 (1894)
66 The Witch's Daughter (J.G. Whittier), cant., S, Bar, SATB, orch, Leeds Festival, 1904 (1904)
— The Temptation (A. Lyttleton and Mackenzie, after Milton: *Paradise Regained*), orat, 1909, inc.
69 The Sun-God's Return (Bennett, trans. W. Hensen), cant., S, C, T, SATB, orch, Cardiff Festival, 1910 (1910)

OTHER CHORAL

for SATB unless otherwise stated

sacred

— The Lord is Gracious (Ps clxv) (1870)
19 3 Anthems (1876)
— Christmas Carol: A Christmas Morn (1893)
— Kyrie eleison, 2 settings (1893)
— 2 Carols, 1892–5
— Blessing and Grace (St Andrews), 1896
— From the deep heart of our people (W. St H. Bowie), in 12 Hymns in Honour of the Queen by Various Composers (1897)
— Recessional: God of our Fathers, 1901
— Amen, 4vv (1922)

secular partsongs

— Robin Adair
— I saw the moon rise clear, 1865
— May, 1873
8 7 Partsongs (orig. announced as Eight Partsongs), 1876–9; no.6 in *MT*, liv (1913), suppl.
22 3 Trios (E. Oxenford), 3 female vv, pf, perc, 1881; no.2, Distant Bells, in *MT*, xlv (1904), suppl.
— The Evening Star (J. Leyden), in *MT*, xxii (1881), 637–41
— Great Orpheus was a fiddler (Oxenford), male vv (1885)
— Hark! 'Tis the horn of the hunter (R. Neil), in *MT*, xxvi (1885), 469–74
— The Empire Flag (S. Reid, W.A. Barrett), patriotic song, 1v, SATB, orch; arr. SATB, pf, *MT*, xxviii (1887), 221–8
— The Three Merry Dwarfs (Oxenford) (1887)
— Bonnie Bell (R. Burns) (1888)
— To a Brother Artist (S.S. Stratton), toast, male vv (1889)
48 2 Choral Odes (R. Buchanan: *The Bride of Love*), female vv (1891)
— To the Ladies (Stratton), toast, male vv (1893)
— Firm in her native strength (A.C. Ainger), SATB, pf, 1899, orchd 1900 (1899)
— With Wisdom, Goodness, Grace (A. Austin), in Choral Songs in Honour of Her Majesty (1899)
— The Singers: in memoriam Arthur Sullivan (H.W. Longfellow); in *MT*, xliii (1902), suppl.
— An Empire Song (S. Wensely), SATB, pf (1908)
71 4 Partsongs (1910–12)
73 3 Trios, female vv (1910)
77 Perfection (Sinfonia domestica choralis) (1913)
— 4 Partsongs, 1–3 female vv (1914)
85 3 School Songs, 1–2 vv (1918)
— Schola regiae edinensis carmen (Marshall) (1925)
92 2 Partsongs (Burns), SATB, pf (1931)

SONGS

for solo voice and piano unless otherwise stated

3 2 Songs, 1v, SATB (Boston, 1876)
12 3 Songs, nos.1 and 3 with vn/vc obbl (1877–92); no.1, Dormi Jesu, ed. in MB, lvi (1989)
6 8 Songs (Boston, 1878)
7 The Song of Love and Death (A. Tennyson) (1878)
14 Drei Lieder (H. Heine) (Leipzig, *c*1878–9)
16 3 Songs (J.L. Robertson) (1878)
17 3 Songs (C. Rossetti) (1878); ed. in MB, lvi (1989)
18 3 Songs (1878)
31 11 Songs (1885, with opp.7, 16 and 17, as Eighteen Songs); no.9 repr. separately (1902)
35 3 Songs (W. Shakespeare) (1887)
44 [7] Spring Songs (A.P. Graves) (1890)
43 2 Songs from Marmion (W. Scott) (1891); orig. with orch: see INCIDENTAL MUSIC
50 3 Sonnets (Shakespeare) (1893–4); with orch (1901)
54 3 Songs (J. Hay) (1894)
60 6 Rustic Songs (H. Boulton) (1898)
78 The Walker of the Snow (1913); arr. Bar, orch
79 4 Songs (Tennyson) (1913)
Over 80 separate songs

ORCHESTRAL

2 Lochinvar
— Festmarsch, 1862
— Concert Ouverture, 1864
— Overture to a Comedy, 1869
10 Larghetto and Allegretto, vc, orch, 1875 (1878) [arr. of chbr work]
— Cervantes: Overture, 1876
— Scherzo for Orchestra, 1878
21 Rhapsodie écossaise (Scottish Rhapsody no.1), 1879 (1880)
24 Burns (Scotch Rhapsody no.2) (1880)
— Overture 'Tempo di ballo', 1880
29 La belle dame sans merci (after J. Keats), ballad, 1883 (1884)
32 Violin Concerto, c♯ (1885)
— Symphony, *c*1887 (sketches of movts 1 and 4 only)
37/3 Benedictus, small orch (1888) [arr. from chbr work]
40 Overture to Shakespeare's Twelfth Night (1888)
42 Pibroch Suite, vn, orch (1889), arr. vn. pf (1889)
47/1 Highland Ballad, vn, orch (1891) [arr. of chbr work]
52 Britannia Overture, 1894 (1895)
53 From the North (1895) [arr. of chbr work]
55 Scottish Concerto, pf, orch, 1897 (Leipzig, 1899)
— Processional March, E♭, 1898, arr. pf (1899)
63 Coronation March (1902)
64 London Day by Day, suite (1902)
67 Canadian Rhapsody (Leipzig, 1905)
68 Suite, vn, orch (1907)
72 La Savannah, air de ballet, 1910 (1912)
74 Tam o' Shanter (Scottish Rhapsody no.3), after R. Burns (1911)

75	An English Joy-Peal (1911), for coronation of George V
76	Invocation, 1911 (1912), for Philharmonic Society centenary
82	[2] Ancient Scots Tunes, str orch/qt (1915)
90	Youth, Sport, Loyalty, ov (1922), for RAM centenary

CHAMBER AND INSTRUMENTAL

—	Introduction and Romanza, vc, pf
—	Intrata and Valse Chromatic, vc, inc.
—	Duett on Scotch Airs, 2 vn
—	Adagio, pf, vn, inc.
—	Drei Stücke, pf, vn, 1862
—	Etude, vn, 1862
—	Sonata, c, pf, vn, 1864
—	Piano Trio, B♭, 1867
—	Fantasia on Scottish Airs, vn, pf, 1867
—	String Quartet, G, 1868
—	Piano Trio, D, perf. 1874; 1 movt, A, survives
10	Larghetto and Allegretto, vc, pf, 1873 (1878), orchd (1903)
11	Piano Quartet, E♭, 1873 (Leipzig, 1875)
27	3 Pieces, org, 1882
37	6 Pieces, vn, pf (1888), no.3 arr. small orch (1888)
—	Arietta, vn, pf, 1890
—	Ellen McJones, recitation, spkr, pf, 1890
47/1	Highland Ballad, vn, pf (1891); arr. vn, orch (1893)
47/2	2 Pieces, Barcarola and Villanella, vn, pf (1891)
—	Hymnus, org, in Novello's Village Organist (1893) [arr. of pf piece from op.20]
53	From the North, 9 pieces, vn, pf (1895); 3 pieces arr. orch (1895)
59	5 Recitations, spkr, pf (1899); also pubd individually (1908)
—	Larghetto religioso, vn, pf (1905)
—	Dickens in Camp, recitation, spkr, pf, 1911
76	Invocation, vn, pf (1913) [arr. or orch work]
80	Four Dance Measures, vn, pf (1915)
82	[2] Ancient Scots Tunes, str qt/orch (1915)
86	6 Easy Impromptus, vn, pf (1918)
—	In Memoriam, postlude, org, vn ad lib (1920); also arr. org, vn
89	Distant Chimes, vn, pf (1922)
—	Gipsy Dance, vn, pf, 1924
91	2 Pieces, vc, pf (1928)

PIANO

—	Variationen
—	Nocturne, 1861, inc.
—	Sehnsucht, 1862
—	Ungarisch, 1862
1	Romance (1873)
13	5 Pieces, 1869 (1877)
15	3 morceaux, 1877 (1878)
20	[6] Compositions (1879)
23	Scenes in the Scottish Highlands, 3 pieces (1880)
9	Rustic Scenes, 1876 (1892)
—	Morris Dance (1899)
—	Processional March (1899) [arr. of orch work]
70	Fantasia, 1909 (1910)
81	English Air with Variations (1915)
83	Odds and Ends (Par ci, par là), 4 pieces (1916)
84	Jottings: 6 Cheerful Little Pieces (1916)
88	Varying Moods, 4 pieces (1921)

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The Vocal Melodies of Scotland, arr. pf (1867, 2/1876)
100 Scotch Airs, vn (1875)
6 Favourite Scotch Airs, vn (1875)
Scottish Melodies, arr. pf, 1897

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A. Bax: *Farewell my Youth* (London, 1943), 19–21
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C. Ehrlich: *First Philharmonic: a History of the Royal Philharmonic Society*(Oxford, 1995), 155–78
S. Lloyd: *Sir Dan Godfrey, Champion of British Composers* (London, 1995)
D. Barker: *The Music of Sir Alexander Campbell Mackenzie (1847–1935): a Critical Study* (diss., U. of Durham, 1999)

DUNCAN J. BARKER

Mackenzie, Julia (Kathleen Nancy) (*b* Enfield, 17 Feb 1941). English soprano. She trained as an opera singer at the GSM and in the 1960s toured in operetta and musical comedy. She began a long association with the works of Stephen Sondheim when she took over the role of April

in the first London production of *Company* in the early 1970s, and was in the original cast of the revue *Side by Side by Sondheim* in London (1976) and on Broadway (1977). She later appeared as Sally in the revised *Follies* in London (1987). Her light and flexible voice, combined with both elegant phrasing and a natural sense of comedy, made her ideal for Lily Garland in Coleman's *On the Twentieth Century* (1980), and at the National Theatre she has played to consistent acclaim such roles as Adelaide (*Guys and Dolls*, 1982) and Mrs Lovett (*Sweeney Todd*, 1993). She directed Julie Andrews on Broadway in the Sondheim revue *Putting It Together* (1993).

□

Mackerras, Sir **(Alan) Charles (MacLaurin)** (*b* Schenectady, NY, 17 Nov 1925). Australian conductor. He studied the oboe, piano and composition at the New South Wales Conservatorium in Sydney, and in 1945 joined the Sydney SO as principal oboist; he also conducted the orchestra on occasion. In 1947 he came to Europe and, after a brief period studying conducting under Michael Mudie, became a pupil of Václav Talich at the Academy of Musical Arts in Prague, where the foundation was laid of a special enthusiasm for Slavonic music, Janáček's in particular. He made his London operatic début at Sadler's Wells in 1948 in *Die Fledermaus*, and was on the theatre's music staff until 1954 (conducting the British première of Janáček's *Káťa Kabanová* in 1951). His Covent Garden opera début was in 1964, in Shostakovich's *Katerina Izmaylova*, and he has conducted there frequently, notably in operas by Puccini, Verdi and Mozart. He served as principal conductor of the BBC Concert Orchestra (1954–66), first conductor at the Hamburg Staatsoper (1966–9), musical director of Sadler's Wells Opera (later the ENO, 1970–77) and of the WNO (1987–92), principal guest conductor of the Scottish Chamber Orchestra (1992–5), the RPO (1993–6), San Francisco Opera (1993–6) and of the Czech PO (1999–). He has conducted frequently at the Metropolitan Opera (making his début there, with *Orfeo ed Euridice*, in 1972) and in most European capitals. He conducted the opening concert (1973) in the Sydney Opera House and *Don Giovanni* for the reopening of the Prague Estates Theatre (1991), where the opera had received its première. His recordings include the symphonies, serenades and major operas of Mozart, Beethoven and Mahler symphony cycles, Brahms symphonies, cycles of Janáček's and Sullivan's operas and award-winning recordings of Britten's *Gloriana* and Dvořák's *Rusalka*. He was knighted in 1979 and made a Companion of the Order of Australia in 1998. Other awards include the Czech Republic's Medal of Merit (1996) and honorary doctorates from several universities.

Mackerras first came to prominence as the arranger of the highly successful ballet score *Pineapple Poll* (1951), based on the music of Sullivan, followed by *The Lady and the Fool* (1954), taken from Verdi. His precise knowledge of Sullivan and his phenomenal memory were to serve him decades later when he reconstructed the Sullivan Cello Concerto (whose score was destroyed in a fire) on the basis of a surviving solo part and his recollection of a performance he had conducted in the 1953. As a conductor he commanded attention from the start for his rhythmic exuberance and acute sense of colour, qualities which served him admirably in Janáček and Puccini. Later his conducting revealed an uncommonly keen grasp of dramatic pace, and his performances of *Così fan tutte* and *Die Zauberflöte* have been marked by a breadth and serenity particularly apt to late Mozart. To these qualities must be added a scholarly concern for textual accuracy and interpretative style. The production of *Le nozze di Figaro* which he conducted at Sadler's Wells in 1965, with appoggiaturas sung in accordance with 18th-century convention and added ornamentation (mostly from contemporary sources), had great influence in convincing both audiences and other musicians of the value in musical terms of authentic performing style. Similar considerations have informed his interpretations of Gluck, Handel (several of whose oratorios he has recorded to acclaim) and Janáček. His legendary cycle of Janáček operas recorded with the Vienna PO included the first *Jenůfa* since 1911 to be played without Kovařovic's revisions and the first authentic *From the House of the Dead*. Both works he subsequently edited for publication (with John Tyrrell), as well as *Káťa Kabanová* and several Handel operas, including *Giulio Cesare*, which he conducted (with Janet Baker in the title role) at the ENO and recorded. He has contributed several articles, mainly on matters of style and interpretation, to periodicals.



Charles Mackerras conducting the RPO at the Royal Festival Hall, London, 1994

His brother Colin Mackerras (*b* 1939) is a professor at Griffith University, Brisbane, and an authority on Chinese music.

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STANLEY SADIE/JOHN TYRRELL

Mackey. *See* MACKAY family.

Mackey, Steven (*b* Frankfurt, 14 Feb 1956). American composer. After playing rock and jazz guitar in the early 1970s, he studied the guitar and lute at the University of

California, Davis (BA 1978). He went on to study composition with John Lessard and David Lewin at SUNY, Stony Brook (MA 1980), and with Donald Martino at Brandeis University (PhD 1985). In 1985 he was appointed to a post at Princeton University, where he became a professor in 1993. His compositions synthesize his early exposure to popular music and his classical training. Elements borrowed from the vernacular include the driving downbeats of rock, the additive metres of folk music, and the microtonal harmonic fluctuations of jazz and blues styles. These influences, combined with finely honed counterpoint, constant variation derived from serialism and an off-beat imagination, result in works of extraordinary originality.

Mackey's early compositions, such as *Fumeux Fume* (1986), exhibit shimmering kaleidoscopic textures produced by a broad musical palette comprised of intervals ranging from unisons to chromatic clusters, polyrhythms ranging from the improvisational to the clearly defined, and atonal and tonal contexts. With *Indigenous Instruments* (1989) and *ON ALL FOURS* (1990) microtones became a fundamental part of his writing, as did extreme scordatura tunings that produce bending pitches inspired by electric guitar technique; structural details were also magnified and simplified. Rhythmic repetition and near repetition led Mackey to describe this style as 'vernacular music from a culture that doesn't really exist'. From 1989 to 1992 electric guitar and/or string quartet timbres featured in a majority of his works, among them *Troubadour Songs* (1991) and *Physical Property* (1992).

After 1992 Mackey focussed on orchestral music, exploiting this genre to magnify detail through exuberant instrumental virtuosity. The extroverted *Banana/Dump Truck* (1994), for cello and orchestra, and the introspective *Deal* (1995), for electric guitar and orchestra, are particularly representative. The influence of rock music is again evident in works like *TILT* (1992), commissioned by the American Composers Orchestra, and *Eating Greens* (1993), commissioned by the Chicago SO. The monodrama *Ravenshead* (1997), for male performer and rock-inspired ensemble, continues to draw from vernacular idioms, while works such as *String Theory* (1997) use stark lines to explore what Mackey calls 'the area between not-quite-monody and almost-counterpoint'.

WORKS

Stage: Ravenshead (monodrama, 2, R. Eckert), male pfmr, bn + t sax, elec perc, drum set, elec kbd, gui, vn, 1997

Large ens (orch, unless otherwise stated): The Big Bang and Beyond, 1984; Journey to Ixtlan (Mackey), SATB, wind, 1986; Square Holes, Round Pegs, chbr orch, 1987; TILT, 1992; Eating Greens, 1993; Banana/Dump Truck, amp vc, chbr orch/orch, 1994; Lost & Found, 1996

Chbr and solo inst: Str Qt, 1983; Crystal Shadows, fl, pf, 1985; Fumeux Fume, str qt, 1986; a matter of life and death, pf, 1987; Moebius Band, ens, 1987; among the vanishing (R.M. Rilke, trans. Mackey), S, str qt, 1989; Indigenous Insts, fl, cl, vn, vc, pf, 1989; Never Sing Before Breakfast, ww qnt, tape, 1989; ON ALL FOURS, str qt, 1990; Fables with Three Tasks, str qt, 1991–2; Myrtle and Mint (Mackey, after H.C. Andersen), nar + elec gui, 1991; On the Verge, elec gui, str qt, 1991; Troubadour Songs, elec gui, str qt, 1991; Physical Property, elec gui, str qt, 1992; See Ya Thursday, mar, 1993; Cairn, elec gui, 1994; Feels So Bad, elec gui, vn, mar, perc, 1994; Grungy, elec gui, 1994; Music, Minus One, 1 pfmr, str qt, 1994; Deal, elec gui, opt. drum set, large chbr ens, 1995, orchd, 1996; No Two Breaths, vn, mar, 4 perc, 1995; Great Crossing, Great Divide, str qt, 1996; Sonata, vn, pf, 1996; Wish It Were, amp gui, 1996; Humble River, 4 fl, 1997; String Theory, str qt, 1997

Principal publisher: Boosey & Hawkes, Margun

Principal recording companies: Bridge, Newport Classics

RONALD CALTABIANO

McKie, Sir William (Neil) (*b* Melbourne, 22 May 1901; *d* Ottawa, 1 Dec 1984). Australian organist. He graduated from the RCM, London, and Worcester College, Oxford. After being director of music at Clifton College, Bristol (1926–30), and spending eight years in Melbourne as city organist, he returned to England in 1938 to become organist and instructor in music at Magdalen College, Oxford. In 1941 he was appointed organist and master of the choristers of Westminster Abbey, a post he held (apart from war service) until 1963. There he directed the music for the royal wedding in 1947 and the music for the coronation of Elizabeth II in 1953 (recorded by the BBC); he was knighted that year. He commissioned Vaughan Williams's anthem O *taste and see* and later played for the composer's funeral. He also played at the commemorations of Handel and Purcell in 1959 and in the London première of Britten's *War Requiem* in 1962. A keen promoter of Australian music and musicians, McKie was involved in the preparations for the Percy Grainger Festival in 1970. He was also president of the Royal College of Organists in 1957–8. He composed several works, including the antiphon *We wait for Thy loving kindness* (1947).

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STANLEY WEBB/HOWARD HOLLIS

McKim, Lucy. *See* GARRISON, LUCY MCKIM.

McKinley, William Thomas (*b* New Kensington, PA, 9 Dec 1938). American composer and jazz pianist. He began his jazz career during his teens, playing in clubs under the tutelage of the jazz pianist John Costa. In 1956 he enrolled at the Carnegie Institute of Technology, where after two years of piano studies with Leonard Eisner he changed to composition studies with Lopatnikoff and Haieff. After pursuing a career in jazz performance, he went to Yale in 1967, studying with Mel Powell and associating with musicians who would later become his prominent sponsors, including the clarinettist Richard Stoltzman. McKinley taught at the University of Chicago (1969–73), then at the New England Conservatory (1973–93). In 1991 he founded the Master Musicians Collective, a business devoted to providing contemporary composers with recording opportunities. While all of McKinley's music shows a clear jazz influence, his prodigious output of over 250 works falls into three distinct stylistic periods. The first is a neo-classical style influenced by Lopatnikoff that encompasses all of his early works. With *Directions '65* (1965), McKinley began to explore serialism and atonality, a process he continued with Powell. In 1981 he wrote an arrangement of Gordon Jenkins's *Goodbye*, and began to write in the tonal style evident in all his most performed pieces. His honours include a Guggenheim Fellowship and eight grants from the National Endowment of the Arts.

WORKS
(*selective list*)

6 syms.: 1977, 1978, 1984, 1985, 1989, 1990

Solo inst with orch: Pf Conc. no.1, 1974; Cl Conc. no.1, 1977; Va Conc. no.1, 1978; Va Conc. no.2, 1984; Fl Conc, fl, str, 1986; Pf Conc. no.2, 1987; Tenor Rhapsody, t sax, orch, 1988; Huntington

Hn Conc., 1989; Cl Conc. no.2, 1990; Jubilee Conc., 2 tpt, hn, trbn, b trbn, orch, 1990; Conc. Domestica, tpt, bn, orch, 1991; Conc. for the New World, wind qnt, 2 perc, str, 1991; Silent Whispers, pf, orch, 1992; Va Conc. no.3, 1992; Concert Variations, vn, va, orch, 1993; Fantasia Variazioni, hpd, orch, 1993; Cl Conc. no.3, 1994; Pf Conc., no.3, 1994; Vn Conc. 'Seasons of Prague', 1995; Goldberg Variations, 2 fl + pic + a fl, orch, 1996

Other orch: Conc. for Grand Orch no.1, 1974; The Mountain, 1982; SinfoNova, 1985; Boston Ov., 1986; New York Ov., 1989; Conc. for Grand Orch no.2, 1993; Lightning, 1993; Cyberian Rhapsody, 1995

9 str qts: 1959, 1973, 1976, 1976, 1977, 1986, 1988, 1992, 1992

Paintings: no.1, chbr ens, 1972; no.2, chbr ens, 1975; no.3, cl, str qt, 1976; no.4, chbr ens, 1978; no.5, chbr ens, 1979; no.6, chbr ens, 1981; no.7, chbr ens, 1982; no.8, 3 cl + E♭ cl + b cl, perc, 1986

Chbr: Directions '65, a sax, perc, gui, db, 1965; From Op no.2, cl, str qt, 1976; Goodbye, cl, pf, 1981; Sonata no.1, va, pf, 1984; Golden Petals, s sax + b cl, db, chbr ens, 1985; Grand Finale no.1, chbr ens, 1986; Sonata, cl, pf, 1986; Nostradamus, nar, trbn, chbr ens, 1987; Qnt Romantico, fl, str qt, 1987; Curtain Up, chbr ens, 1988; Miniature Portraits, tpt + pic tpt, bn, 1988; Ancient Memories, va, chbr ens, 1989; Secrets of the Heart, fl, pf, 1990; Chbr Conc. no.3, chbr ens, 1991; Grand Finale no.2, bn, tpt, vn, vc, pf, 1992; Crazy Rags, str qt, chbr ens, 1996

Solo inst: For One, cl, 1971; For Les, s sax, 1972; Etude no.1, hp, 1973; Etude no.2, hp, 1974; Songs Without Words, fl, 1976; Suite, vc, 1984; Bagatelles and Finale, vn, 1985; Waltzes, pf, 1993

Vocal: 4 Text Settings (M. McKinley), SATB, 1979; Deliverance, Amen (M. McKinley), Mez, T, B, SATB, chbr ens, 1983; New York Memories (R.K. Johnson, M. McKinley, W.T. McKinley), S, pf, 1987; When the Moon is Full (M. McKinley), Mez, B, chbr ens, 1989; Emsdettener Totentanz (H.-J. Modlmayr), S, A, B, chbr ens, 1991; 3 Poems of Pablo Neruda, S, orch, 1992; Jenseits der Mauer (Modlmayr), B, tpt, org, 1992; Der Lebensbaum (R.M. Rilke, J. Bobrowski, P. Celan, Modlmayr), S, Mez, B, str qt, 1994; Dallas 1963 (W. Benzanson), B, orch, 1995; Missa Futura (W. Blake, Modlmayr, Gregorian chant), solo vv, chorus, solo cl, orch, 1998

Principal publishers: Margun, MMC

MSS in *US-Bp*, *Wc*

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JEFFREY S. SPOSATO

McKinnon, James (William) (*b* Niagara Falls, NY, 7 April 1932; *d* Chapel Hill, NC, 24 April 1999). American musicologist. He received the BA in classical languages from Niagara University (1955) and worked at Columbia University with Paul Henry Lang and Edward Lippman (PhD 1965). He also studied organ with Frederick Swann. McKinnon began his career as an associate in music at Columbia (1965–6). From 1966 to 1989 he taught at SUNY, Buffalo, where he was made professor in 1979; he also chaired the music department, 1987–9. He was appointed Richard H. Fogel Professor of Music at the University of North Carolina, Chapel Hill in 1989. He also worked as a church organist and choir director in Buffalo and New York City.

McKinnon's research interests centred on early sacred music, particularly Roman and Gregorian chant, music of classical and christian antiquity and the iconography of music. He wrote widely on the early uses of instruments in church and synagogue, liturgical performance practice and the pictorial evidence for such practice. He was also the author of numerous dictionary and encyclopedia articles on liturgical terms and early instruments.

WRITINGS

The Church Fathers and Musical Instruments (diss., Columbia U., 1965)

'The Meaning of the Patristic Polemic against Musical Instruments', *CMc*, no.1 (1965), 69–82

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'The Advent Project: the Seventh-Century Creation of the Roman Mass Proper' (Berkeley, forthcoming)

PAULA MORGAN

Mackintosh, Catherine (Anne) (*b* London, 6 May 1947). English string player. She specializes in early instruments: the Baroque and Classical violin and viola, the viola d'amore and the viol. She studied the violin at the RCM, where her teachers included Orrea Pernel and Silvia Rosenberg; she was much inspired by Kenneth Skeaping's Baroque chamber music classes and her experience singing with Roger Norrington's Schütz choir. This led to a three-year scholarship (1967–9) to attend the European Seminars of Early Music in Bruges, which further increased her appetite for the pre-Classical repertory on period instruments. In 1969 she became a founder member of the Consort of Musicke and also joined the English Consort of Viols. In 1973 she became the first leader of the Academy of Ancient Music, a position which she held until 1987. With that orchestra she made pioneer

recordings on period instruments of Handel's *Messiah* and *La Resurrezione*, the complete Mozart symphonies, and Vivaldi's *L'estro armonico* and 'Four Seasons' (sharing the concertos with Alison Bury, John Holloway and Monica Huggett). In 1984 Mackintosh founded the Purcell Quartet, with which she recorded trio sonatas by Lawes, Purcell, Biber, Corelli, Handel and Leclair. In 1984 she became a co-leader of the Orchestra of the Age of Enlightenment, with which she made the first recording on period instruments of Vivaldi's viola d'amore concertos. In 1997 she recorded the Bach violin sonatas with Maggie Cole. With her work at the RCM (1977–99) and also as visiting professor at the Royal Scottish Academy of Music and Drama (from 1988), Mackintosh has played a vital role in establishing the study of early music at British conservatories, encouraging and training many of the Baroque violinists in British orchestras.

LUCY ROBINSON

Mackintosh, Robert (*b* Tulliemet, Perthshire, *c*1745; *d* London, Feb 1807). Scottish violinist and composer. He moved at an early age to Edinburgh, where he embarked on a career as a composer and gave music lessons: his most distinguished pupil was Nathaniel Gow. His first publication seems to have been *A Collection of Favourite Scots Tunes ... by the Late Mr Chs McLean and Other Eminent Masters* (1772), whch contains six pieces ascribed to him in an annotated copy at the National Library of Scotland. He was undecided whether to go into traditional or art music, and tried both: his *Airs, Minuets, Gavotts and Reels* op.1 (1783), which includes a brilliant violin sonata in G minor, shows both styles. In 1785 he left Edinburgh for Aberdeen, where he led the Musical Society orchestra for three years and gave freelance concerts (e.g. on 27 February 1786, when he played his 'Solo concerto' and 'New Solo in the manner of a Rondeau, with harmonic tones', both now lost).

He returned to Edinburgh in autumn 1788. Subsequently he brought out three collections entitled *Sixty-Eight New Reels, Strathspeys and Quicksteps* (Edinburgh, 1792, 1793, 1796); conducted his friend Andrew Shirrefs's ballad opera *Jamie and Bess* at the Edinburgh theatre; and in 1803 moved to London, where he published *A Fourth Book of New Strathspey Reels* in 1804.

His son Abraham Mackintosh (1769–*c*1807) was a successful dancing-master, fiddler and composer of Scottish dance music. The titles of some of his reels and strathspeys suggest that he played frequently at Berwickshire stately homes; he published *Thirty New Strathspey Reels* in Edinburgh in 1792, and moved to Newcastle in 1797, where he published a two-volume *Collection of Strathspeys, Reels, Jigs* in 1805.

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J. Glen: *The Glen Collection of Scottish Dance Music*, i (Edinburgh, 1891), xi
D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972)
M.A. Alburger: *Scottish Fiddlers and their Music* (London, 1983)
D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984) [incl. edn of Sonata on 'Pinkie House']

DAVID JOHNSON

McLaren, Malcolm (*b* London, 22 January 1946). English manager, producer and animateur. As manager of the Sex Pistols, McLaren made a major contribution to the formation of the British punk rock genre. As an art student he was inspired by the ideas of the French art and political movement the Situationists. He briefly managed New York punk group the New York Dolls before establishing a series of fashion stores with designer Vivienne Westwood; then in 1975 he instigated the formation of the Sex Pistols, also choosing their name. While former group member John Lydon has disputed McLaren's claim to have been the group's musical Svengali, his confrontational managerial style did much to establish the Sex Pistols' high public profile as well as to hasten its demise. After the group's dissolution in 1979 McLaren set out to prove himself to be a musical innovator, with mixed results. He worked with producer Trevor Horn on *Duck Rock* (Charisma, 1983), an album project which used the then novel technique of scratching. He later made a pop version of extracts from Puccini's *Madame Butterfly* on the album *Fans* (Charisma, 1985), and an album of American rap and hip-hop compositions. *Paris* (Disques Vogue, 1994) was a poorly conceived and predictable homage to that city.

DAVE LAING

McLaughlin, John [Mahavishnu] (*b* Kirk Sandall, Yorks., 4 Jan 1942). English jazz guitarist, composer and bandleader. He studied the piano and violin from the age of nine, taking classical lessons and then taught himself to play acoustic guitar: he learnt blues before turning to flamenco, and then jazz. In the early 1960s he became involved with the blues movement in London, playing electric guitar with Graham Bond, Jack Bruce, Eric Clapton and Alexis Korner among others; he also began playing with jazz musicians including John Surman. After working with the free jazz vibraphonist Gunter Hampel in Germany, he moved to the USA in February 1969 to join Tony Williams's group Lifetime and Miles Davis; he figures prominently on Davis's pioneering jazz-rock album *Bitches Brew* (Col., 1969). McLaughlin became a disciple of the guru Sri Chinmoy in 1970, and the following year formed the Mahavishnu Orchestra, which achieved a popular success approaching that of the most famous contemporary rock groups. The album *The Inner Mounting Flame* (CBS, 1971) captures the band's amalgamation of the biting electronic sound, sustained high volume and dance rhythms of hard rock; the virtuoso improvisation and complex meters of jazz; and mantra-like riffs related to traditional Indian religious music. While with the Mahavishnu Orchestra, McLaughlin played a double-necked (one of 6 strings and the other of 12) flat-bodied electric guitar. After disbanding in 1975, McLaughlin formed the group Shakti, in which he played with South and North Indian instrumentalists; in this setting he used a custom-built 13-string acoustic guitar, modelled after the *vīṇā*. In the early 1980s he performed in guitar duos and trios, notably with the Spanish flamenco player Paco de Lucia and Al Di Meola. He revived his talents as a conventional bop electric guitarist to appear as a soloist in the film *'Round Midnight* (1986). In 1988, working once again on acoustic guitar, he formed a trio with percussion and bass guitar, from 1993 he played the electric instrument in the Free Spirits, a trio with Dennis Chambers and the organist Joey DeFrancesco, and from 1995 he also renewed the trio with de Lucia and Di Meola. McLaughlin has written two guitar concertos, the first receiving its première with the Los Angeles PO in 1985. Thereafter he gave regular concerts with symphony

orchestras; his second concerto was performed in Paris in 1991.

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B. Korall: 'Extending beyond Mahavishnu', *Down Beat*, xl/11 (1973), 18–46

S. Rosen: 'Mahavishnu John McLaughlin', *Guitar Player*, x/2 (1975), 22–3, 28, 30 only; repr. in *The Guitar Player Book*, ed. J. Ferguson (Saratoga, CA, 1978, 2/1979), 148–50

D. Menn and C.Stern: 'John McLaughlin: after Mahavishnu and Shakti, a Return to Electric Guitar', *Guitar Player*, xii/8 (1978), 40–42

J. Ferguson: 'John McLaughlin: from the Symphonic Stage to the Frontiers of Technology', *Guitar Player*, xix/9 (1985), 82–96 [incl. discography]

H. Mandel: 'John McLaughlin: Spirit of the Sine Wave', *Down Beat*, lii/3 (1985), 16–19

H. Mandel: 'John McLaughlin's Devout Madness', *Down Beat*, lxiii/6 (1996), 22–4 [incl. discography]

M. Resnicoff: 'McLaughlin Fulfills The Promise', *Guitar Player*, xxx/4 (1996), 92–102

BARRY KERNFELD

McLaughlin, Marie (*b* Hamilton, Lanarks., 2 Nov 1954). Scottish soprano. She studied in Glasgow and London, making her début in 1978 as Anna Gomez (*The Consul*) with the ENO. She made her Covent Garden début in 1981 as Barbarina and has subsequently sung there roles including Zerlina, Iris (*Semele*), Susanna, Marzelline, Adina, Norina, Titania, Zdenka, Musetta and Nannetta. At Glyndebourne she has sung Micaëla (1985), Violetta and Donna Elvira. She made her Metropolitan début (1986) as Marzelline, returning as Susanna and Zdenka. She has also sung in Chicago and throughout Europe, making her Salzburg début in 1990 as Marzelline. McLaughlin's later roles with the ENO have included Gilda, Tatyana and Karolina (Smetana's *The Two Widows*), while at Geneva she has added to her repertory Jenny (*Mahagonny*) and Blanche (*Dialogues des Carmélites*). She has a charming stage presence and a full-toned yet flexible lyric voice, heard to advantage in recordings of Susanna, Zerlina, Despina and Marzelline, and of Schubert and Strauss lieder.

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A. Clark: 'Marie McLaughlin', *Opera*, xliv (1993), 1391–9

ELIZABETH FORBES

Maclean, Alick [Alexander Morvaren] (*b* Eton, 20 July 1872; *d* London, 18 May 1936). English composer and conductor, father of organist Quentin Maclean. He was educated at Eton where his father, Charles Maclean, was director of music. In 1891 he resigned his army commission to resume musical studies. He won the Moody-Manners prize for the best one-act British opera in 1895 with *Petruccio*, an early example of *verismo* in England. His sister, writing under the pseudonym S(heridan) R(oss), was his librettist. Maclean was the musical director of Wyndham's theatres (1899–1912), and subsequently conducted the Scarborough Spa Orchestra to great renown, until his death. In addition he conducted the Chappell (initially Ballad) Concerts from 1916 to 1923 and in the winter months of these years the New Queen's Hall Light Orchestra. He conducted concert versions of his operas *Quentin Durward* and *The Hunchback of Cremona* and scenes from his oratorio *The Annunciation* in Scarborough in 1920.

WORKS

OPERAS

Crichton (comic op, 3, S. Ross), *c*1892, unperf.; Quentin Durward (3, S. Ross, after W. Scott), 1892–3, rev. as The King's Prize (3), perf. 1904, rev. (1), perf. 1920; Petruccio (1), 1894; The White Silk Dress (farce, 2, S. Ross, R. Somerville and G. Byng), 1896; Die Liebesgeige (The Hunchback of Cremona) (2, S. Ross, after F.-J.-E. Coppée: *Le luthier de Crémone*), perf. 1906; Maître Seiler (Die Waldidylle) (1, S. Ross, after T. Erckmann-Chatrian), perf. 1909; The Toll, before 1917

OTHER WORKS

Choral: The Annunciation (orat), 4vv, chorus, orch (1909); Choral Song (L.N. Parker); Lament (A. Hyatt, after Sadi); At the Eastern Gate (A.S. Burrows) (1922) [adapted from Act 3 of Quentin Durward]; Khaled (scena, M. Crawford)

Incid music: The Jest (Parker); The Mayflower (Parker); Cyrano de Bergerac (E. Rostand)

Orch: The Jest, ov.; The Mayflower, sym. prelude, perf. 1923; Mistralia, tone poem (1932); Rapsodie monégasque (1935)

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A. Eaglefield-Hull: 'Maclean, Alick', *A Dictionary of Modern Music and Musicians*(London, 1924/*R*)

K. Young: 'Alick Maclean: the "God of Scarborough"', *Music's Great Days in the Spas and Watering Places* (London, 1968), 78–107

J. Mitchell: 'Maclean's *Quentin Durward*', *The Walter Scott Operas* (Birmingham, AL, 1977), 289–300

J. Mitchell: *More Scott Operas* (New York, 1996), 248–9

STEPHEN BANFIELD/STEPHEN LLOYD

McLean, Barton (Keith) (*b* Poughkeepsie, NY, 8 April 1938). American composer and performer. He was educated at SUNY, Potsdam (BS 1960), the Eastman School of Music, Rochester, New York (MM 1965), where he was a pupil of Cowell, and at Indiana University, Bloomington (DMA 1972). He taught music theory and double bass at SUNY, from 1960 to 1966. In 1969 he joined the music faculty at Indiana University, South Bend, where he became head of the theory and composition department and director of the electronic music centre. From 1976 to 1983 he directed the electronic music centre and taught at the University of Texas, Austin. McLean has received a number of awards, including fellowships to the MacDowell Colony and an NEA media-arts grant (1978). He has served the American Society of University Composers in several executive or administrative capacities and has contributed articles and reviews on contemporary music to *Perspectives of New Music* and other journals. He began to compose in the early 1960s; since 1973 he has turned to electronic techniques (both *musique concrète* and synthesized sound) and limited aleatory procedures, and has evolved new concepts of notation. With his wife, the composer Priscilla McLean, he performs as the McLean Mix, presenting their collaborative works in the USA and elsewhere; in these concerts he plays the piano or synthesizer. The McLeans' artistic goals are precise control, a certain sonic quality, and disciplined virtuosity in the interdependent domains of composition and performance.

WORKS

(*selective list*)

† – *in collaboration with P. McClean*

Multimedia: In Wilderness is the Preservation of the World† (P. and B. McLean), elecs, slide projections, 1985; Rainforest, audience-interactive installation, 1989; Fireflies, interactive installation, 1990; Forgotten Shadows, installation, 1994; Jambori Rimba†, audience-interactive installation, 1996, rev. for McLean Mix, 1998; Desert Spring, audience-interactive installation, 1997; Earth Song†, 1v, fl, kbd, live elecs, tape, synths, slide projections, 1997; The Ultimate Symphonius 2000†, interactive installation, 1999: see El-ac [Rainforest Images, 1993]

Large ens: Divertimento for Cl Choir, 1962; Rondo, band, 1962; Scherzo, orch, 1962; Legend no.1, band, 1962, no.2, wind, perc, 1966, rev. 1970; Ov., Pardon my Ambition, 1966; Suite, str, 1966; Farewell to H, orch, 1967, rev. as The Purging of Hindemith,

1975; Metamorphosis, orch, 1972; Pathways, sym. wind, 1983; Voices of the Wild [movt 2: Primal Spirits], McLean Mix, synth, orch, 1987 [movt 1 by P. McLean]

Chbr and solo inst: Pastorale, ob, cl, pf, 1962; Fantasia, pf, 1967; Pf Trio, 1968, rev. 1974; Brass Qnt, 1970; Ixtlan, 2 pf, 1982; Ritual of Dawn, 6 insts, 1982; Pathways, wind, 1983; From the Good Earth, foot-stompin' homage to Bartók, str qt, 1985; Partita Revisited, 6 insts, 1985 [arr. of Bach: Partita, E]; Ritual of the Dawn, 6 players, 1987; Happy Days, music boxes + party insts + happy apple + flexatone + slide whistle, synth + flexatone + party insts, 1997

Vocal: Agnus Dei, female vv, 1961; Trilogy (cant., P. McLean), T, SATB, str qt, ww qt, perc, pf, 1968; 3 Songs (C. Sandburg), 1970; Mysteries from the Ancient Nahuatl (Nahuatl poems, trans. D. Brinton), chorus, solo vv, nar, 15 insts, tape, 1978 [incorporates Song of the Nahuatl, 1977], abridged version as Excerpts from Mysteries from the Ancient Nahuatl, 1980

El-ac: Genesis, tape, 1973; Dimensions I–VIII, 1 inst, tape, 1973–82; Spirals, tape, 1973; The Sorcerer Revisited, tape, 1975, rev. 1977; Identity I, installation, 1977; Song of the Nahuatl, tape, 1977; Heavy Music for 4 Crowbars, elecs, 1979; Dimensions VIII, pf, tape, 1982; The Electric Sinfonia, tape, 1982; Etunytude, 1982; The last 10 Minutes, elecs, 1982; A Lecture, cptr, 1983; In the Place of Tears, 1v, 10 insts, elecs, 1985; Earth Music, insts, live elecs, 1988; Visions of a Summer Night, 1988–9: I A Little Night Musician (Eine Kleine ...), II Too much Dandelion Wine, III Valley of Lost Dreams, IV Demons of the Night

Himalayan Fantasy, tape, 1992; Rainforest Reflections, McLean Mix, orch, 1993, version by B. McLean, orch, tape; Rainforest Images I†, tape, 1993, excerpts arr. as Rainforest Images II, tape, video (H. Saidon), 1993; Amazon†, 1v, fls, ocarinas, synths, perc, amp zither, pf, live elecs, slide projections, 1995; Dawn Chorus, tape, 1996; Rhapsody on a Desert Spring, MIDI vn, tape, 1996

Principal publishers: A. Broude, Dorn, Galaxy, Shawnee

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McLean Mix homepage <www.emf.org/people-mcLean.html>
D. Ernst: 'Composer Profile', *Polyphony*, iv/2 (1978–9), 40
D. Ernst: 'The Electronic Music of Barton and Priscilla McLean', *Polyphony*, iv/3 (1978–9), 40–42
R.L. Caravan: 'McLean's *Dimensions III* and *IV*', *Saxophone Symposium*, v/4 (1980), 6

BARBARA A. PETERSEN

McLean, Charles (*b* ?Aberdeen, *c*1712; *d* ?London, by *c*1772). Scottish composer. In 1736 he was licensed by Montrose Town Council to teach music in the town, in 1737 he became master of the Aberdeen music school and by 1738 he was in Edinburgh, playing in the Musical Society orchestra. He disappears from Scottish records after 1740, when he probably went to London. In 1743 a 'Chas. Macklain' rented a house in Angel Court, Piccadilly, which had previously been occupied by the composer Michael Christian Festing.

McLean's outstanding known works are his *Twelve Solo's or Sonatas* op.1. They show an impressive range of styles and forms, some of them antique, all carried out with panache; relics of the 17th-century viol fantasia and fugue on a descending chromatic scale appear in them alongside the influence of Handel. McLean also wrote fiddle variations on popular tunes, which achieve an exciting fusion of Italian and Scottish violin styles.

WORKS

12 Solo's or Sonatas, nos.1–8, vn, bc, nos.9–12, fl, bc, op.1 (Edinburgh, 1737); nos.2, 9, 10, ed. D. Johnson (Oxford, 1974)

Contributions to A Collection of Favourite Scots Tunes ... by the Late Mr Chs McLean and other Eminent Masters, vn, bc (Edinburgh, *c*1772), see Johnson (1984) for details

Variations on popular tunes, vn, *GB-En* MSS. 2084, 2085, 3 ed. in Johnson (1984)

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D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972)
D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984, 2/1997)

DAVID JOHNSON

Maclean, Hector R. (*fl* 1874–86). Australian music teacher, organist and composer of British birth. He arrived in Sydney in 1874 to become organist of St James's Church, and was appointed local secretary of Trinity College of Music, London, establishing the first branch college of music in Sydney (1878); he also wrote various theoretical treatises for the use of Australian candidates and was examiner in music at Sydney University. Besides several minor published songs, piano and organ pieces, he composed a patriotic cantata *Australia* in 1880 for the Intercolonial Exhibition and choral music to accompany the first local performance of a classical play, the *Agamemnon* (Sydney University Great Hall, 1886). His three-act comic opera *Populaire* (T. Moser), which received several amateur performances in Sydney in 1886, was acclaimed more for its depiction of sporting prowess in a richly topical social setting than for its pedantic score. Some of his manuscripts are at the Fisher Library, University of Sydney. See also W.A. Orchard: *Music in Australia* (Melbourne, 1952).

ELIZABETH WOOD

McLean, Hugh (John) (*b* Winnipeg, 5 Jan 1930). Canadian organist and musicologist. After early training in Winnipeg and Vancouver, he studied from 1949 to 1951 with Arthur Benjamin and Sir William Harris at the RCM, London. At King's College, Cambridge (1951–6), he was Mann Organ Scholar. After making his London début, with the LPO, in 1954, he returned to Vancouver in 1957 and was active as an organist, harpsichordist, pianist, composer and conductor. Between 1963 and 1975 he gave the Canadian premières of organ concertos by Malcolm Arnold, Samuel Barber, Hindemith and others. He joined the music faculty at the University of Victoria in 1967, became associate professor in the music department at the University of British Columbia in 1969, and served as dean of the music department at the University of Western Ontario from 1973 to 1980. He was vice-president of the Canadian Music Council from 1976 to 1979, and in 1977 was elected a fellow of the Royal Society of Canada. McLean has performed in the USSR, Poland, Finland, Australia and Japan as well as Western Europe, and has made many recordings, including a set of the Handel organ concertos. In his research he has concentrated on Baroque keyboard music and has several publications and editions to his credit.

MAX WYMAN/GILES BRYANT

McLean, Mervyn (Evan) (*b* Invercargill, 17 June 1930). New Zealand ethnomusicologist. At the University of New Zealand he took the BA (1957), and at the University of Otago he took the MA (1959), and the doctorate (1965) with a dissertation on Maori chant. After studying further with Alan P. Merriam at Indiana University (1966–7) he was visiting professor at Indiana (1967) and Hawaii (1968) universities. He joined the staff of the University of Auckland (1968) and was associate professor of ethnomusicology (1975–92). He was founder-head of the Archive of Maori and Pacific Music (1970–92) and editor of the Journal of the Polynesian Society (1969–76). McLean's main area of study is the music of Oceania. His fieldwork is of importance for research and preservation: his field recordings include 60 hours of traditional Maori

chant recorded from 1958 onwards, and 38 hours from Aitutaki and Mangaia, Cook Islands, recorded in 1967.

WRITINGS

Maori Chant (diss., U. of Otago, 1965)
'A New Method of Melodic Interval Analysis as Applied to Maori Chant', *EthM*, x (1966), 174–90
'An Investigation of the Open Tube Maori Flute or *kooauau*', *Journal of the Polynesian Society*, lxxvii (1968), 213–41
'An Analysis of 651 Maori Scales', *YIFMC*, i (1969), 123–64
'Song Types of the New Zealand Maori', *SMA*, iii (1969), 53–69
'The New Zealand Nose Flute: Fact or Fallacy?', *GSJ*, xxvii (1974), 79–94
'Sound Archiving as an Aid to Music Conservation in the Pacific', *Continuo*, iv/1 (1974), 1–18
with M. Orbell: *Traditional Songs of the Maori* (Auckland, 1975, 2/1990)
An Annotated Bibliography of Oceanic Music and Dance (Wellington, 1977, suppl. 1981, enlarged 2/1995)
'Innovations in Waiata Style', *YIFMC*, ix (1977), 27–37
'Towards the Differentiation of Music Areas in Oceania', *Anthropos*, lxxiv (1979), 717–36; repr. in *Music in the Life of Man: a World History*, i/1 (Paris, 1983), 169–88
'A Chronological and Geographical Sequence of Maori Flute Scales', *Man*, xvii (1982), 123–57
'The "Rule of Eight" and Text-Music Relationships in Traditional Maori Waiata', *Anthropological Linguistics*, xxiv (1982), 280–300
'Preserving World Musics: Perspectives from New Zealand and Oceania', *SMA*, xvii (1983), 23–37; repr. in *History, Definitions, and Scope of Ethnomusicology*, ed. K.K. Shelemay (New York, 1990), 359–73
'Towards a Typology of Musical Change: Missionaries and Adjustive Response in Oceania', *World of Music*, xxviii/1 (1986), 29–43
'Sound Archiving and Problems of Dissemination of Waiata', *Oral History in New Zealand*, ii (1989), 13–19
with R. Firth: *Tikopia Songs: Poetic and Musical Art of a Polynesian People of the Solomon Islands* (Cambridge, 1990) [incl. 'The Structure of Tikopia Music', 107–24; pubd separately, enlarged (Auckland, 1991)]
Diffusion of Musical Instruments ... in New Guinea (Boroko, Papua New Guinea, 1994)
Maori Music (Auckland, 1996)
Weavers of Song: Polynesian Music and Dance (Honolulu, 1999)
with M. Orbell: *Songs of Tuhoe* (forthcoming)

□

McLean [née Taylor], **Priscilla (Anne)** (*b* Fitchburg, MA, 27 May 1942). American composer and performer of electro-acoustic music. She graduated from the State College at Fitchburg (BEd 1963) and the University of Massachusetts, Lowell (BME 1965). At Indiana University, Bloomington (MM 1969), she was greatly influenced by the music of Xenakis, who was teaching there. She has taught at Indiana University, Kokomo (1971–3), St Mary's College, Notre Dame (1973–6), and the universities of Hawaii (1985) and Malaysia (1996). From 1976 to 1980 she produced the American Society of Composers 'Radiofest' series. In 1974 she and her husband, Barton McLean, began to perform together as the McLean Mix, and in 1983 to present concerts of their own music full-time. She sings with extended vocal techniques and plays the piano, synthesizer, percussion and Amerindian wooden flutes, as well as newly created instruments.

McLean's works range from abstract orchestral and chamber music to dramatic electro-acoustic works. Since 1978 most of her music has focussed on the concept of the wilderness and has incorporated sounds from animals and nature along with synthesized music. Her compositions, unquestionably dramatic, contain electronic passages that are well integrated and musical. The sonic tension, large-scale coherence of her music and its unique sound world have been widely admired.

WORKS
(*selective list*)
† – *in collaboration with B. McLean*

Orch and band: Holiday for Youth, concert band, 1964–5; Variations and Mozaics on a Theme of Stravinsky, orch, 1967–9, rev. 1975; A Magic Dwells, orch, tape, 1982–4; Voices of the Wild [Movt 1: (Printemps) Rites], live elec soloist, orch, 1986–8 [movt 2 by B. McLean]; Everything Awakening Alert and Joyful, nar, orch, 1991–2; Rainforest Reflections†, synth soloists, orch, 1993
Chbr: Interplanes, 2 pf, 1970; Spectra I, perc ens, synth, 1971; Spectra II, perc ens, prepared pf, 1972; Ah-Syn!, autohp, synth, 1974, rev. 1976; Beneath the Horizon I, 4 tuba, tape [whale sounds], 1977–8; Beneath the Horizon II, tuba, tape [whale sounds], 1978, rev. as Beneath the Horizon III, 1979; Elan! A Dance to all Rising Things from the Earth, fl, vn, vc, perc, pf, 1982–4; Where the Wild Geese Go, cl, tape, 1993–4
Multimedia: Inner Universe, 8 tone poems, amp pf, tape, slide projections, 1979–82; Beneath the Horizon, quadraphonic/stereo tape, slide projections, 1982; Dance of Shiva, stereo computer music, slide projections, 1989–90; Rainforest†, audience-interactive installation: 2 synth, perc, found insts, 2 microphones, tape, digital processors, slide projections, 1988; Rainforest Images I and II†, tape, video, 1993; Amazon†, 1v with digital processing, ocarinas, synths, wooden fls, perc, amp zither, 2 pf, live elecs, slide projections, 1995; In the Beginning, 1v with processing, 2 pf, tape, video (A.J. Jannone), 1995–6; Desert Spring†, audience-interactive installation: voice processing, desert objects, thundersheet, amp and programmed buffalo skull, amp bicycle wheel, synth, tape, slide projections, 1996; Jambori Rimba†, audience-interactive installation: voice processing, 2 synth, ceramic bowls, perc, amp bicycle wheel, native tribal tapes, slide projections, video (H. Saidon), improvised dance, 1996–7, rev. for concert, 1v and stereo processing, tape, ww, bowed bicycle wheel, gongs, video, 1988; Earth Song†, 1v, fl, kbd, live elecs, tape, synths, slide projections, 1997; The Ultimate Symphonins 2000†, interactive installation, 1999
El-ac: Night Images, tape, 1973; Dance of Dawn, 4-track tape, 1974; Invisible Chariots, 4-track tape, 1975–7; Desert Voices, MIDI-vn, live elecs, tape, 1997–8
Vocal: Men and Angels Share, SATB, pf, 1959; 4 Songs in Season: Chant of Autumn, Lullaby of Winter, Song to the Spring, Summer Soliloquy, SATB, pf, 1963, rev. 1967; 3 Songs (R.M. Rilke), S, vn, 1965, rev. 1974; There Must be a Time, SAB, fl, 1970; Messages, 4 solo vv, double chorus, chbr ens, elecs, 1972–4; Fantasies for Adults and Other Children (e.e. cummings), S, amp pf, 1978–80; Invocation, S, chorus, audience singing, created perc and ww, tape, 1984–6; O Beautiful Suburbia!, S + autohp, audience singing, bongo drums + bicycle wheel, tape, 1985; On Wings of Song, S, amp bicycle wheel, tape, 1985; Wilderness, S, fl, cl, 2 sax, bn, accdn, 2 perc, pf, 1986, rev. S, flexatone, tape, 1988–89; In Celebration (of the Historic Alaskan Wilderness Act and of All Consciousness of Our Bond with Nature), chorus, perc, tape, 1987–8; 6 (Sage) Songs about Life (... and Thyme ...), S, pf, 1990; In the Beginning, S, processors, tape, 1994–96; also works for chorus and children's chorus, pf

MSS in *US-NYamc*, recorded interviews in *US-NHoh*
Principal publisher: MLC Publications
Principal recording companies: Capstone, CRI

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P. McLean: 'Thoughts as a (Woman) Composer', *PNM*, xx/1 (1982), 308–10
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BARBARA A. PETERSEN, LESLEY A. WRIGHT

Maclean, Quentin (Stuart Morvaren) (*b* London, 14 May 1896; *d* Toronto, 9 July 1962). Canadian organist and composer of English birth, son of ALICK MACLEAN. He studied in England, 1904–7, with Harold Osmund, F.G.

Shuttleworth and Richard Terry; and in Leipzig with Karl Straube and Max Reger (and was interned in Ruhleben camp, 1914–18). He was assistant organist at Westminster Cathedral (1919), then organist at various London cinemas (1921–39). His regular broadcasts on BBC radio (1925–39) included the first broadcast of Hindemith's Organ Concerto (1934) and of his own (1935), the inauguration of the BBC theatre organ (1936) and hundreds of light music programmes. During his British career his outstanding technique and sheer versatility led to him being considered by many as the finest-ever exponent of the theatre organ. In 1939 he moved to Canada, becoming organist in Toronto cinemas (1940–49), and at Holy Rosary Roman Catholic Church in Toronto for over 20 years. He broadcast on CBC networks from Toronto (1940–61) as a recitalist and composer of incidental music. Maclean brought high standards of taste and skill to a wide popular audience while continuing to hold the respect of serious musicians. He taught at the Toronto Conservatory and at the Schola Cantorum of St Michael's College. Among his compositions are organ concertos, masses, a *Stabat mater*, motets, orchestral and chamber works.

T. BROWN/NIGEL OGDEN

MacLeod, Donald (*b* Lewis, Outer Hebrides, 1916; *d* Glasgow, 29 June 1982). Scottish piper, teacher and composer. He spent several years as a pipe major in the Seaforth Highlanders. After leaving the army he became a partner in the pipe-making firm of Grainger and Campbell in Glasgow. His competitive piping record included eight clasps to the gold medal at the Inverness piping competition, the clasp being awarded to previous winners of the gold medal. He was a prolific composer of *ceòl baeg* (Gaelic: 'little music') and produced six music books including many of his compositions; melodies such as *Susan MacLeod*, *Cockerel in the Creel* and *Donald MacLellan of Rothesay* later became part of the standard repertory of professional pipers. He also wrote a book of *ceòl mor* (Gaelic: 'great music') or *pìobaireachd*. He taught throughout the world, especially in Canada and the United States. After his death the Lewis and Harris Piping Society inaugurated a professional piping competition dedicated to his memory and using his compositions as prescribed pieces.

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R. WALLACE

McLeod, Jenny [Jennifer] **Helen** (*b* Wellington, 12 Nov 1941). New Zealand composer. Active in her youth as a pianist in Levin, an American Field Service scholarship took her at 16 to the Midwest. Following her first Cambridge (New Zealand) Summer Music School, she studied at Victoria University, Wellington (BMus 1964). Messiaen's *Quatuor pour la fin du temps* moved her profoundly, and on receiving a government bursary she joined his classes at the Paris Conservatoire, studying later in Cologne with Stockhausen and Berio and in 1965 attending Boulez's conducting course in Basle. Appointed lecturer in music at Victoria University in 1967, she was professor there from 1971 to 1976.

McLeod's first works, *Cambridge Suite* (1962) and the *Little Symphony* (1963), were written for students at Cambridge. In Europe she wrote the 12-note *Piano Piece 1965* and *For Seven* (1966), embodying avant-garde techniques. Her ambitious music-theatre piece for children, *Earth and Sky* (1968), draws on a variety of indigenous and contemporary idioms in bringing to life the Maori creation myth; it also tapped McLeod's immense organizational abilities, galvanizing into action the small town of Masterton. *Under the Sun* (1971), written partly in rock idiom for children and amateurs in Palmerston North, contemplated the history of the universe, but did not match *Earth and Sky* in quality. Resigning the professorship in 1976, McLeod later became a full-time professional composer, writing highly successful film and TV scores. Influenced by the 'tone clock' harmonic theories of Schat, she has translated his books into English. Her own book on the chromatic system is a 'sort of codification and composer's handbook'. McLeod's later style varies from simple to complex depending on her intended audience. In recent years, she has grown close to the Maori people; *He Iwi Kotahi Tatou* (1993) is a dialogue between Maori and European New Zealanders.

WORKS

Music theatre (for children and amateurs): Earth and Sky, 1968; Under the Sun, 1971; Wellington Sun Festival, 1983
Orch: Cambridge Suite, chbr orch, 1962; Little Sym., chbr orch, 1963; The Emperor and the Nightingale (after H.C. Andersen), nar, chbr orch, 1985; 3 Celebrations, 1986
Vocal: Childhood, 10 songs, chorus, 1981; Through the World, song cycle (W. Blake), Mez, pf, 1982; Dirge for Doomsday, chorus, 1984; Courtship of the Yonghy Bonghy Bo (E. Lear), chorus, 1985; He Iwi Kotahi Tatou, large and small chbr choirs, Maori singers, 2 pf, 1993
Chbr: Str Trio, 1963; For Seven, fl, cl, vn, va, vc, mar/vib, pf, 1966; Music for Four, 2 pf, 2 perc, 1985; Suite: Jazz Sketches, fl, cl/s sax, va, pf, 1986
Pf: Pf Piece 1965, 1965; Rock Sonatas nos.1, 2, 1987; 7 Tone Clock Pieces, 1988; 4 Tone Clock Pieces, 1995
Film scores: Equation; The Neglected Miracle; Beyond the Roaring Forties, Images of New Zealand; The Gift; The Silent One
TV scores: Cuckooland; The Haunting of Barney Palmer

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'Jenny McLeod: New Directions for 1975', *Composers' Association of New Zealand Newsletter* (1975), Oct, 4–7
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'Messaien through the Eyes of a Small Pupil', *Canzona*, no.35 (1992), 3–14
The Tone Clock (London, 1993) [trans. of and introduction to P. Schat: *De toonklok: essays en gesprekken over musiek*, Amsterdam, 1984]

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F. Page: 'Reports: New Zealand', *MT*, cx (1969), 64
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H. McNaughton: 'Earth and Sky', *Landfall*, xxv (1971), 176–81
F. Page: 'Our Critics Abroad: New Zealand, Ambitious Work for Children: Palmerston North', *Opera*, xxii (1971), 911–12
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E. Kerr: 'Jenny McLeod Talks to *Music in New Zealand*', *Music in New Zealand* (1988), spr., 7–13, 40
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J.M. THOMSON

McLeod, John (*b* Aberdeen, 8 March 1934). Scottish composer and conductor. He attended the RAM (1957–61), where he studied composition with Berkeley and the clarinet with Brymer, Kell and de Peyer. He later studied conducting with Boult. McLeod has held several teaching positions: as director of music at Merchiston Castle School, Edinburgh (1974–85), visiting lecturer at the Royal Scottish Academy of Music and Drama (1985–9) and at the RAM (1993–6), lecturer at Napier University of Edinburgh (1989–93), and as head of composition for film and television at the London College of Music (1991–7). From 1980 to 1982 he was associate composer with the Scottish Chamber Orchestra.

Many of McLeod's early works include passages based on aleatory techniques in the manner of Lutosławski. In *The Shostakovich Connection* (1974) such sections, here based on the 12-note theme which opens Shostakovich's Twelfth String Quartet, are woven into a set of conventionally conducted variations on a theme from the same composer's Fifth Symphony. Other works of the 1970s, such as the *Lieder der Jugend* (1978), which won the Guinness Prize in 1979, seek a rapprochement with tonality. In 1988 McLeod spent a year as Ida Carroll Research Fellow at the RNCM, where he made a special study of Messiaen, Boulez and Birtwistle. The marked change this brought about in his musical thinking, with respect to rhythm, tonality and energy, is evident in *The Song of Dionysius* (1989) with its exploitation of fluctuating metres and the drama of instrumental role-play.

WORKS
(*selective list*)

Orch: The Shostakovich Connection, 1974; Sym. no.1 'Il Sole', 1980; Sym. no.2 'La Luna', 1982; The Gokstad Ship, 1982; Hebridean Dances, 1982; Perc Conc., 1987; Pf Conc., 1988; A Dramatic Landscape, cl, wind band, 1990

Choral: Hebridean Prayers (*Carmina Gadelica*, trans. Carmichael), SATB, children's chorus, clarsach, org, 1979; Stabat Mater (Lat., Al-Khansa, M. de Navarre, E. Bronte, E. Sitwell, A. Akhmatova), S, Bar, Tr, vv, children's chorus, boys' chorus, orch, 1985; Songs from the Small Zone (I. Ratushinskaya, trans. D. McDuff), S, vv, pf, 1989; The Chronicle of Saint Machar (McLeod), Bar, SATB, children's chorus, str, perc, pf, org, 1998

Solo vocal: Lieder der Jugend (*Des Knaben Wunderhorn*), T, orch/pf, 1978; The Seasons of Dr. Zhivago (B. Pasternak, trans. M. Hayward and M. Harari), Bar, orch, 1982; Peacocks with a Hundred Eyes (P.B. Shelley, C. Rossetti), Ct or Mez or Bar, pf, 1984; The Whispered Name (Al Khansa, M. de Navarre, E. Bronte, E. Sitwell, G. Mistral), S, hp, str, 1987; Three Poems of Irina Ratushinskaya, S, pf, 1992; Chansons de la Nuit et du Brouillard (J. Cayrol), S, pf, 1992; The White Flame (J.B. Priestley), Bar, pf, 1994; Song of the Concubine (ancient Chin.), S, 2 cl, va, vc, db, 1998

Chbr and solo inst: 4 Impromptus, pf, 1960, rev. 1998; Sonatina, hpd, 1962; Cl Qnt, cl (B♭ + A + e♭ + b), str qt, tape, 1973; The Song of Phryne, cl, pf, tape, 1974; The Song of Icarus, vn, pf, 1976; Pf Sonata no.1, 1978; Pf Sonata no.2, 1984; 12 Preludes, pf, 1984; The Song of Dionysius, perc, pf, 1989; Fêtes galantes, 2 vn, vc, hpd, 1991; The Passage of the Divine Bird, accdn, 1991; The Seven Sacraments of Poussin, org, 1992; Pf Sonata no.3, 1995

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MSS and photocopied scores in *GB-Gsma*

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FRANCIS J. MORRIS

Mac Low, Jackson (*b* Chicago, 12 Sept 1922). American performance artist, composer and poet. After early training in the piano, the violin and harmony at the Chicago Musical College (1927–32) and the Northwestern University School of Music (1932–6), he studied philosophy at the University of Chicago (1939–43, AA 1941) and, later, Greek with Vera Lachmann at Brooklyn College, CUNY (BA 1958); he also studied the piano with Shirley Rhodes Perle (1943–4), Grete Sultan (1953–5) and Franz Kamin (1976–9), composition with Erich Katz (1948–9), experimental music with John Cage at the New School for Social Research (1957–60), the synthesizer with Rhys Chatham (1973) and singing with Pandit Pran Nath (1975–6). His teaching appointments include positions at New York University (1966–73), the Naropa Institute (1975, 1991, 1994), and Schule für Dichtung, Vienna (1992–3); he has also served as writer-in-residence at SUNY, Albany. He has collaborated with his wife, Anne Tardos, in the creation of performances, poetry and visual art works.

Mac Low's compositional techniques include 'nonintentional' and 'quasi-intentional' procedures, acrostic and diastic text selection and 'translations' between speech and music. Part of the original Fluxus movement, he is best known for his 'simultaneities', performances in which visual, musical and verbal elements are blended according to precise instructions; performers move through text-sound scores called 'Vocabularies' and 'Gathas', layering words, speech-sounds and pitched material in a complex, freely flowing fabric of sound. His 27 books include several volumes of poetry and a number of plays, notably *The Marrying Maiden* (1958) and *5 hörspiele*. His compositions have been published in many periodicals and in such collections as La Monte Young's *An Anthology* (1963, 2/1970) and Cage's *Notations* (1969). On Mac Low's 60th birthday an eight-hour concert of his works was performed in his honour by Cage, Simone Forti, Malcolm Goldstein, Kenneth King, Steve Paxton, Young and many others who had been influenced by his 'multilevel approach to language, sound, and action'; his 75th birthday was celebrated with concerts and readings at New York University, SUNY, Buffalo, and SUNY, Hallwalls.

WORKS
(*selective list*)

all texts by Mac Low for unspecified forces unless otherwise stated

A Vocabulary for Carl Fernbach-Flarsheim (1968); A Vocabulary for Sharon Belle Matlin (1974); A Vocabulary for Vera Regina Lachmann (1974); A Vocabulary for Peter Innisfree Moore (1975); Guru-Guru Gatha (1975); 1st Milarepa Gatha (1976); 1st Sharon Belle Matlin Vocabulary Crossword Gatha (1976); Homage to Leona Bleiweiss (1976, 2/1978); The WBAI Vocabulary Gatha (1977, rev. 1979); A Notated Vocabulary for Eve Rosenthal (1978); A Vocabulary Gatha for Pete Rose (1978); Musicwords (for Phill Niblock) (1978)

A Vocabulary Gatha for Anne Tardos (1980); Dream Meditation (1980, rev. 1982); A Vocabulary Gatha for Malcolm Goldstein (1981); Dialog unter Dichtern/Dialog among Poets (1982); 1st Happy Birthday, Anne, Vocabulary Gatha (1982); 2nd Happy Birthday, Anne, Vocabulary Gatha (1982); Milarepa Qt, 4 like insts (1982); Pauline Meditation (1982); Unstructured Meditative Improvisation for Vocalists and Instrumentalists on the Word 'Nucleus' (1982); The Summer Solstice Vocabulary Gatha (1983); Thanks/Danke (1983); 2 Heterophonies (1984) [from 'Hereford Bosons 1 and 2']; Phonemicon [from (1984) ['Hereford Bosons 1']

Definitive Revised Instructions for Performing Gathas (1985); Für Stimmen, etc. (1985); The Birds of New Zealand, tape, 1986; Phoneme Dance for John Cage (1986), collab. A. Tardos; Wörter und Enden aus Goethe (1986); Westron Winde 2 (1987–8); 'Ezra Pound' and 99 Anagrams, spkr, insts (1989); Low Order Travesties, 2 vv, cptr (1989–91); A 'Forties' Op, spkr, 1v, inst and/or elec (1990–95, rev. 1991–8), collab. P. Oliveros; Motet on a Saying of A.J. Muste, 4-pt chorus (1991); 1st, 2nd, and 3rd Four-Language Word Events in Memoriam John Cage (1992–3),

collab. Tardos; S.E.M., insts (1992); Trope Market Phonemicon, vv, insts, opt. tape (1993); Fieldpiece, 2 spkrs (1996); Laboratory Fantastication, 2 spkrs, insts (1996); Provence, 2 spkrs, video (1996), collab. Tardos; Dream Other People Different, spkr, perf (1997) Principal publishers: Mac Low, Membrane, Printed Editions, Something Else, Station Hill, Sun and Moon

JOAN LA BARBARA

McMaster, Brian (John) (*b* Hitchin, Herts., 9 May 1943). English administrator. He studied law at Bristol University and comparative law at Strasbourg University, and qualified as a solicitor before taking employment with EMI in 1968. After five years there he was made controller of opera planning at the ENO and then, in 1976, general administrator (later managing director) of the WNO.

McMaster did much to establish the WNO as one of Britain's finest opera companies, first by reorganizing its management structure and reducing its touring commitments, and then by engaging foreign directors, many of them from eastern Europe, to put on adventurous, if sometimes controversial, productions of both standard repertory and unusual operas. He was also successful in securing sponsorship to allow the company to show its productions in London and abroad.

Between 1984 and 1989 McMaster combined his work in Cardiff with an appointment as artistic director of the Vancouver Opera. He resigned from the WNO in 1991 to become artistic director of the Edinburgh Festival.

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R. Fawkes: *Welsh National Opera* (London, 1986)

MALCOLM BOYD

MacMillan, Sir **Ernest (Alexander Campbell)** (*b* Mimico, ON, 18 Aug 1893; *d* Toronto, 6 May 1973). Canadian conductor, composer, organist and educationist. The son of a Scottish Presbyterian minister and musician, he showed early musical talent and played solos on the organ in Massey Hall, Toronto, at the age of ten. After attending schools in Toronto and Edinburgh, where he also studied the organ with Alfred Hollins, he gained the ARCO (1907) and FRCO (1911), and from 1908 to 1910 was organist at Knox Church, Toronto. After further studies he obtained the Oxford BMus in 1911, and that year entered the University of Toronto to study modern history. During his student years he was organist at St Paul's Presbyterian Church, Hamilton, Ontario. After his third undergraduate year, he went to study the piano in Paris; while he was visiting the Bayreuth Festival, World War I began, and he was interned in Ruhleben prison camp near Berlin. There his musical development continued, and he later credited the experience of directing prison shows with having given him basic training in the conductor's craft. To this period belong his first major works, the String Quartet in C minor and the choral-orchestral setting of Swinburne's ode *England*.

Returning to Canada after the war, MacMillan toured the country giving solo organ recitals interspersed with lectures on his prison adventures. From 1919 to 1925 he was organist and choirmaster at Timothy Eaton Memorial Church in Toronto. With two other Toronto musicians, Healey Willan and Richard Tattersall, he organized and directed in 1923 the first of what were to become annual performances of Bach's *St Matthew Passion*. Appointed to the staff of the Canadian Academy of Music in 1920, he remained after its merger with the Toronto Conservatory of Music, of which he was principal from 1926 to 1942. In 1929 he edited what was for many years the most widely used school music text, *A Book of Songs* (later called *A Canadian Song Book*). He became dean of the faculty of music, University of Toronto, in 1927; during his tenure the faculty greatly widened its range of professional courses. In 1942 he declined an invitation from Edinburgh University to the Reid Professorship. His departure as dean (1952) was provoked by administrative disagreements, later forgotten. The university awarded him an honorary LLD in 1953 and in 1964 dedicated its new opera theatre as the MacMillan Theatre.

Meanwhile MacMillan's performing activities had shifted from playing the organ to conducting. In 1931 he became conductor of the Toronto SO, which grew under his leadership to a fully professional orchestra. Before his resignation in 1956 he had taken the orchestra on its first tours to the USA and had made recordings with it. He was also conductor of the Toronto Mendelssohn Choir from 1942 to 1957. His guest conductorship of other orchestras took him to many American cities as well as to Australia (1945) and Brazil (1946). He became known for his annual *Messiah* and *St Matthew Passion* performances, his introduction of pieces new to Canadian audiences by composers such as Sibelius, Vaughan Williams and Bartók, and especially for his premières of orchestral works by Canadian composers, of which he conducted far more than any other musician of his generation. He continued to perform occasionally as solo organist, and also as pianist in the Canadian Trio with Kathleen Parlow and Zara Nelsova or as lieder accompanist to the singers Emmy Heim and Ernesto Vinci.

MacMillan played an important part in the expansion of Canadian musical life after 1945, becoming first president of the Canadian Music Council, and a founding member (1957–63) of the Canada Council. He served also as president of the Composers', Authors', and Publishers' Association of Canada, of the Jeunesses Musicales du Canada, and of the board of the Canadian Music Centre. He edited *Music in Canada* (Toronto, 1955), the country's first comprehensive stock-taking of musical achievements. After his retirement he continued his encouragement of young Canadian musicians by conducting the annual CBC 'Talent Festival' contests, and withdrew from this work only after a serious eye operation in 1963. A musician of great natural gifts, unusual energy, sound conservative tastes and high ideals, he left his mark on virtually every area of Canada's musical life. He was knighted in 1935, received an Hon.RAM in 1938, honorary degrees from nine universities in Canada and the USA, the Canada Council Medal in 1964, and the Canadian Music Council Medal posthumously in 1973. In 1984 his papers were acquired by the National Library of Canada. The centenary of his birth in 1993 was an occasion for the release and reissue of recordings of MacMillan's performances and compositions, for symposia devoted to his legacy, a major exhibition (Toronto, Ottawa) and the appearance of the first full-length biography. Compositions by MacMillan are included in volumes 5, 13, 14, 15 and 18 of the anthology series The Canadian Musical Heritage (Ottawa, 1982).

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(selective list)

Ballad opera: Prince Charming (J.E. Middleton), 1933
Orch: Ov., 1924; 2 Sketches, str, 1927, arr. str qt 1927; Christmas Carols, 1945; Fantasy on Scottish Melodies, 1946; Fanfare for a Festival, brass, perc, 1959; Fanfare for a Centennial, brass, perc, 1967

Choral: Ode 'England' (Swinburne), S, Bar, SSAATTBB, orch, 1914–18; Blanche comme la neige [folksong arr.], TTBB, 1928, rev. SATB, 1958; The King Shall Rejoice, SATB, org, 1935; Te Deum, e, S, A, T, B, SATB, orch, 1936; A Song of Deliverance (Ps cxxiv from 1650 Scottish Psalter), SATB, orch/org, 1944
Solo vocal: 2 Carols, 1v, str trio/pf, 1927; 6 bergerettes du bas Canada, S, A, T, 4 insts, 1928; 3 French-Canadian Sea Songs, 1v, str orch, 1930
Songs for 1v, pf: 3 Songs for High Bar (Yeats), 1917; Sonnet (E.B. Browning), 1928; 3 Indian Songs of the West Coast, 1928; Last Prayer (C. Rossetti), 1929; over 60 other folksong arrs.
Inst: Str Qt, c, 1914, rev. 1921; Cortège académique, org, 1953

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JOHN BECKWITH

MacMillan, James (Loy) (*b* Kilwinning, 16 July 1959). Scottish composer. He studied music at the University of Edinburgh (BMus 1981) and, later, composition with Casken at the University of Durham, receiving the PhD in 1987. Until that year, MacMillan had pursued a modernist course, though he had been influenced early on by Polish experimentalism, as typified by such figures as Lutosławski and Penderecki, 'the avant garde with the human face'. Returning to Scotland in 1988, he began to identify more positively with his national and religious roots. Deeply impressed by Latin American 'liberation theology', he explored ways in which a Roman Catholic faith, socialist sympathies and feelings about homeland could be brought together productively in music; at the same time he found it increasingly necessary to question the premises on which he had been educated, striving instead for a more directly expressive style.

MacMillan's first notable success, the music-theatre piece *Búsqueda* (composed in 1988 and first performed at the Edinburgh International Festival in 1990) followed quickly. This compelling work acknowledges modernist roots in some aspects of its style, and in its scoring, the same as that of Berio's *Laborintus II*; but the addition of Scottish folk elements, the accessible, melodic expressivity and the sharply defined rhythmic character (to some extent influenced by continental minimalism) result in something quite new. A similarly eclectic but highly fertile stylistic fusion is found in the orchestral *The Confession of Isobel Gowdie* (1990), which despite its impassioned political theme – the burning of a Scottish 'witch' at a 17th-century show-trial – was an exceptional success at its première at a London Promenade Concert in 1990.

Since then MacMillan's popularity has risen steadily, his percussion concerto *Veni, veni Emmanuel* (1992), written for Evelyn Glennie, in particular receiving numerous performances and more than one recording. This is surprising, perhaps, because unlike his popular minimalist or 'religious-minimalist' contemporaries, he has not completely rejected the modernism of his youth. Complex atonality often exists alongside lucid tonality or modality; the language is as likely to be acerbically or punchily dissonant as coolly or sweetly modal. Significantly, MacMillan has cited such diverse influences as Birtwistle's *Gawain's Journey*, and the Russian 'polystylists' Schnittke and Gubaydulina. This rich mix has been at times controversial, for example the opera *Inés de Castro* (1991–5). However, the work shows a courageous attempt to engage with grand operatic tradition, particularly as represented by the historical operas of Verdi; and an engagement with European tradition has continued in the Easter trilogy *Triduum*, comprising *The World's Ransoming* for English horn and orchestra (1995–6), a Cello Concerto (1996) and MacMillan's first symphony, *Vigil* (1997). These powerful compositions, along with the one-movement string quarter *Why is this night different?* (1997), suggest that MacMillan may be developing a new sense of direction, in which his eclecticism and characteristically intense expressivity are combined with a deepening sense of formal purpose.

WORKS

STAGE

Búsqueda (music theatre, Lat. mass, *Poems by the Mothers of the Disappeared*, trans. from Spanish by G. Markus), 1988, Edinburgh, Queen's Hall, 6 Dec 1988; Inés de Castro (op, 2, after J. Clifford), 1991–5, Edinburgh, Festival Theatre, 23 Aug 1996; Visitatio sepulchri (music theatre, 14th-century Easter Day liturgical drama, TeD), 1992–3, Glasgow, Tramway, 20 May 1993 [also version for concert perf.]

INSTRUMENTAL

Orch: Into the Ferment, ens, orch, 1988 [for young pfmrs]; The Exorcism of Rio Sumpúl, chbr orch/mixed ens, 1989; Tryst, 1989; The Beserking, pf, orch, 1990; The Confession of Isobel Gowdie, 1990; Sinfonietta, orch/chbr orch, 1991; Veni, veni Emmanuel, perc, orch, 1992; Epiclesis, tpt, orch, 1993; Mémoire impériale, 1993 [after J. Reid: March 'Garb of Gaul']; They saw the stone had been rolled away, fanfare, brass, perc, 1993; Britannia, 1994; Triduum, orch triptych, 1995–7; The World's Ransoming, obbl eng hn, orch, 1995–6 [incl. in Triduum]; í (A Meditation on Iona), str, perc, 1996; Ninian, cl, orch, 1996; Vc Conc., 1996 [incl. in Triduum]; Sym. 'Vigil', 1997 [incl. in Triduum]
Band: Festival Fanfares, brass band, 1986 [for young pfmrs]; Sowetan Spring, wind band, 1990
Chbr: 3 Dawn Rituals, chbr ens, 1983; The Road to Ardtalla (An rathad do dh'Ardtalla), fl + pic, cl + b cl, hn, vn, vc, pf, 1983; 2 Visions of Hoy, ob, ens, 1986; After the Tryst, vn, pf, 1988; Visions of a November Spring, str qt, 1988, rev. 1991; . . .as others see us. . ., ens, 1990; intercession, 3 ob/3 sax, 1991; Kiss on Wood, vn, pf, 1993; A Different World, vn, pf, 1995; Tuireadh, cl, str qt, 1991, arr. cl, str orch, 1995; Untold, wind qnt, 1987, rev. 1991; Memento, str qt, 1994; Adam's Rib, brass qnt, 1994–5; 14 Little Pictures, pf trio, 1997; Why is this night different?, str qt, 1997
Kbd: Wedding Introit, org, 1983; Sonata, pf, 1985; A Cecilian Variation for J.F.K., pf, 1991; Barncleupédie 'with apologies to Erik Satie', pf, 1992; Angel, pf, 1993; White Note Paraphrase, org, 1994; Lumen Christi, pf, 1997

VOCAL

Choral: Beatus vir (Ps cxii), SSATBB, org, 1983; St Anne's Mass, unison vv/congregation, opt. SATB, org/pf, 1985; Cantos sagrados (A. Dorfman, A. Mendoza, sacred texts), SATB, org, 1989; Catherine's Lullabies (Bible and other texts), chorus, brass, perc, 1990; Divo aloysio sacrum (Lat. text), SATB, opt. org, 1991; So Deep (R. Burns), SSAATTBB, opt. va, opt. ob, 1992; . . . here in hiding . . . (St Thomas Aquinas, trans. G.M. Hopkins), ATTB/4 solo vv, 1993; 7 Last Words from the Cross (cant., Bible), SATB, str, 1993; Christus vincit (10th-century), SSAATTBB, 1994; Màiri (E. Maccoll, trans. MacMillan), 16-part chorus, 1995; Seinte Mari moder milde (13th-century), SATB, org, 1995; On the Annunciation of the Blessed Virgin (J. Taylor), SSATB, org, 1996; A Child's Prayer (trad.), 2 Tr, SATB, 1996; The Galloway Mass, unison vv/congregation, SATB/cantor, org, 1996; The Halie Speerit's Dauncers (J. McGonigal), children's chorus, pf, 1996; The Gallant Weaver, SATB, 1997; The Prophecy (9th-century Irish myth), children's chorus, insts, 1997, arr. high v, insts
Solo vocal: Variation on Jonny Faa' (trad.), S, fl + pic, vc, hp, 1988; Scots Song (W. Soutar), 1v, pf, 1991, arr. S, 2 cl, va, vc, db; Ballad

(Soutar), 1v, pf, 1994; The Children (Soutar), Mez/Bar, pf, 1995; Raising Sparks (4 songs, M. Symmons Roberts), Mez, ens, 1997

Principal publisher: Boosey & Hawkes

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K. Potter: 'James MacMillan: a New Celtic Dawn?', *MT*, cxxxi (1990), 13 only

S. Johnson: 'James MacMillan', *Tempo*, no.185 (1993), 2–5

C. MacDonald: 'MacMillan, Stevenson and other Scots', *Tempo*, no.188 (1994), 32–5

S. Johnson: 'James MacMillan', *Gramophone*, lxxii/May (1995), 14–17 [interview]

S. Ratcliffe: 'MacMillan', *Choir and Organ*, vii/3 (1999), 38–42; vii/4 (1999), 39–42

K. Walton: 'Atonal Truths', *The Scotsman* (23 Nov 1999)

STEPHEN JOHNSON

McNabb, Michael (Don) (*b* Salinas, CA, 5 July 1952). American composer and installation artist. He studied composition with Jolas at the Paris Conservatoire (1975–6), and with Leland Smith and Chowning at Stanford University (BA composition 1974, MA 1975, DMA 1980). He was visiting composer at the Center for Computer Research in Music and Acoustics at Stanford from 1980 to 1988, during which time he began his involvement in the development of computer software for both musical and other industrial applications. In 1994 he set up his own software company, developing his own packages for real-time interactive MIDI applications and digital audio processing.

McNabb first attracted international attention with *Dreamsong*, which, widely hailed as the most accomplished essay to date in digital sonic manipulation, received a League of Composers-ISCM award in 1978. Subsequent works, such as the Calvino-inspired ballet score *Invisible Cities*, with its stylistic references to various popular and classical world musics, reintroduced live performers alongside the pre-recorded material. In the 1990s McNabb began to experiment with live interactive environments. For the 1993 International Computer Music Conference in Tokyo he created *The Forever Field*, a multimedia installation in which the sounds and movements of visitors trigger changes in the visual projections and the real-time computer processing of sounds.

WORKS
(*selective list*)

Dreamsong, tape, 1978; Mars in 3-D, tape, opt. slide projections, 1979 [from music to NASA documentary]; Love in the Asylum, cptr, 1981; Invisible Cities (ballet, after I. Calvino), pf, sax, tape, elecs, 1985; The Lark Full Cloud, tape, 1989; Sudden Changes, s sax, live elecs, 1991; The Far and Brilliant Night, Mez, live elecs, tape, multi-image projection, processed speech, 2 Buchla Lightnings, 1990–92; The Forever Field, interactive digital synthesis, sound processing, video installation, 1993

WRITINGS

'Computer Music: Some Aesthetic Considerations', *The Language of Electroacoustic Music*, ed. S. Emmerson (London, 1986), 141–53

'Dreamsong: the Composition', *Computer Music Journal*, v/4 (1981), 36–53; repr. in *The Music Machine*, ed. C. Roads (Cambridge, MA, 1989), 101–18

'Invisible Cities', *Leonardo Music Journal*, i (1991)

'The Music for Sudden Changes', *Leonardo Music Journal*, ii (1992)

Michael McNabb homepage www.mcnabb.com [incl. work-list and selected writings]

STEPHEN RUPPENTHAL/R

Macnaghten, Anne (Catherine) (*b* Whitwick, Leics., 9 Aug 1908). English violinist. As a child she studied privately with Jelly d'Arányi, then with Oliver Williams. She was a student for two years at the Leipzig Conservatory with Walther Davisson and continued her studies later with André Mangeot, Sascha Lasserson and Antonio Brosa. She made her début as a soloist in Dublin in 1930 and with her own string quartet in London in 1932. The quartet originally consisted entirely of women and gave concerts and broadcasts until 1939. It was reorganized in 1947 and specialized in concerts for schools, combined with teaching and coaching for various local education authorities, notably Hertfordshire.

Macnaghten was best known for the concert series she founded in December 1931, with Iris Lemare and Elisabeth Lutyens, to perform works by young or little-known British composers. Lutyens, Britten and Rawsthorne were among the first to benefit from the opportunity; many established composers supported the enterprise, and few young composers of eventual standing were neglected. In 1956 the organization was reconstituted, and the Macnaghten Concerts now pursued an uncompromising policy of 'systematically introducing new developments'. Macnaghten is the dedicatee of many works. In 1962 she received the gold medal of the Worshipful Company of Musicians for services to chamber music.

WRITINGS

'The Story of the Macnaghten Concerts', *MT*, c (1959), 460–61

The Williams Brothers: Three Welsh Musicians (1963) [privately printed]

'A Full-Time String Quartet in North Hertfordshire', *Music Teacher*, l (1971), no.11, p.14 only; no.12, p.17 only; li (1972), no.1, pp.19–20; no.2, pp.14–15; no.3, pp.15–16; no.4, pp.17–18

BIBLIOGRAPHY

L. Stewart: 'The Macnaghten Quartet and Cambridgeshire', *Making Music*, no.47 (1961), 5–7

'Macnaghten Concerts' thirtieth Anniversary', *Musical Events*, xvi/10 (1961), 15 only

C. Barstow: 'A Profile', *The Strad*, xciv (1983), 551–4

LESLIE EAST

McNair, Sylvia (*b* Mansfield, OH, 23 June 1956). American soprano. She studied opera with Virginia McWatters and Virginia Zeani and song with John Wustman at the University of Indiana, made her concert début in *Messiah* at Indianapolis (1980) and her stage début as Sandrina in Haydn's *L'infedeltà delusa* at the Mostly Mozart Festival, New York (1982). In 1984 she made her European début, creating the title role of Kelterborn's *Ophelia* at Schwetzingen. She subsequently appeared in the USA as Pamina at Santa Fe and Hero (*Béatrice et Bénédict*) and Morgana (*Alcina*) at St Louis, and in Europe as Susanna at Amsterdam, Pamina in Berlin, and Pamina and Susanna at the Vienna Staatsoper. In 1989 she gave a ravishing interpretation of Anne Trulove at Glyndebourne, where her Ilia was equally admired. Ilia also introduced her to Covent Garden (1989), the Salzburg Festival (1990), where she returned for a seductive Poppaea in *L'incoronazione di Poppea*, and the Opéra-Bastille in Paris (1991). Her début at the Metropolitan was in 1991 as Marzelline. She sang Pamina at Salzburg (1997) and Handel's Cleopatra at the Metropolitan (1999). McNair is also a distinguished concert artist – her London début in Mozart's C minor Mass with Gardiner was a personal triumph – and a pleasing recitalist. McNair's pure, silvery tones and refined phrasing have adorned all her performances, even when her style has seemed a shade bland. Of her many recordings, those of Poppaea and Ilia, both with Gardiner, represent her at her most beguiling.

ALAN BLYTH

McNaught, William Gray (*b* London, 30 March 1849; *d* London, 13 Oct 1918). English music educationist and journalist. After a period in business he studied at the RAM (1872–6) and then embarked on a career of class-teaching and choral conducting. In 1883 he became assistant inspector of music in schools and training colleges to the Education Department under Stainer. When Stainer died in 1901 McNaught resigned, preferring not to serve under a less authoritatively experienced man; however, he continued his educational work as writer and lecturer. Earlier, in 1892, he founded the *School Music Review* and edited this until his death. From 1901 he was also the editor of Novello's series of elementary music manuals, and he edited the *Musical Times* from 1910. He was elected FRAM in 1895 and in 1896 received the Lambeth MusD.

McNaught was acknowledged as an outstanding teacher, combining psychological perception with wide musicianship and deep understanding arising from practical classroom experience. He was probably the most brilliant exponent of the Tonic Sol-fa Method, but his vision was not bounded by any narrow view of its place in musical pedagogy. His aim, in the words of his son, was 'musicianship of the mind with the voice as its instrument'. Besides the publications listed below, many useful items of his teaching are found in the *School Music Review* and in the various editions of John Curwen's *The Teacher's Manual of the Tonic Sol-fa Method*. His son, William (Gray) McNaught (*b* London, 1 Sept 1883; *d* London, 9 June 1953), was a music critic, who wrote for several newspapers and for the *Musical Times*, of which he was editor from 1944 to 1953. He wrote *A Short Account of Modern Music and Musicians* (London, 1937), a sequel to Parry's *Summary of the History and Development of Mediaeval and Modern European Music*, a lucid and unprejudiced account of 20th-century techniques of composition, and contributed on Beethoven (London, 1940) and Elgar (London, 1947) to Novello's series of brief biographies.

WRITINGS

Dutch and Belgian School Singing: Report of a Tour in … September, 1881 (London, 1881)
with J. Evans: *The School Music Teacher* (London, 1889)
'The History and Uses of the Sol-fa Syllables', *PMA*, xix (1892–3), 35–51
Hints on Choir Training for Competitions (London, 1896)
'The Psychology of Sight-Singing', *PMA*, xxvi (1899–1900), 35–55
Class Sight-Singing Manual (London, 1903–8, 2/1946–8)

BIBLIOGRAPHY

'W.G. McNaught', *MT*, xliv (1903), 153–8
J.E. Borland: 'William Gray McNaught', *MT*, lix (1918), 537–41

WATKINS SHAW

MacNeil, Cornell (*b* Minneapolis, 24 Sept 1922). American baritone. He trained as a machinist before winning a scholarship to the Hartt School of Music, Hartford, Connecticut, where he studied with Friedrich Schorr. From 1946 he took small parts in Broadway musicals. In 1950 Menotti chose him to sing the role of Sorel in the première at Philadelphia of *The Consul*. This led to performances with a number of small American opera companies, and an engagement with the New York City Opera (1952–5), where he developed his gifts in the Italian repertory. Guest appearances included his débuts in San Francisco (1955) and Chicago (1957). His reputation was firmly, and internationally, established in 1959, when he made his débuts at La Scala (as Carlo in *Ernani*) and the Metropolitan Opera (as Rigoletto), in both cases substituting for indisposed singers. In 1960 he opened the Metropolitan season in the company's first production of *Nabucco*. MacNeil's Covent Garden début (as Macbeth in 1964) was praised for his pure and even legato, less for his dramatic involvement. This was the main objection to his performances, and it might be said that his many recordings, which include Rigoletto and Amonasro, present a better view of his art than did his stage appearances. His voice was a true Verdian baritone, crowned by a magnificent top register, though not always well knit to the middle. The high tessitura of Di Luna (*Il trovatore*), for example, was delivered with a technical control that few contemporary singers could rival. He appeared in Zeffirelli's film version of *La traviata*, and in his later career developed into a powerful interpreter of *verismo* roles, notably Scarpia. In 1988 he sang Giorgio Germont to his son Walter's Alfredo at Glyndebourne.

RICHARD BERNAS

Macnutt, Richard (Patrick Stirling) (*b* Hove, Sussex, 22 Nov 1935). English antiquarian music dealer and bibliographer. His interest in musical sources and documentation was first inspired by his enthusiasm for Berlioz, and in 1958 he bought the first items in his Berlioz collection. In December 1960 he acquired the firm of Leonard Hyman (founded 1929). Until 1963 he conducted the business under its old name, but from then on used his own; he retired in 1996. His remarkable series of catalogues, together with his smaller 'Quartos', are of permanent value as a record of the wide range of important material from the 16th to the 20th centuries that passed through his hands, whilst institutional and private collections of many kinds benefited greatly from his acute understanding of their differing natures and needs. He has served on the editorial board of the New Berlioz Edition since its inception, was founder and initially publisher of the facsimile series Music for London Entertainment 1660–1800, and a consulting editor to the *New Grove Dictionary of Opera*. He has contributed many articles on Berlioz to the Berlioz Society Bulletin (1958–80) and on publishers in *Grove's Dictionary* (6th edn) and *Music Printing and Publishing* (London, 1990). His Berlioz collection is now one of the finest devoted to a single composer in private hands.

WRITINGS

GroveO ('Libretto (i)', 'Publishing')'A Storm over the Royal Hunt', *Opera*, xi (1960), 332–4
Hector Berlioz Exhibition, Edinburgh Festival, 1963 (Edinburgh, 1963) [catalogue]
'Music-Dealing from Europe', *Notes*, xxiii (1966–7), 17–22
Berlioz and the Romantic Imagination: an Exhibition (London, 1969) [catalogue, with others]
'The House of Ricordi', *MT*, cxx (1979), 123–5
ed.: C. Hopkinson: *A Bibliography of the Musical and Literary Works of Hector Berlioz 1803–1869* (Tunbridge Wells, 2/1980)
'Chélard's "Palladium des artistes": a Project for a Music Periodical', *Music and Bibliography: Essays in Honour of Alec Hyatt King*, ed. O.W. Neighbour (London, 1980), 184–92
'An Unpublished Letter of Berlioz about "La Reine Mab"', *Festschrift Albi Rosenthal*, ed. R. Elvers (Tutzing, 1984), 227–30
'Early Acquisitions for the Paris Conservatoire Library: Rodolphe Kreutzer's Role in obtaining Materials from Italy, 1796–1802', *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana-Champaign, IL,1994), 167–88
'The Berlioz Forgeries', *Bunte Blätter für Klaus Mecklenburg zum 23. Februar 2000, gesammelt von Rudolf Elvers und Alain Moirandab* (Basel, 2000), 152–76

O.W. NEIGHBOUR

Maconchy, Dame **Elizabeth** (*b* Broxbourne, Herts., 19 March 1907; *d* Norwich, 11 Nov 1994). English composer of Irish descent. The only musician in her family, she began to compose when she was six. She received her musical education at the RCM (1923–9), studying composition with Charles Wood and Vaughan Williams. Throughout her student years, she was strongly encouraged to pursue a compositional career by her teachers, by the college director and by a circle of peers, who included her lifelong friends, Grace Williams, Dorothy Gow and Ina Boyle. During this period, she became acquainted with Bartók's music, an important influence on the development of her own style.

In 1929 Maconchy won an Octavia Travelling Scholarship which took her to Prague, where she had lessons with K.B. Jirák; her music first came to public attention when her Piano Concerto was performed there by Ervín Schulhoff in spring 1930. She returned to London, and the following August – just a week after she married William LeFanu – her suite, *The Land*, was given at a Promenade Concert to great acclaim. The Proms triumph launched Maconchy into the professional world; in November 1930 three of her songs were published, and she became known for her chamber works, which received frequent hearings in public concerts, including the Macnaghten-Lemare Concerts, in BBC broadcasts and at ISCM festivals. Her career changed course in 1932 when she contracted tuberculosis and was forced to move from London. She never again returned there to live, but continued to compose steadily. By 1936 her works had been played in eastern Europe, Paris, Germany, the USA and Australia, as well as in Britain.

During the war, Maconchy and her family were evacuated to Shropshire. By this time she had one daughter, and she gave birth to her second – the composer Nicola LeFanu – in 1947. After the war, she re-established herself in the musical world as a composer of individuality and resource. She won the Edwin Evans Prize with String Quartet no.5 (composed 1948) and took the London County Council prize for Coronation Year with the overture *Proud Thames* (1952–3). She became the first woman chairman of the Composers' Guild of Great Britain in 1959 and was for many years associated with the SPNM, of which she became president in 1976. She was made a CBE in 1977 and a DBE in 1987. She wrote many pieces to commission for professional and amateur organizations and for schools, her later output including a large proportion of operas, theatre works, choral pieces and song cycles.

Maconchy's particular musical individuality emerges most distinctly in her chamber pieces, and most of all in the 13 string quartets, written between 1933 and 1983, which she described as 'my best and most deeply-felt works'. She conceived the dialogue within the quartet as 'impassioned argument' rigorously carried through, every note being essential to the whole structure. The music is largely linear, involving counterpoint of rhythms as well as of melody. Motifs, like Bartók's, tend to be short and compact, often turning back chromatically on themselves. Many movements are driven by strong motor rhythms, while developments concern themselves with a few basic themes and their transformations. From the Second Quartet onwards thematic connections may be established between movements. A quartet may be based on a single idea (as in no.2) or on a group of ideas (as in no.3). No.5



Elizabeth Maconchy

is dominated by an opening canon, no.6 by a passacaglia, in no.8 a single chord provides all melodic and harmonic material, and no.10 is unified by a viola motif linked to a short repeated-chord phrase.

In later years she enjoyed close associations with various performers whose intelligent virtuosity helped to inspire and shape commissioned pieces. In the chamber works of the 1970s and 80s she exploited in Haydn-like fashion the characteristics and foibles of particular voices or instruments. *Ariadne* (1970–71) is remarkable for the freedom and expressive quality of its wide-ranging vocal line and for its intricate, multi-linear orchestration. In *Epyllion* (1973–5) the character of the solo cello is explored in melodic coloratura of a fantastic, semi-improvisatory, kind.

Maconchy was stimulated rather than inhibited by the inevitable limitations involved in writing for children or amateurs. *The Birds* (1967–8) has something of the gusto and good humour of Vaughan Williams's more popular works for amateurs; *Samson and the Gates of Gaza* (1963–4) and *The King of the Golden River* (1975) are strongly dramatic, yet never overstep the limits of what is practicable for children.

Her belief that music is worth nothing if it does not spring from passionate emotion is reflected strongly in the works of her maturity. Her three chamber operas are properly and vividly theatrical. The cantata *Héloïse and Abelard* (1976–8), which is also operatic in mood and form, is a work of italianate passion and intensity. At the other end of the emotional scale, the song cycle *My Dark Heart* (1981) deals in intimate, half-articulated thoughts and desires. By this time, she had moved a long way from the businesslike, no-nonsense mood of her early style, gaining expressive freedom, but without denying or outdistancing her earlier self.

WORKS

STAGE

The Willow Plate (dramatic work, 3 pts), 1931, inc.

Great Agrippa (ballet, after H. Hoffman: *Struwwelpeter*), 1933, concert perf., London, Mercury, 4 Feb 1935; pubd

Little Red Shoes (ballet, G. Raverat and Maconchy, after H.C. Andersen), 1935, pubd; withdrawn

Puck Fair (ballet, 5 scenes, F.R. Higgens), 2 pf, 1939–40, pubd; Dublin, Gaiety, 9 Feb 1941; orchd I. Boyle, *c*1948, Cork, Opera House, 10 May 1948; composer's rev. of orchd version *c*1953, Cork, Opera House, 19 April 1953

The Sofa (comic op, 1, U. Vaughan Williams), 1956–7, pubd; London, Sadler's Wells, 13 Dec 1959; rev. 1966, London, Town Hall, Euston Road, 28 Feb 1967
The Three Strangers (op, 1, Maconchy, after T. Hardy: *The Three Wayfarers*), 1957–8, rev. 1967, 1969, 1977, pubd; Bishop's Stortford College, 5 June 1968
The Departure (op, 1, A. Ridler), 1960–61, rev. 1977, pubd; London, Sadler's Wells, 16 Dec 1962
Music for Witnesses (incid music, Ridler), 1966; Leeds, 1967
The Birds (extravaganza, 1, Maconchy, after Aristophanes), 1967–8 (1974); Bishop's Stortford College, 5 June 1968
Johnny and the Mohawks (children's op, 1, Maconchy), 1969 (1970); London, Francis Holland School, sum. 1971
The Jesse Tree (masque, 1, Ridler), 1969–70; Dorchester Abbey, 7 Oct 1970
The King of the Golden River (children's op, 1, Maconchy, after J. Ruskin), 1975, rev. 1976; Oxford, U. Church of St Mary, 29 Oct 1975

ORCHESTRAL

Suite, e, str, 1924; Fantasy, fl, hp, str orch, 1926, lost; Elegy, fl, hn, str orch, 1926, lost; Andante and Allegro, fl, str orch, 1926–7; Fantasy for Children, small orch, 1927–8; Concerto (Concertino), pf, chbr orch, 1928, rev. 1929–30, pubd; Theme and Variations, 1928; The Land, suite after V. Sackville-West poem, 1929, pubd; Sym., 1929–30, withdrawn; Suite, chbr orch, 1930, pubd, withdrawn; Comedy Ov., 1932–3; Conc., va, orch, 1937, pubd, withdrawn; Dialogue, pf, orch, 1940–41, pubd; Variations on a Well-Known Theme, 1942, pubd; Theme and Variations, str orch, 1942–3, pubd; Suite [from ballet Puck Fair], 1943; Concertino, cl, str orch, 1945 (1993); Sym., 1945–8, pubd, withdrawn
Concertino, pf, str orch, 1949, pubd; 2 Dances from Puck Fair [from ballet], 1950, pubd; Nocturne, after Coleridge: *The Ancient Mariner*, 1950–51, pubd; Concertino, bn, str orch, 1952 (1952); Proud Thames: Coronation Ov., 1952–3, pubd; Sym., double str orch, 1952–3, pubd; Suite on Irish Airs, small orch, 1953; Suite on Irish Airs, 1954 [full orch arr. of version for small orch of 1953]; Toombeola, vn, str orch, 1954, withdrawn; Suite on Irish Airs, 1955 [orch of vn, pf piece, 1955]; Where's my little basket gone?, variation 5, 1955 [other variations by Bush, Ferguson, Finzi, Jacob, Lutyens, Rawsthorne, G. Williams]
Conc., ob, bn, str orch, 1955–6, pubd; Suite, ob, str orch, 1955–6; A Country Town; 6 [*recte* 7] Short Pieces, *c*1956 [arr. of pf pieces, 1939]; Serenata concertante, vn, orch, 1962 (1972); Variazioni concertante, ob, cl, bn, hn, str orch, 1964–5; An Essex Ov., 1966 (1967); 3 Cloudscapes, 1968, withdrawn; Genesis, 1972–3, withdrawn; Epyllion, vc, str orch, 1973–5 (1975); Sinfonietta, 1976 (1976); Little Sym., 1980–81 (1981); Music for Str, 1981–2 (1982); Concertino, cl, small orch, 1984 (1984); Life Story, str orch, 1985 (1985)

INSTRUMENTAL ENSEMBLE

Divertissement, 12 insts, 1935, pubd; Music for Woodwind and Brass, 1965–6 (1986); Romanza, va, wind qnt, str qnt, 1979, pubd; Tribute, vn, double ww, 1982 (1983)

VOCAL-ORCHESTRAL

Solo voice with orch: How Samson bore away the gates of Gaza (N.V. Lindsay), S/T, orch, 1938, pubd [rev. of song, 1937]; Settings of Poems by Gerard Manley Hopkins, S/T, chbr orch (1970): 1 The Starlight Night, 1964, 2 Peace, 1964, 3 The May Magnificat, 1970; Ariadne (dramatic monologue, C. Day Lewis), S, orch, 1970–71, pubd
Choral with orch or inst ens: The Leaden Echo and the Golden Echo (G.M. Hopkins), 1930–31, withdrawn; Deborah, 2 solo vv, double chorus, orch, 1930s; Dies irae, C, chorus, orch, 1940–41, withdrawn; Howe ye (Bible), chorus, orch, 1943; By the Waters of Babylon (Bible: Ps cxxxvii), chorus orch, ?1943; Samson and the Gates of Gaza (N.V. Lindsay), SATB, orch, 1963–4, pubd [arr. of song, 1937]; Samson and the Gates of Gaza (Lindsay), chorus, brass band, 1973, pubd [arr. of song, 1937]; The Isles of Greece (Byron), SATB, orch, 1973; 2 Settings of Poems by Gerard Manley Hopkins: 1 Pied Beauty, 2 Heaven-Haven, chorus, brass, 1975, pubd; Héloïse and Abelard (dramatic cant., Maconchy), S, T, B, chorus, orch, 1976–8 (1978)

OTHER CHORAL

with 1–9 instruments

The Ribbon in her Hair (S. O'Casey), chorus, pf (1939); The Shark and the Whale (topical song for children, I. Schneider), unison vv, pf (1942); The Voice of the City (J. Morris), women's chorus, pf (1943); Pioneers of Rochdale (F. Crome), unison/mixed vv, pf (1944); 6 Settings of Poems by W.B. Yeats, S, SSA, cl, hp, opt. 2 hn, 1951; Part Songs for St Mary's School, 1955–6; Christmas Morning: a Carol Cantata, S, tr/women's vv, pf/(recs, perc, pf), 1960–61 (1963)
Ophelia's Song (W. Shakespeare: *Hamlet*), S, unison vv, opt. descant rec, pf (1962) [arr. of song, 1926]; The Armado (anon.), SATB, pf, 1962 (1963); And death shall have no dominion (D. Thomas), SATB, 2 hn, 3 tpt, 3 trbn, 1968–9, pubd; Fly-by-Nights (trad.), women's/children's vv, hp/pf, 1973 (1977); Harp Song of the Dane Women (R. Kipling: *Puck of Pook's Hill*), unison vv, pf, *c*1976 [arr. of song, 1927]; The Leaden Echo and the Golden Echo (Hopkins), SSAATB, a fl, va, hp, 1978; O time turn back, SATB, wind qnt, vc, 1983–4 (1984)

unaccompanied

2 Motets: A Hymn to Christ, A Hymn to God the Father (J. Donne), double chorus, 1931, pubd; The Mothers (S. Townsend Warner), SSAA, 1938; The People Advance (R. Swingler), B, mixed vv, 1939 [episode 9 of Music and the People, collab. Vaughan Williams, A. Cooke, Lutyens, Yates, Rubbra, Chisholm, Darnton, Austin, Demuth, Rawsthorne, Bush]; A Song of Freedom, TTBB, 1944; Go, Penny, Go, round, 4vv, 1965; Nocturnal (W. Barnes, E. Thomas, P.B. Shelley), SATB, 1965 (1966); Propheta mendax, TTA/SSA, 1965 (1966); Down with the Rosemary and Bays: Twelfth Night Carol (R. Herrick), 2-pt chorus, 1966 (1967)
I Sing of a Maiden (anon.), carol, S/Tr, SAT/TrAT, 1966 (1966); No well, sing we no well, carol, 3-pt chorus, 1966 (1967); This Day, carol, S/Tr, SA/TrA, 1966 (1966); Prayer before Birth (L. MacNeice), SSAA, 1971 (1987); Doubt that the stars are fire (Shakespeare: *Hamlet*), round, 4vv, 1971; Sirens' Song (W. Browne: *Ulysses and Circe*), S, SSATB, 1974 (1977); 2 Epitaphs: 1 Our life is nothing but a winter's day (F. Quarles), 2 As the tree falls (anon.), SSA, 1974 (1976); Christmas Night, carol, 4vv, 1974, pubd; Chant for Bishops Stortford Parish Church, 1975
4 Miniatures (E. Farjeon): 1 Light the lamps up, lamplighter, 2 For Snow, 3 The night will never stay, 4 For a Mocking Voice, SATB, 1978 (1979); Creatures: 1 The Hen and the Carp (I. Serraillier), 2 The Snail (J. Reeves), 3 Rendez-vous with a Beetle (E.V. Rien), 4 Tiger! Tiger! (W. Blake), 5 Cat's Funeral (Rien), 6 The Dove and the Wren (trad.), 7 Cat! (Farjeon), SATB, 1979 (1980); For Bonny, Sweet Robin (Shakespeare: *Hamlet*), 1v, chorus, 1982; The Bellman (Herrick), carol, SATB, 1983 (1985); There is no rose (anon.), carol, SATB, 1983 (1985); Still Falls the Rain (E. Sitwell), double chorus, 1984 (1985); On St Stephenses Day, women's chorus, 1989 (1989)

OTHER SOLO VOCAL

with 2 or more instruments

Sonnet Sequence (K. Gee), S, 9 insts, 1946–7; A Winter's Tale (Gee), S, str qt, 1949; My Dark Heart (Petrarch, trans. J.M. Synge), S, fl + a fl, ob, eng hn, vn, va, vc, 1981 (1981); L'horloge (C. Baudelaire), S, cl, pf, 1982, pubd

with 1 instrument

for unspecified solo voice with piano unless otherwise stated

There is a lady sweet and kind (anon.), 1924–5; My sweet sweeting (anon.), Jan 1926; The Call (anon.), Feb 1926; Ophelia's Song (W. Shakespeare: *Hamlet*), April 1926 (1930); Martin said to this man; *c*1926; O mistress mine (Shakespeare: *Twelfth Night*), *c*1926; There were three ravens, *c*1926; All the Flowers, Jan 1927; Harp Song of the Dane Women (R. Kipling: *Puck of Pook's Hill*), 1v, hp, 1927; A Meditation for his Mistress (R. Herrick), Dec 1928; Have you seen but a bright lily grow? (B. Jonson), May 1929 (1930); In Fountain Court (A. Symons), *c*1929; The Woodspurge (D.G. Rossetti), 1930; The Thrush (J. Keats), 1934; The Arab (G. Meredith), 1935
How Samson bore away the gates of Gaza (N.V. Lindsay), 1937, pubd; Sleep brings no joy to me (E. Brontë), 1937; I made another song (R. Bridges), *c*1937; The Garland: Variations on a Theme (Anacreontica, trans. W. LeFanu), 1938, pubd; The Winkle Woman (E. Clifford), Mez, pf, 1940 (1940); The Disillusion (S. Wingfield), Jan 1941, pubd; Sailor's Song of the Two Balconies (Wingfield), Jan 1941, pubd; Shoheen sho: Irish Lullaby (trans. LeFanu), 1954 (1955); The Exequy (H. King), 1956; A Hymn to God the Father (J. Donne), T, pf, 1959; A Hymn to Christ (Donne), T, pf, 1965; The Sun Rising (Donne), T, pf, 1965
4 Shakespeare Songs: 1 Take, oh take those lips away, 1965, 2 The Wind and the Rain, 1965; 3 Come Away, Death, 1956, 4 King

Stephen, 1965; Faustus (C. Marlowe: *The Tragical History of Dr Faustus*), scena, T, pf, 1971, pubd; 3 Songs: 1 A widow-bird sate mourning (Shelley), 2 So we'll go no more a-roving (Byron), 3 The knot there's no untying (T. Campbell), 1v, hp, 1973–4, pubd; Sun, Moon and Stars, S, pf, 1977, pubd; 3 Songs [from Héloïse and Abelard], Bar, pf, 1982; 3 Songs for Tracey Chadwell: 1 In Memory of W.B. Yeats (W.H. Auden), 2 In Memory of W.B. Yeats II (Auden), 3 It's No Go (MacNeice), 1985 (1985); Butterflies (J. Ray), 1986 (1986)

CHAMBER

Str qts: no.1, 1933, pubd; no.2, 1936, pubd; no.3, 1938, pubd; no.4, 1939–42 (1949); no.5, 1948 (1950); no.6, 1950 (1951); A Country Town: 8 Short Pieces, 1950 [arr. of pf pieces, 1939]; no.7, 1954–5, pubd; Sonatina, 1963 (1964); no.8, 1966–7 (1967); no.9, 1968–9, pubd; Suite [arr. of movts from pf sonatas by J. Haydn], 1971, pubd, withdrawn; no.10, 1971–2 (1974); no.11, 1976–7 (1982); no.12, 1979 (1979); Quartetto corto (Str Qt no.13), 1982–3 (1985)

Other works for 4 or more insts: Qnt, 2 vn, 2 va, vc, 1929; Qnt, ob, 2 vn, va, vc, 1932 (*c*1932, 1996); Reflections, ob, cl, va, hp, 1960–61 (1962); Qnt, cl, 2 vn, va, vc, 1963 (1966); Qt, ob, vn, va, vc, 1972; Trittico, 2 ob, bn, hpd, 1980, pubd; Wind Qnt, fl, ob, cl, hn, bn, 1981 (1982)

2–3 insts: Sonata, vn, pf, 1927; Prelude, Interlude and Fugue, 2 vn, 1934, pubd; Sonata, va, pf, 1937–8, pubd, withdrawn; 6 Short Pieces, vn, pf, 1930s; Divertimento, vc, pf, 1941–3 (1954); Sonata, vn, pf, 1943; Duo: Theme and Variations, vn, vc, 1951, pubd; 5 Hungarian Tunes, cl, pf, 1954; 3 Pieces, 2 cl, 1955; Suite on Irish Airs, vn, pf, *c*1955; Suite on Irish Airs, fl, pf, *c*1955 [arr. of vn, pf piece]; Str Trio, vn, va, vc, 1956, withdrawn; Conversations, cl, va, 1967–8 (1987); 3 Preludes, vn, pf, 1970; Music for db and pf, 1970 (1971); 3 Bagatelles, ob, hpd, 1972 (1974); educational pieces for combinations of 2 str insts (1972); Touchstone, ob, chbr org, 1975; Contemplation, vc, pf, 1978 (1978); Colloquy, fl, pf, 1979 (1980); Fantasia, cl, pf, 1980 (1981); Piccola musica, vn, va, vc, 1980, pubd

Solo inst: Toccata, pf, 1935; 5 Pieces, va, 1937, lost; Impromptu: Fantasia for One Note, pf, 1938 (1939); A Country Town, suite, pf, 1939 (1945); Contrapuntal Pieces, pf, *c*1941; [8 children's pieces], pf (1952); 5 Hungarian Tunes, pf 4 hands, 1954 [arr. of pieces for cl and pf of 1954]; 4 Improvisations, db, 1954; Variations on a Theme from Vaughan Williams's 'Job', vc, 1957 (1960); The Yaffle, pf (1961); Mill Race, pf, 1962 (1963); Moonlight Night, pf, 1962; Conversation, pf, *c*1962; Sonatina, hpd, 1965 (1972); Notebook, hpd, 1965 (1977); 6 Pieces, vn, 1966; Preludio, fugato e finale, pf 4 hands, 1967; Morning, Noon and Night, hp, 1976, pubd; 5 Sketches, va, 1983 (1983); Narration, vc, 1984 (1984); Excursion, bn, *c*1984, pubd; Bagatelle, pf, 1986

Principal publishers: Boosey & Hawkes, Chappell, Chester, Faber, Lengnick, OUP

MSS in St Hilda's College, Oxford; some material in *GB-Lmic*

WRITINGS

Untitled contribution, *R.C.M. Magazine*, lv/Feb (1959), 33–4 [Vaughan Williams memorial issue]

'Vaughan Williams as a Teacher', *The Composer*, no.2 (1959), 18–19

'Ralph Vaughan Williams (1872–1958)', *Crescendo*, no.105 (March 1960), 127–9

'Ten Days in the USSR', *Performing Right*, no.34 (May 1961), 238–9

'The Image of Greatness', *Composer*, no.15 (1965), 10–12

'Who is our Favourite Composer?', *Composer*, no.24 (1967), 20–21

'A Composer Speaks', *Composer*, no.42 (1971–2), 25–9

'Women in the Arts', BBC Radio 3, 24 July 1973 [interview]

Ina Boyle: an Appreciation with a Select List of her Music (Dublin, 1974)

'Serenata concertante: an Analytical Note', *Twenty British Composers: The Feeney Trust Commissions*, ed. P. Dickinson (London, 1975), 50–53

'Grace Williams: a Symposium', *Welsh Music*, v/6 (1977), 18

'New at the Proms', *3: the Radio 3 Magazine* (1983), July, 62 [on Music for Strings

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AND OTHER RESOURCES

FullerPG

F. Howes: 'The Younger Generation of Composers, III: Elizabeth Maconchy', *MMR*, lxviii (1938), 165–8

A. Macnaghten: 'Elizabeth Maconchy', *MT*, xcvi (1955), 298–302

J. Skiba: 'Senior British Composers, 13: Elizabeth Maconchy', *Composer*, no.63 (1978), 7–10

F. Maddocks: 'The Composer Breaks her Silence', *The Guardian* (26 July 1983)

Elizabeth Maconchy, Arts Council videotape, dir. M. Williams (London, 1985)

H. Cole: 'Elizabeth Maconchy (born 1907)', *The 80th Birthday of Elizabeth Maconchy* (London, 1987) [publisher's leaflet]

C. Heslop: 'Contemporary Composers: Elizabeth Maconchy', *Music Teacher* , lxvi /4 (1987), 23–5

N. LeFanu: 'Elizabeth Maconchy', *R.C.M. Magazine*, lxxxiii (1987), 113–14

R. Maycock: 'Inheriting the Land', *The Listener* (12 March 1987)

R. Matthew-Walker: 'The Early String Quartets of Elizabeth Maconchy', *MO*, cxii (1989), 370–74

C. Roma: *Choral Music of 20th Century Composers: Elisabeth Lutyens, Elizabeth Maconchy and Thea Musgrave* (DMA diss., U. of Cincinnati, 1989)

'News and Views', *Gramophone*, lxvii (1989–90), 824 [interview]

N. LeFanu: 'Elizabeth Maconchy', *CMR*, xi (1994), 201–4

Obituaries: R.R. Bennett, *The Independent* (12 Nov 1994), 42; *Daily Telegraph* (12 Nov 1994); *The Times* (12 Nov 1994); H. Cole, *The Guardian* (14 Nov 1994); *Gramophone*, lxxii/Feb (1995), 11; J. Fowler, *IAWM Journal*, i/1 (1995), only 11

J. Doctor: 'Maconchy's String Quartet No.7 and the BBC', *Musical Objects*, i (1995), 5–8

J. Doctor: '"Working for her own Salvation": Vaughan Williams as Teacher of Elizabeth Maconchy, Grace Williams and Ina Boyle', *Vaughan Williams in Perspective*, ed. L. Foreman (n.p.[UK], 1998), 181–201

J. Doctor: 'Intersecting Circles: the Early Careers of Elizabeth Maconchy, Elisabeth Lutyens and Grace Williams', *Women & Music*, ii (1998), 90–109

HUGO COLE, JENNIFER DOCTOR

Maconie, Robin (John) (*b* Auckland, 22 Oct 1942). New Zealand composer and writer on music. He studied with Page at Victoria University, Wellington (1960–63, BA 1962, MA 1963), with Messiaen at the Paris Conservatoire (1963–4) and with Zimmermann and Eimert at the Cologne Hochschule für Musik (1964–5). While in Cologne he also attended the second series of Kurse für Neue Musik, where he benefited particularly from the instruction of Stockhausen, Heike (acoustics) and Schernus (conducting). He returned to New Zealand to work as a film composer (1965–7), as he had during the period 1961–3, a composer of electronic incidental music for the NZBC Drama Unit and a lecturer at Auckland University (1967–8). In 1969 he moved to England, where he has been engaged in criticism and research into the history of music and technology and its relationship to philosophy and science. He taught at the University of Surrey (1975–85) and in 1997 was appointed professor of music at the Savannah College of Art and Design, Georgia. His most important work is the television ballet *Māui*, in which a narration in Maori is heard against a clear-textured orchestral score abounding in physical gestures and recalling at once Stravinsky, Varèse and Webern.

WORKS
(*selective list*)

Dramatic: Epstein (film score, H. Keith), fl, ob, bn, 1960; Sound of Seeing (film score, A. Williams), ens, 1962; Runaway (film score, J. O'Shea), ens, 1963; Māui (TV ballet, Maconie, after J. White: *Ancient History of Maori*), spkr, mime, 6 male dancers, orch, 1967–72, rev. 1986; incid music

Inst and vocal: Sonata, cl, pf, 1961; Basia Memoranda (song cycle), 1v, str qt, 1962; Canzona, chbr orch, 1962; A:B:A, hp, 1964; Ex evangelio Sancti Marci, chorus, 1964; Sonata, str qt, 1968; Str Qt, 1970; Ricercar, vc, 1977; Commedia, amp qt (cl, vn, vc, pf), 1979; Raku, ens, 1981

Elec: Limina, modified soundtrack, 1975; Touché, 5 movts, cptr-generated sound, 1983; Measures, cptr-generated tape, 1984

Principal publisher: Oxford University Press

WRITINGS

'Stockhausen's *Mikrophonie I*: Perception in Action', *PNM*, x/2 (1971–2), 92–101
'Stravinsky's Final Cadence', *Tempo*, no.103 (1972–3), 18–23
'New Notations for the New Sounds', *Times Literary Supplement* (21 June 1974)
The Works of Karlheinz Stockhausen (London, 1975)
The Concept of Music (Oxford, 1990)

PAUL GRIFFITHS

Macovei, Ion (*b* Sărata-Răzeşi, Leovo district, 10 March 1947). Moldovan composer. In 1973, he completed composition studies with Zagorsky at the Musicescu Academy of Music in Kishinev, and in 1976 finished a postgraduate course under Balasanian at the Moscow Conservatory. His first successes as a composer date from this period and his early compositions, based on a profound knowledge of Moldovan folklore, were notable for their independence. These works, unlike most Moldovan compositions of the time, were not so heavily reliant on Russian models, especially in the way they treated folk music. His treatment of Moldovan songs is both authentic and subtle. The oratorio *Mioriţa* (1974) interprets a popular Moldovan ballad in the form of a passion play; it was the first Moldovan work which demonstrated a purist and authentic approach to folk materials. It became Macovei's most popular work and gained him the State Prize of Moldova in 1990. In his instrumental works – which form a large portion of his output – he combines his instinctive grasp of folklore with Bachian counterpoint. He has also written much music for children, mostly miniatures based on Moldovan material. In 1979 he was awarded a prize for the best works written for children by the Ministry of Education of the Moldavian SSR. His composing career was cut short by serious illness.

WORKS
(*selective list*)

Vocal: Abecedar muzical [Musical Alphabet], 1v, pf, 1971–8; Acuarele [Watercolours] (song cycle, G. Vieru), 1972; Sym. (Vieru), Tr, S, B, orch, 1973; Trandafir de la Moldova [Moldovan Rose], rhapsody, chorus, 1973 [based on Moldovan folk melodies]; Cui î-i scump plaiul natal [For whom his Native Land is Dear] (poem, Vieru), chorus, 1974; Mioriţa (orat, Moldovan folk poetry), 4 solo vv, chorus, orch, 1974; 5 pastorales (trad.), 1v, pf, 1976; Flori frumoase [Beautiful Flowers] (rhapsody, trad.), chorus, 1977

Inst: Sonatina, pf, 1969; Toccatina [no.1], pf, 1969; 24 kanona, pf, 1970; Pf Sonata, 1972; Tablouri simfonice [Sym. Pictures], suite, orch, 1972; 24 Inventions, pf, 1972–3; Legenda, hn, pf, 1974; Sonata, 2 vn, va, vc, 1974; Ballada, trbn, pf, 1975; Sonata, vn, 1975; Sonata, vc, 1977; Toccata, pf, 1977; Prelude, pf, 1977–8; Rapsodie, orch, 1978; 7 bukolik [7 Bucolic Pieces], 3 vn, 1981; Pastorala, ob, pf, 1981; 5 p'yes [5 Pieces], str qt, 1981; Toccatina [no.2], pf, 1981

Incid music, music for children, songs and choral arrs.

Principal publishers: Literatura Artistică Sovetskiy Kompozitor

BIBLIOGRAPHY

G. Kuz′mina: 'Ion Makovey', *Molodïye kompozitorï sovetskoy Moldavii*, ed. G. Pirogova (Kishinev, 1982), 53–6
Z. Stolyar: 'Simfoniya Iona Makoveya', *Stranitsï moldavskoy muzïki* (Kishinyov, 1983), 43
M. Belïkh: 'Kompozitsionno-dramaturgicheskiye osobennosti oratorii "Mioritsa" I. Makoveya' [The compositional and dramatic peculiarities of Macovei's oratorio *Mioriţa*], *Muzïkal′noye tvorchestvo v sovetskoy Moldavii*, ed. G.K. Komarova (Kishinev, 1988), 107–23

IRINA SUKHOMLIN

McPhee, Colin (Carhart) (*b* Montreal, 15 March 1900; *d* Los Angeles, 7 Jan 1964). American composer and ethnomusicologist. He studied composition and piano at the Peabody Conservatory with Harold Randolph and Gustav Strube (1918–21), then returned to Toronto for piano studies with Arthur Friedheim. In 1920 he gave the première of his Piano Concerto no.1 with the Peabody Orchestra and in 1924 performed his Piano Concerto no.2 with the Toronto New SO. From 1924 to 1926 he studied in Paris with Paul Le Flem and Isidore Philipp and then went to New York, where for five years he was an active participant in new-music societies and concerts. A decisive event in McPhee's career occurred in the late 1920s, when he first heard newly released recordings of the Balinese gamelan. He was inspired to travel to Bali in 1931 and remained there, with only a few interruptions, until late 1938. His pathbreaking research on Balinese music documented a decade when the island was still relatively free from outside influences and culminated in the writing of *Music in Bali*, which remains the principal treatise on the island's music. McPhee studied thriving musical traditions, as well as those on the wane, by travelling around the island to work with a variety of orchestras and by turning his native-style house in Sayan into a gathering place for local musicians. He founded several ensembles, including a *gamelan semar pegulingan* and a *gamelan angklung*, to revive dying repertories. While in Bali he associated with a group of Western anthropologists and artists that included Gregory Bateson, Jane Belo, Claire Holt, Margaret Mead and Walter Spies.

McPhee combined the roles of composer and scholar in his approach to Balinese music. He transcribed dozens of gamelan works for two pianos, solo piano, and flute and piano (a number of which he recorded with Britten and Barrère in 1941), and in 1936 he wrote *Tabuh-tabuhan*, his first major orchestral work to incorporate Balinese materials. It was first performed in the same year by Carlos Chávez and the Orquesta Sinfónica de México. After McPhee returned to New York early in 1939 he faced great difficulty in re-establishing and supporting himself. During the 1940s he worked for the Office of War Information (1945–7) and turned principally to prose as his creative medium. He wrote articles about Bali and reviews of scores and recordings for *Modern Music*, *Musical Quarterly* and *Harper's*, and captured the atmosphere of his stay poetically in *A House in Bali* (1946). During this time he made a few unsatisfying attempts at musical composition, including incidental music for plays by Tennessee Williams and Eugene O'Neill and *Four Iroquois Dances* for orchestra. These works, together with most of his early music, were either destroyed or renounced by him. After *Tabuh-tabuhan* finally received its first American performance in 1953 (conducted by Stokowski), McPhee began to compose again. He received commissions from the Koussevitzky Foundation, the Louisville Orchestra, the United Nations, the Contemporary Music Society, Robert Boudreau's American Wind Symphony and BMI. Other honours included a National Institute of Arts and Letters Award (1954) and Guggenheim and Bollingen fellowships. He joined the faculty at UCLA in 1960.

The hallmark of McPhee's musical style is an acute sensitivity to individual timbres coupled with a predilection for textures of multi-layered rhythms. These traits are present in his few surviving early pieces, especially the

Concerto for Piano and Wind Octet (1928), a neoclassical work characterized by frequent explosive sound combinations, and they continue in the compositions McPhee wrote after he left Bali. No experimentalist, McPhee stayed within traditional forms and tonal harmonies even after his imagination was fired by the gamelan. He delighted in making large, dramatic gestures and wrote principally for orchestra and piano. In *Tabuh-tabuhan*, his best-known composition, McPhee used a standard symphony orchestra together with a 'nuclear gamelan' of Western instruments (two pianos, celesta, xylophone, marimba and glockenspiel) and two Balinese gongs. Much of the musical material in this and his later works, such as the Symphony no.2 and the Nocturne for chamber orchestra, was drawn from the many transcriptions he made in Bali – all of which sensitively transfer note-for-note the gamelan's intricate melodic interweavings to Western instruments.

WORKS

unpublished unless otherwise stated

DRAMATIC

The Emperor Jones (incid music, E. O'Neill), 1940, lost; Westport, CT, 5 Aug 1940

Battle of Angels (incid music, T. Williams), 1940, lost; Boston, 1940

Film scores: Mechanical Principles, 1931, lost; H_2O, 1931, lost; Air Skills, 1957; Blue Vanguard, 1957; In our Hands, ?1957

Radio score: Broken Arrow, 1948, lost; CBS, 22 May 1948

ORCHESTRAL

Piano Concerto no.1 'La mort d'Arthur', 1920, lost; Baltimore, 26 May 1920

Piano Concerto no.2, 1923, lost; Toronto, 15 Jan 1924

Symphony no.1, 1930, lost

Tabuh-tabuhan, 2 pf, orch, 1936, pubd; Mexico City, 4 Sept 1936, cond. Chávez

Four Iroquois Dances, orch, 1944, pubd

Transitions, orch, 1954; Vancouver, 20 March 1955

Symphony no.2 'Pastorale', 1957; Louisville, 15 Jan 1958

Nocturne, chbr orch, 1958, pubd; New York, 3 Dec 1958

Concerto, wind, 1960, pubd; Pittsburgh, July 1960

Symphony no.3, 1960, inc.

CHORAL

Sea Shanty Suite, Bar, male vv, 2 pf, timp, 1929, pubd; New York, 13 March 1929

From the Revelation of St John the Divine, male vv, 3 tpt, 2 pf, timp, 1936, lost; New York, 27 March 1936

OTHER WORKS

*c*40 transcrs. gamelan music, 2 pf and solo pf, 1931–62, incl. Balinese Ceremonial Music, 2 pf, 1934, 1938, pubd

2 transcrs. gamelan music, fl, pf, 1935–6

[Suite of Balinese transcrs.], 3 pf, cel, xyl, glock, vc, db; New York, 13 Jan 1947

Chbr: 4 Pf Sketches, op.1, 1916, pubd; 3 Moods, pf, 1924, lost; Pastorale and Rondino, 2 fl, cl, tpt, pf, ?1925, lost; Sarabande, pf, ?1925, lost; Invention, pf, 1926, pubd; Conc., pf, 8 wind, 1928, arr. 2 pf, 1957, pubd; Kinesis, pf, 1930, pubd; pf arrs. of works by Britten and Buxtehude; *c*25 juvenile pf works, lost

Songs: Arm, Canadians (V. Wyldes), 1v, pf, 1917, pubd; C'est la bergère Nanette, Cradle song, Petit chaperon rouge, Theris, all S, pf, ?1928, lost

MSS in *US-LAuc*, *US-NYp*

Principal publishers: Associated, Kalmus, Peters, G. Schirmer

WRITINGS

A House in Bali (New York, 1946/*R*)

A Club of Small Men (New York, 1948)

Maghi, musici e attori a Bali, trans. F. Cadeo (Milan, 1951)

Music in Bali (New Haven, CT, 1966/*R*)

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W. Riegger: 'Adolph Weiss and Colin McPhee', *American Composers on American Music*, ed. H. Cowell (Stanford, CA, 1933/*R*), 36–42

C. Reis: *Composers in America: Biographical Sketches* (New York, 1938, 2/1947/*R*)

H. Cowell: 'Current Chronicle', *MQ*, xxxiv (1948), 410–15

C. Sigmon: 'Colin McPhee', *American Composers Alliance Bulletin*, xii/1 (1964), 15–16

C.J. Oja: 'Colin McPhee: a Composer who Fell in Love with Bali', *New York Times* (7 Nov 1982)

R. Mueller: *Imitation and Stylization in the Balinese Music of Colin McPhee* (diss., U. of Chicago, 1983)

C.J. Oja: 'Colin McPhee: a Composer Turned Explorer', *Tempo*, no.148 (1984), 2–6

D. Young: 'Colin McPhee's Music', *Tempo*, no.150 (1984), 11–17; no.159 (1986), 16–19

C.J. Oja: *Colin McPhee: Composer in Two Worlds* (Washington DC, 1990)

R. Mueller: 'Bali, *Tabuh-tabuhan* and Colin McPhee's Method of Intercultural Composition', *JMR*, x (1990–91), 127–75; xi (1991–2), 67–92

CAROL J. OJA

MacPherson, Donald (*b* Glasgow, 5 Sept 1922). Scottish piper. He studied piping with his father Iain, who had been a pupil of John MacDougall Gillies; at the beginning of the 20th century Gillies was well known as an authority on piping, having been trained in the MacCrimmon tradition. Donald MacPherson was noted for his expertise on the competition platform; he won the senior *pìobaireachd* events at the Argyllshire Gathering on 14 occasions and those at the Northern Meeting at Inverness on nine occasions, and also won the senior light music award six times. In 1948 he won the gold clasp and gold medal at the Argyllshire Gathering, and he repeated this achievement at Inverness in 1954. His playing was characterized by a resonant tone full of harmonics, technical excellence and interpretative skills of high quality. On more than one occasion he took a break from public performance for several years, but he returned successfully to the professional piping arena after each absence, winning numerous awards in prestigious competitions. After his retirement in 1991 he concentrated increasingly on teaching, and several of his pupils became successful pipers. The most popular of his compositions was a jig, *The Curlew*. Some fine examples of his performances are included on the CD *Donald MacPherson: the Master Piper* (Lismor LCOM 9013, 1989).

R. WALLACE

McPherson, Gordon (*b* Dundee, 27 Aug 1965). Scottish composer. He read music at the University of York (1983–6), where his composition teachers were John Paynter and David Blake. He returned there for the doctorate (1988–91) before pursuing post-doctoral studies at the RNCM. In 1987 he won prizes for his string sextet *Prosen* (Yorkshire Arts) and his orchestral work *Bull Bugles* (British Petroleum). He is an accomplished performer on the accordion and has given the British premières of several works for that instrument. He has taught composition at the University of Edinburgh, and, in 1999, was appointed head of composition at the Royal Scottish Academy of Music and Drama where he was previously composer-in-residence. McPherson also lectures in 20th-century music and analysis at St Andrew's University.

Many of McPherson's early works concern themselves with Scotland's political, social and musical heritage. In *Oh, why should I cry upon my wedding day?* (1985), for

instance, the ornamentation of the solo violin line has its ancestry in pibroch. The String Quartet no.2 'Dead Roses' and *Maps and Diagrams of our Pain* (both 1990) reflect McPherson's interest in memory and obsession. The latter explores the problems of compulsive disorder through music which views the same musical object repeatedly from different perspectives: at the opening, for example, two registrally fixed notes in the piano are cast in a variety of rhythmic shapes. Extra-musical stimuli continue to inform McPherson's music in such works as his *Handguns: a Suite* (1995) for instrumental ensemble.

WORKS
(*selective list*)

Ballet: Bivouac, ens, tape, live elecs, 1987; Islay Duet, fl, ob, vn, str, tape, 1987

Orch and large ens: The High Girders, 1985; Bull Bugles, 1986; Haar, va, orch, 1987; Ebb, fl, orch, 1988; Effective Mythologies, vn, orch, 1989; Heh! Voltaire!, ens, 1991; On E, 1994; Handguns: a Suite, ens, 1995; Kamperduin, 1997; Detours, ens, 1998; The Baby Bear's Bed, ens, 1998

Vocal: Lamentations, S, 2 gui, fl, 1987; Step Culture (McPherson, D.W. Maclean), chorus, orch, 1989; Dog Song, 1v, pf, 1991; Resurrection Day, chorus, a sax, orch, 1992; Rimas (G.A. Bequer, W. Shakespeare), chorus, str, 1993; Besos, T, pf, vn, va, vc, 1994; Spanish Songs, 4 S, T, pf, str, 1997

Chbr and solo inst: Oh, why should I cry upon my wedding day?, vn, 3 perc, 1985; Prosen, 2 vn, 2 va, 2 vc, 1987; The Bliss of Sexual Ignorance, hn, cel, pf, 1988; General Wade's Road, fl, cl, hp, 2 vn, va, vc, 1989; Str Qt no.1 'Civil Disobedience on the Northern Front', 1989; Str Qt no.2 'Dead Roses', 1990; Maps and Diagrams of our Pain, vn, pf, 1990; Lame God, accdn, 1991; Impersonal Stereo, fl, ob, cl, bn, hn, 1992; Helensburgh Derive, 2 tpt, trbn, tuba, 1992; Cash, sax qt, 1993; Uncanny Valley, gui, 1995; Fire Exit, pf, 1996; The Angel Suite, gui, 1997; Study in Moto Perpetuo (Brevity Can Save the Nation), gui, 1997; Str Qt no.3 ('The Original Soundtrack'), 1999

Photocopied scores in *GB-Gsma*

FRANCIS J. MORRIS

Macpherson, (Charles) Stewart (*b* Liverpool, 29 March 1865; *d* London, 27 March 1941). English music teacher of Scottish descent. After studying at the RAM he joined the staff as a professor of harmony and composition in 1887. For some years he was organist of Immanuel Church, Streatham, and conducted choral and orchestral societies. Until 1923 he was chairman of the Music Teachers' Association, which he founded in 1908, and from 1925 to 1927 he was dean of the Faculty of Music in the University of London. He also composed, his longer works including a Symphony in C (1880), a Mass in D (1898) and a *Concerto alla fantasia* for violin and orchestra (1904). But his important work was in musical education, where his influence in two directions was considerable. Beginning with a conventional though pedagogically clear view of the teaching of harmony, he later, in *Melody and Harmony*, struck out in several new directions. Also, impressed by the failure of many students to consider the music they played as a body of literature, he became a pioneer in the movement known as 'musical appreciation', which he intended as a complement to technical training. He always insisted that musical appreciation be based on aural perception, though his children's books written jointly with Ernest Read seem to put the matter the other way round.

WRITINGS

Practical Harmony (London, 1894, 2/1907)
Practical Counterpoint (London, 1900, 2/1907)
The Rudiments of Music (London, 1903, 3/1939)
Questions and Exercises upon the Rudiments of Music (London, 1907)
Form in Music (London, 1908; repr. with appx 1912, 2/1915)
Music and its Appreciation (London, 1910, 2/1941)
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with E. Read: *Aural Culture based upon Musical Appreciation* (London, 1912–21, 2/1953)
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The Musical Education of the Child (London, 1915)
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WATKINS SHAW

Macque, Giovanni de (*b* Valenciennes, ?1548–50; *d* Naples, Sept 1614). Flemish composer, organist and teacher, resident in Italy. He was a leading composer of the Neapolitan school in the late 16th and early 17th centuries.

1. LIFE. Macque's birthplace is given on his marriage contract and on the title-page of his volume of motets of 1596. As a boy he sang in the choir of the imperial chapel at Vienna. A memorandum of 7 December 1563 recommended that he be placed in the Jesuit college at Vienna because his voice had broken: this establishes his approximate date of birth. After he left the college he studied with Philippe de Monte and by 1574 he had moved to Rome under the patronage of Monsignor Serafino Oliviero Razzali, Judge of the Sacra Romana Rota. From 1 October 1580 to 21 September 1581 he was organist of S Luigi dei Francesi, Rome. During this period Macque established relationships with members of the Caetani family. It was probably through the influence of Cardinal Enrico Caetani that four of his polychoral motets appear in a manuscript prepared under the auspices of Annibale Zoilo for the Lenten music at the SS Trinità dei Pellegrini in the early 1580s. Together with G.M. Nanino, Marenzio, Giovannelli and others, he was a member of the Compagnia dei Musici di Roma when it won papal sanction in 1584.

During the early part of 1585 Macque moved to Naples where he was employed by the Gesualdo household. His publications during this period are dedicated to prominent members of the Neapolitan nobility: Carlo Gesualdo and his father, Fabrizio, Cesare D'Avalos and Scipione Pignatello. In May 1590 he was appointed second organist to Scipione Stella at SS Annunziata. In 1594 he became organist of the chapel of the Spanish Viceroy and five years later *maestro di cappella*, succeeding Bartolomeo Roy. During his tenure the musical forces were doubled, and two of his pupils, G.M. Trabaci and Ascanio Mayone, served as first and second organists. Other distinguished pupils included Francesco Lambardi, Donato Antonio Spano, Andrea Falconieri and Luigi Rossi.

2. WORKS. Macque's compositions may be divided into three chronologically and geographically defined groups:

the Roman works from the years 1574–84, the early Neapolitan works 1585–96 and the later Neapolitan period, 1597–1614. The early madrigals reflect the conservatism of his Roman contemporaries. More colourful tendencies occasionally appear, and they are more frequent in his publication of 1579: in *Di coralli e perle*, for example, the extensive melodic movement of the minor second results in expressive harmony foreshadowing the experimental, roving harmonies of his later works. The two books of *Madrigaletti et napolitane* (1581–2) are modelled on the *canzone alla napolitana* of Ferretti. Many of them still retain the formal scheme of the villanella (AA^1BCC^1), but there is a greater emphasis on pictorial treatment. The serious madrigals of the early 1580s are tempered by his association with Marenzio, who was some ten years younger. They are in a more popular style. Simple diatonic melodies appear in playful imitation contrasting with sections made up of short, regular homophonic phrases. The lowest voice often has the character of a harmonic bass moving mostly in 4ths and 5ths. The greater demands in several of the madrigals published in Ferrarese anthologies during this period suggest that they were written for that court's *concerto di donne*. The polychoral motets and the litany for two and three choirs from the Roman period follow the same procedure adopted by Palestrina in his motets published in 1576. Each choir maintains its complete harmonic function and cadence points do not overlap. This style was suited to the acoustics of the larger churches and oratorios in Rome.

A series of letters written by Macque between 1586 and 1589, preserved in Caetani Archives in Rome, discuss his concern with the publication of two books of madrigals (1586 and 1587) and a book of ricercares and *canzone francese* (1586). In the *Primo libro de madrigali* Macque exploited a technique that foreshadows some of his later music: two voices proceed in 3rds or suspensions while the remaining voices have an interplay of short motives in imitation. The passage is repeated in invertible counterpoint. The madrigals of the *Secondo libro* for five voices are in the style of the canzonetta. Among Macque's canzonettas of this period is his contribution to *Il devoto pianto della gloriosa Vergina* (RISM 1592[5]), the Italian adaptation of the *Stabat mater* published by Verovio. Macque's only published book of motets (1596) was dedicated to Francesco Maria Tarugi, one of the founders of the Oratorio di S Filippo in Naples. The six-voice motet *Rex autem David* stands apart from the rather conservative style of this collection in its use of chromaticism and harmonic inflections depicting David's grief over the death of his son Absalon.

Macque's final group of publications begins with the *Terzo libro* for five voices (1597), dedicated to Alfonso II, Duke of Ferrara, and published by the ducal printer Baldini. The book consists mainly of pastoral texts chosen with the Ferrarese court in mind. In his fourth book (1599), Macque developed the technique first essayed in the *Primo libro* for four voices: combining descending or ascending chromatic passages in imitation with counter motives in short note values. In the last two books (1610 and 1613) intervals 'forbidden' in 16th century counterpoint appear for the first time in his music. He experimented here with new verse styles as well: several of the texts in both books consist solely of *quinarii*, and the madrigal cycle based on the concluding *terze rime* from Sannazaro's *Arcadia*: *I tuoi capelli, o Filli, in una cistola* provided Macque with his only *sdruccioli* verse.

Macque's instrumental and keyboard works embrace a wide range of forms, including ricercares, canzonas, capriccios, variations on the Ruggiero and a *toccata a modo di trombetta*. Among the works that have received most attention are the *Consonanze stravaganti*, *Durezze e ligature*, and the *Prima e seconda stravaganze*. His ricercares are based on multiple subjects which are stated in the opening exposition. The *Ricercare del 8 tono con quattour fughe* from his second book (preserved only in manuscript copies) served as a model for Frescobaldi's *Recercar nono: Obligo di quattro soggetti* (1615).

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VOCAL

Edition: *Werken voor orgel of vier speeltuigen*, ed. J. Watelet, MMBel, iv (1938), 33–69 [W]

Primo libro de madrigali, 6vv (Venice, 1576)
Madrigali, 4–5, 6vv (Venice, 1579)
Madrigaletti e napolitane, 6vv (Venice, 1581)
Secondo libro de madrigaletti et napolitane, 6vv (Venice, 1582) [pubd jointly with 1581 vol. as Madrigaletti et canzonette napolitane, 6vv (Antwerp, 1600)]
Madrigali, 5vv (Venice, 1583), lost
Primo libro de madrigali, 4vv (Venice, 1586)
Secondo libro de madrigali, 5vv (Venice, 1587)
Secondo libro de madrigali, 6vv (Venice, 1589, inc.)
Motectorum, 5, 6, 8vv, liber primus (Rome, 1596, inc.)
Terzo libro de madrigali, 5vv (Ferrara, 1597, inc.)
Quarto libro de madrigali, 5vv (Naples, 1599)
Terzo libro de madrigali, 4vv (Naples, 1610)
Sesto libro de madrigali, 5vv (Venice, 1613)

Motets: 1, 5vv, 1598[3]; 1, canon 5vv, in P. Cerone: *El melopeo y maestro* (Naples, 1613/*R*); 8 others, 8–12vv, *I-Rsc*, *Rn*, *Rvat*
Litany, 8vv, *Rvat*, ed. in Trésor musicale, i (Brussels, 1865)
10 laude spirituali: 3, 4vv, 1583[4] (2/1600[5]); 3, 3vv, 1591[13]; 2, 3vv, 1592[5]; 1, 3vv, 1599[6]
17 Madrigals, 4–6vv, 1574[4], 1582[4], 1582[5], 1583[10], 1583[11], 1585[23], 1585[29], 1589[7], 1592[11], 1598[8], 1604[15], 1609[16]; 1609[17]; 7 ed. in CW 138 (1985), 3 ed. in N. Pirrotta: *I musici di Roma e il madrigale* (Florence, 1993)
Chanson, 5vv, 1597[10]
4 canzonette, 3vv, hpd/lute, 1595[6]

INSTRUMENTAL

Ricercate e canzone francesi, a 4 (Rome, 1586), inc.
Secondo libro de ricercari, a 4, lost; listed in inventory of Archduke Sigmund Franz (Innsbruck, 1665); 2 pieces, *D-Bsb*
4 canzoni alla francese, kbd, 1617[24], W 45
12 ricercari primo-duodecimo tono, a 4, *I-Fn*, ed. C. Stembridge (Milan, 1994); Ricercare sexti toni, kbd, *GB-Lbl*
3 capriccios, kbd, *Lbl*, *I-Nc*, W 33, 39, 41; 1 capriccietto, a 4, *GB-Lbl*, W 55
Canzona francese, kbd, *I-Nc*, W 43; Canzon chiamate le sue sorella, a 4, W 57; Prima e seconda canzon, a 4: *GB-Lbl*, W 62
Intrada d'organo; Durezze e ligature, W 38; Consonanze stravaganti, W 37; all org: *I-Nc*
Prima e seconda stravaganze, W 60, 69; Toccata a modo di trombetta, W 67; Partite sopra Rogiero, W 50; Prima e seconda gagliarde, W 67; all a 4: *GB-Lbl*
Passagiato 'Nasce la pena mia', va bastarda, inc, *Lbl*; 2 passagiati: 'Ancidetemi', 'Non ch'io no voglia mai'; lost, listed by L. Rossi in index to *Lbl* Add.30491

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W. RICHARD SHINDLE

McRae, Carmen (*b* New York, 8 April 1920; *d* Beverley Hills, CA, 10 Nov 1994). American jazz singer. She studied the piano privately in her early years and began her career as a singer with Benny Carter's orchestra (1944). Her early and enduring influence was Billie Holiday. After performing with the bands led by Count Basie and Mercer Ellington (1946–7) she worked as an intermission singer and pianist at Minton's Playhouse and other clubs in New York, where she listened to and absorbed the sounds of bop, and came under the influence of Sarah Vaughan. In 1955 she signed a recording contract with Decca, which issued her superb renditions of *Suppertime*, *Yardbird Suite* and *You took advantage of me* (all in 1955). From that time she pursued an active career as a solo singer, performing in clubs, at concerts and at festivals; she made several tours of Europe and Japan from the 1960s into the 1980s. In 1967 she settled in Los Angeles. In 1988 she recorded an album of vocalese versions of compositions by Thelonious Monk *Carmen Sings Monk* (Novus). Illness forced her retirement in 1991.

McRae's voice had an immediately recognizable 'smoky' timbre, and she performed popular ballads and jazz numbers with bop phrasing and inflections. She was especially inventive as a scat singer and had an instinctive feeling for rhythm. She was also a thoroughly competent pianist.

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ED BEMIS

MacRae, Gordon (*b* East Orange, NJ, 12 Mar 1921; *d* Lincoln, NE, 24 Jan 1986). American actor and singer. Known for his good looks, pleasant smile and smooth baritone voice, he is best remembered for his work in film adaptations of Broadway musicals during the 1950s. His two most important roles were Curly McLain in *Oklahoma!* (1955) and Billy Bigelow in *Carousel* (1956). Other notable films include *Look for the Silver Lining* (1949), *Tea for Two* (1950), *By the Light of the Silvery Moon* (1953), *The Desert Song* (1953), and *The Best Things in Life Are Free* (1956). Prior to his move to Hollywood, MacRae was a band singer and nightclub performer. His career was blighted by the decline of the movie musical and he returned to the stage and nightclub circuit in the 1960s. Two of his daughters, Meridith and Heather, became actresses.

MacRae possessed a clear lyric baritone voice with attractive masculine, yet non-operatic, qualities. With his large range and full ringing tone, he had the ability to make technically difficult music sound easy to sing. He epitomized the American, as opposed to the European, baritone sound, and delivered a distinct and intelligible American version of English largely responsible for making American English a recognized singing language.

WILLIAM A. EVERETT, LEE SNOOK

Macri [Macro], **Paolo.** *See* MAGRI, PAOLO.

Macrobius Ambrosius Theodosius (*fl* first half of the 5th century CE). Latin writer. He is thought by some to have been the prefect in Spain (399–400 CE) or the proconsul in Africa (410 CE) cited in the Codex Theodosius but now identified with Theodosius, praetorian prefect in Italy in 430 CE. He was the author of a treatise comparing Greek and Latin verbs (*De verborum graeci et latini differentiis vel societatibus*), a commentary on Cicero's *Somnium Scipionis* and a *Saturnalia*, the last two of which were dedicated to his son, Fl. Macrobius Plotinus Eustathius, city prefect in about 461 CE. Together with the writings of BOETHIUS, MARTIANUS CAPELLA, CASSIODORUS and ISIDORE OF SEVILLE, Macrobius's commentary helped preserve and communicate ancient science and Neoplatonic theory in the Middle Ages. The *Somnium Scipionis*, with its dramatic language, images of the harmony of the spheres and observations about the nature and ascent of the soul, provided Macrobius with an ideal basis for commentary on such subjects as the classification of dreams, Pythagoras's discovery of musical consonance and Pythagorean number theory, the nature of virtue, distinctions between mortality and immortality, the Neoplatonic hypostases, movements of the celestial and planetary spheres and their harmonious sound, and the superiority of Plato's view of the soul over Aristotle's. Derived in large measure from Porphyry's commentary on the *Timaeus*, Macrobius's commentary (i.6 and ii.1–4) was a particularly important source for the medieval understanding of Pythagorean musical mathematics. The *Saturnalia*, with its emphasis on Virgil, rhetoric, poetics and such lighter topics as food and drink, became more widely known in the Renaissance.

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THOMAS J. MATHIESEN

Macropedius, Georgius [Langhveldt, Langveld, Lankveld, Joris van] (*b* Gemert, North Brabant, *c*1475; *d* 's-Hertogenbosch, July 1558). Dutch dramatist and composer. After attending the school of the Brethren of the Common Life at 's-Hertogenbosch and the University of Leuven he became a Hieronymite monk. He served as rector in schools of the order, first at 's-Hertogenbosch, later at Liège and beginning in 1540 for 13 years at Utrecht. Acclaimed as a successful dramatist and outstanding scholar in Latin, Greek and Hebrew, he retired in 1553 to 's-Hertogenbosch, where he died.

The importance of Macropedius in music history lies in the music written for his Latin comedies and morality plays. With the exception of *Andrisca* (1539), which contains two four-part choruses, early editions of his works lack any music. In 1552 11 plays were published with strophic monodies to be sung by a chorus at the conclusion of an act. In several plays the protagonists also have short solo songs. The melodies are simple and are set syllabically to one of the classical poetic metres. In *Lazarus* there is a duet sung by two angels; *Joseph* requires four pipers (*tibicines*), although their music is not given.

WORKS
only works containing music

Andrisca (Cologne, 1539)
Omnes Georgii Macropedii fabulae comicae (Utrecht, 1552–3), i, Asotus, Lazarus, Josephus, Hecastus, Adamus, Hypomene; ii, Aluta, Rebelles, Petriscus, Andrisca, Bassarus

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CLEMENT A. MILLER

McSwiney, Owen. *See* SWINEY, OWEN.

McTee, Cindy (*b* Tacoma, WA, 20 Feb 1953). American composer. She studied with David Robbins at the Pacific Lutheran University, Tacoma (BM 1975), and with Jacob Druckman, Penderecki and Bruce McCombie at Yale University (MM 1978), and gained the PhD in 1981 under the direction of Richard Hervig at the University of Iowa; she also studied with Penderecki, Marek Stachowski and Krystyna Moszumańska-Nazar at the Kraków Conservatory. She was appointed to the University of North Texas in 1984, becoming professor in 1995. She has received a Senior Fulbright Scholar Lecturing award in electronic music at the Kraków music academy and other awards, and commissions from the Barlow Endowment for Music Composition, the American Guild of Organists and other organizations.

McTee composes for both acoustic and electronic media, and her works have been performed in Asia and Europe as well as the USA. Her musical ideas are often derived from visual and literary elements and reveal a keen sense of humour and careful attention to the placement of sound images and effects within acoustical space. Juxtaposition of contrasting musical elements is a feature of her works, many of which contain multiple short movements of changing style and mood.

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Principal publisher: MMB Music

ELIZABETH HINKLE-TURNER

McTell, 'Blind' Willie [McTell, Willie Samuel] (*b* McDuffie County, nr Thomson, GA, 5 May 1898; *d* Milledgeville, GA, 19 Aug 1959). American blues singer, songster and guitarist. Blind from birth, he was trained at schools for the blind in Georgia, New York and Michigan. Much of his adult life was spent in Atlanta, though he travelled extensively, even as far as Mexico in order to perform as a professional musician. His first recordings, made in Atlanta, included *Mama 'tain't long fo' day* (1927, Vic.), which revealed his effortless 'bottleneck' slide style on the 12-string guitar. *Atlanta Strut* (1929, Col.) is a ragtime dance theme with imitative, impressionistic guitar breaks and spoken narrative. There followed a long series of recordings with extremely varied instrumental accompaniments which established McTell as the most versatile of the Piedmont school; his voice was more 'white' than that of many Georgia blues singers, but nevertheless ideally suited to the blues, as on *Death Cell Blues* (1933, Voc.) with its excellent lyrics. McTell had a number of guitar-playing partners including Blind Log (Byrd) and Curly Weaver. He also accompanied women singers including Kate Williams, whom he married in 1934. In 1940 McTell

was recorded for the Library of Congress in a session that showed the great breadth of his repertory, including the ballads *Chainey* and *Delia* (1940, Sto.). This songster aspect of his work was also evident when, 16 years later, he made his last recordings, which included the ribald *Beedle um bum* and a final version of his celebrated guitar rag *Kill it Kid* (both 1956, Bluesville).

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PAUL OLIVER

Madagascar (Malagasy Repoblikan'i Madagasikara). Country situated off the coast of south-east Africa. With an area of 587,041 km², it is the fourth largest island in the world. At the end of the 20th century, it had an estimated population of 17·4 million.

1. Historical background. 2. Musical characteristics. 3. Main musical style areas: (i) The central highlands (ii) The east (iii) The south and west (iv) The north-west coast. 4. Musical instruments. 5. Popular music.

1. HISTORICAL BACKGROUND. The origins of the Malagasy are unknown: many cultural phenomena indicate prehistoric contacts with South-east Asia, in particular the Malagasy language, which is most closely related to Ma'anyan in south Borneo and belongs to the Austronesian family of languages. Arabic, African and European influences were subsequently added to this original South-east Asian foundation. For a long time, the African element in the islanders' culture was thought to be slight, but it is now generally recognized that not only were African slaves brought to Madagascar but free Africans also emigrated to the islands. Elements of Bantu language exist in every Malagasy dialect and seem to have been established for some time.

The Malagasy of Asiatic origin have settled mainly in the highlands (the Merina people), while African influence is strongest among the people of the west of the island (the Sakalava and Makoa) and the south (the Bara, Mahafaly or Maharaly and Antandroy or Antardroy). Muslim communities in Madagascar were reported by early European travellers in the early 16th century; traces of Arab contact occur in groups living on the north-west coast (the Boina-Sakalava and the Antankarana or Tankarana) and the south-east coast (the Antaimoro or Taimoro).

European colonial policies first affected the island in 1500, when the Portuguese explorer Diego Díaz visited the island. At this time, three great kingdoms had developed: the Merina, the Betsileo and the Sakalava. The courts of these kingdoms encouraged a wide range of secular arts expressed in highly complex ways. The Sakalava courts were famed for their women's choirs; the minstrels at the Betsileo courts sang both epics and short *haiku*-like poems of great clarity and perception; and the Merina courts are reputed to have been the scene of innumerable musical endeavours. The Merina kingdom gradually won political supremacy, uniting the majority of the 18 ethnic groups into a single state by the mid-1800s. Under Radama I (1810–28), Queen Ranavalona I (1828–61) and Radama II (1861–3), the British and French first got a foothold on the island. The court converted to Protestantism in 1869, and slaves on the island, most of them Africans, were emancipated in 1877. From 1896 to 1960 Madagascar was a French colony. Since independence in 1960, the island state has experienced a number of political vicissitudes. It has been governed democratically since 1993.

2. MUSICAL CHARACTERISTICS. The music of Madagascar unites the syncretism of a cultural melting-pot with a marked independence that may be ascribed to its island situation. Certain characteristics apply to all its regions: most Malagasy music is based on a number of heptatonic modes, while pentatonic music is found principally in the south. Polyphony is widespread everywhere; the preferred harmonic intervals are major and minor 3rds. As well as isometric rhythms, there are many bimetric rhythms, upon which most dance forms are based; two formal types, the open periodic form and the declamatory form, are found throughout the country. Antiphonal ensemble singing is principally found in the coastal areas, and strophic song in the highlands. Characteristic vocal techniques are a strained, nasal style in the highlands and vibrato in the south.

The music of Madagascar clearly reflects the island's proximity to the African continent, particularly in its basic rhythms. Most of the musical forms, especially in the coastal regions, are constructed on a pattern of pulses and beats that is fundamental to all their rhythmic manifestations. The predominance of the formal number 12 favours metrical diversity, for instance in the simultaneous and successive appearance of binary and ternary forms. Divisions of rhythmic patterns largely depend on whether the music is for singing or dancing. The rhythms of dance styles tend to be regular and are based on two, four or multiples of four beats. Singing styles are more complex with rhythmic patterns often based on a multiple of three beats in which subsidiary accentuation breaks the basic metre into uneven units. A division of 12 beats into units of 3 + 2 + 3 + 2 + 2 is common, as well as a division of 24 beats into 5 + 7 + 7 + 5. Traces of an Asiatic inheritance are still present in some instruments (for instance the use of the *valiha* tube zither), in vocal style (the strained head voice) and in some of the dances (in the virtuoso hand and finger movements of the bird dances).

3. MAIN MUSICAL STYLE AREAS.

(i) The central highlands. The music of the people of the central highlands or plateau, particularly the Merina and Betsileo, was the most strongly influenced by European models. From 1820 onwards, missionary, trade and diplomatic connections were concentrated on this part of the island. Missionary work was pursued with great efficiency, particularly by the London Missionary Society and its Norwegian equivalent, the Norske Misjonsselskap. After the French occupation of the country, these efforts were reinforced by Catholic missionaries. The eradication of many phenomena of traditional culture went hand in hand with the spread of liturgical music. The formation of a military band in the Merina army and the founding of music schools on the European model established and reinforced the influence of Western musical culture.

The adaptation and transformation of Western ideas led to their absorption into existing local culture. King Radama II composed piano pieces that show a certain tendency towards Malagasy idioms. This soon spread to

church music, particularly Catholic church music, and subsequently led to the development of syncretic traditions still extant today. The collective terms *vako-drazana* (traditional or folk music and dance) and *dihin'ny ntaolo* (literally, dances of the ancestors), relate mainly to such stylistically hybrid forms. They represented a thriving culture of public performance, which has assumed the status of national Malagasy folklore. Many elements in it derive from the *hira gasy* theatre, in which moral tales are performed in song, dance, mime and elaborately extravagant language, to an audience gathered around the stage. The instruments of the ensemble for this genre, consisting of 10 to 24 players, include large and small drums, violins, accordions, trumpets and clarinets. Performances are given at markets and festivals such as the reburial ceremonies (*famadihana*) common in many parts of Madagascar.

Other popular hybrid vocal forms in the highlands are the *kalon'ny fahiny* (songs of the old days), often sung as duets in parallel 6ths, sentimental songs accompanied by gestures, and *zafindraony*, choral songs always performed at high volume by loud male voices, with a separate bass line. *Zafindraony* are sung mainly at wakes. The *rija* verse epic of the Betsileo, on the other hand, is bardic music showing little trace of Western influence and is always performed by two men accompanied by stick zithers. The *vakisôva*, songs in verse form originally performed at festivals, have developed in urban areas into songs of social criticism on the part of the underprivileged. Some of the best known musicians of Madagascar, for instance Dama Mahaleo and Paul Bert Rahasimanana (Rossy), are masters in this genre.

(ii) The east. The music of the east (the Betsimisaraka, Sihanaka, Bezanozano, Tanala, Antambahoaka or Tambahoaka, Antaimoro, Antaifasy or Taifasy, Antaisaka or Taisaka and Antanosy or Tanosy peoples) became very popular throughout the country in the 1960s through the recordings of the *valiha* virtuoso Rakotozafy. To this day, however, the east coast has remained to a great extent *terra incognita*. *Jijy*, a kind of praise and narrative song, is the most important form of music. In this art, which is also found in the north-west of the island among the Tsimihety and Sakalava, the interpreter usually accompanies himself on an instrument such as a lute, *valiha* or accordion. By way of contrast, *osika* denotes a kind of collective performance at ceremonies of very different kinds: singing alternates between a group of singers and the chorus, accompanied by hand-clapping and drums. The traditional *zanakorovana* women's songs, accompanied by pounding sticks, are sung at religious ceremonies of thanksgiving, and the *kalamaka* are performed at funeral ceremonies.

(iii) The south and west. A wide variety of different musical traditions has been preserved in the remote and extensive areas of steppe and savanna to the west and south of Madagascar, among the Sakalava, Masikoro, Vezo, Bara, Antanosy, Mahafaly and Antandroy peoples. The immigration of Merina and Betsileo to the fertile river plains has also made their own forms of musical expression familiar and very popular.

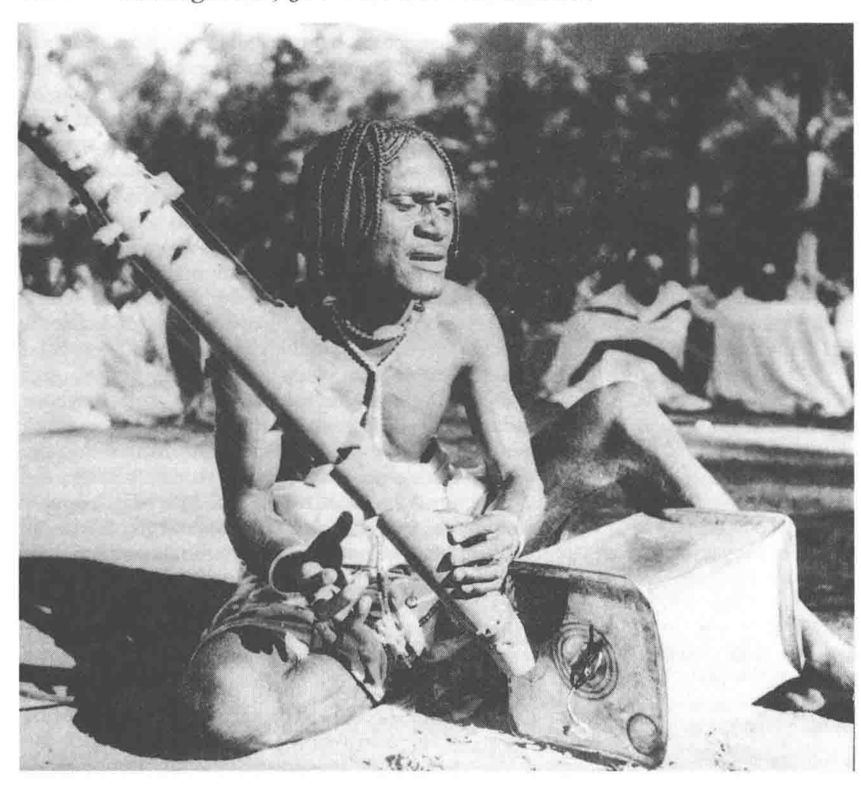
Because there was little influence on it by Christian missionaries, the traditional nature of this music has on the whole survived. Music is an essential component of ceremonies during which the celebrants make contact with their ancestors. As well as funerals and circumcisions, there are séances of possession such as *tromba* and *bilo*. The diversity of musical forms of expression on these occasions is partly the result of the heterogeneous nature of the Malagasy pantheon, in which the individual gods all have their own repertory, and partly due to the different functions of the music: to induce a trance, to invoke spirits, to aid the healing of the sick, to give thanks, to take leave of the spirits and so on. As well as the actual religious rituals with their own musical forms (for instance the *kolondoy* ceremonial song of the Sakalava, which is accompanied by drums and hand-clapping), the ceremonies for funerals and circumcisions, often lasting several days, include many subsidiary events. The Mahafaly and Antandroy peoples have praise-songs called *beko*, telling the tales of past rulers whose descendants still enjoy great prestige. Musicologists often connect this richly ornamented song with Arab influence.

Antsa is a wide term embracing women's songs for both religious and secular occasions. Also very popular are competitive sports such as *ringa* wrestling to drums (in the south) and *morengy* boxing to the accompaniment of a large cone drum and a metal idiophone (in the west). Instances of the original use of the vocal apparatus to make rhythmic patterns are the *rimotse* of the Antandroy (noisy and spasmodic breathing) and the *kagnaky* of the Sakalava (grunting, screeching, hissing, whistling etc.).

(iv) The north-west coast. The variety of musical forms is greatest on the north-west coast because of both the ethnic diversity of its people (Sakalava, Antankarana, Tsimihety, Makoa, groups from the highlands and emigrants from the southern desert regions) and the connections of the area with the nearby Comoro Islands. The majority of Malagasy Muslims live in this region. Islamic musical genres, closely linked to the Swahili culture of East Africa, include the *maolidy* women's dances and recitations, the *deba* round dance performed by girls, the *daira* recitations and dances of men, the men's *kigôma* and *kasohida* dances and the women's *oadra* rice-stamping dance. The musical forms subjected to a strict ritual in honour of the dead and living kings of the Sakalava should also be mentioned; they include the *rebiky* dance, in which two men perform a dance symbolizing the battles between rival sub-groups of the Sakalava.

4. Musical instruments. Through the study by Sachs (1938) and later work based on it, the field of Malagasy musical instruments has been thoroughly explored. The most important instruments of Madagascar are idiophones, including pounding sticks, clappers, stamping tubes, scrapers and rattles. The *atranatra* or *atranatrana* (free-key or 'leg' xylophone), sparsely distributed in the south-west of the country, is often cited as important evidence for cultural influence on Madagascar from south-east Asia, but it shows considerable material, conceptual and structural similarities to traditional south-east African xylophones. Known also as *katiboky*, *kilangay* or *valihambolo*, it may have up to 12 keys but only five or seven are normally used in performance. The instrument was traditionally used for sacred ceremonies, but it is now used for secular purposes, except among the Bara.

Drums are important in ceremonials and, as utensils employed for religious purposes, are surrounded by taboos. Double-headed cone drums (*hazolahy*, *dabalava*, *manandria*) are often used in sacred ceremonies. The gigantic *bekiviro* goblet drum is used in festivities



Valiha (tube zither) player, Madagascar

honouring the Sakalava dynasty that ruled western Madagascar before the French invasion. Flute and drum ensembles perform at festivals, and in the highlands they consist of three long flutes, a *langorona* snare drum and a large *amponga* drum. In the south, such ensembles usually contain over two double-headed cylindrical drums (*amponga be*, *karataky*, *karadibo*) of different sizes, including the small drum, and the flutes are often replaced by accordions. Small kettledrums or pottery barrel drums (*ampongavilany*) are also played, and the Muslims of the north-west have frame drums (*tary*).

A double reed instrument of Arab origin (the *anjomara* or *kabiry*) is played on the north-west coast. Side-blown coiled horns and trumpets or zebu horns (*antsiva*, *bankôra*) are blown by village chiefs and sailors as signalling instruments and are played at circumcision ceremonies. The diatonic accordion (*angoradao*, *gorodo*, *hereravo*), introduced from Europe in the middle of the 19th century, is one of the most widely distributed musical instruments in Madagascar today and is played mainly at ceremonies of possession.

Sodina is the common term used for flutes, which may be straight (short or long), curved or with a flared bell. The *soly* (or *sody*) is a short straight flute found in the south and south-west. It has between four and six fingerholes, and the mouthpiece is usually chamfered. The long straight flute (*antsodina*) is similar and is principally associated with the Sakalava. *Sodidiva* is the term for all long flutes with a bell, generally found among the Sihanaka. Flutes are played only by men and always in ensembles, which usually consist of three flutes and two drums. Such ensembles take part in secular ceremonies and also rites such as circumcision.

Dying traditions are those of the ground bow (*pitikilangay*), the musical bow with gourd resonator and tuning loop (*jejo lava*) and the stick zither (*jejo voatavo*), which resembles the East African *zeze*. The Betsileo and the Merina still use the *jejo voatava*. Until the end of the 19th century, it was also found among the Antandroy, Sakalava, Tanala, Antaisaka and Antaimoro or Taimoro peoples, and in the first half of the 20th among the Bezanozano and the Sihanaka. It was formerly played at home or while on watch during rice harvests, but it is now generally used to entertain at fairs, bull-fights and other popular entertainments.

The *valiha* tube zither (see illustration) is sometimes described as the national instrument of Madagascar, but it is not often found today outside the central highlands and the north. The heterochord variant, consisting of a bamboo tube strung with on average 15 to 20 steel strings, is much more usual. The *valiha* can sometimes be played by women; otherwise, string and wind instruments are reserved for men. The box zither (*marovany*, *valiha*, *salegy*) has parallels with the tube zither in its manner of playing and its tuning in sequences of 3rds. Its major use is in the *tromba* rites of possession.

String instruments of various kinds, but all included under the common name *lokanga*, are found in the highlands and the south and derive from the viols introduced by European sailors in the 16th and 17th centuries. The violin has established itself in the highlands (for further information, see M. Domenichini-Ramiaramanana: 'Lokanga', *Grove I*). The most common musical instrument in Madagascar today is a simple long-necked lute (*Kabôsy* or *Rabosa*, *mandoliny*) with one to six strings. It is used mainly to accompany song, but can be played solo. Ensembles consisting of several lutes, drums and rattles, and frequently modelled on European examples, are widespread.

5. Popular music. The modern popular music of Madagascar is deeply rooted in local traditions. Some genres, none the less, are found throughout the country. The *salegy*, a rapid bimetrical dance, was invented in the north-west in the 1960s and was soon taken up by groups all over the country. The *basesa* of the east coast, the *sigôma* of the north, the *baoenjy* of the north-west and the *tsapiky* and *kinetsanetsa* of the south are other examples of a flourishing dance-music of the inhabitants of the coastal districts, or *côtiers*, which is distinct from the more vocally orientated popular music of the highlands.

Since the 1970s there have been stronger influences from Africa, particularly Kenya (*benga*), South Africa (*mbaqanga*) and the former Zaïre (*soukous*, *kwassa kwassa*), from the nearby islands of Réunion and Mauritius (*sega*) and from the Caribbean (*zouk*). The activities of the local recording companies Discomad and Kaiamba greatly encouraged this music but were superseded at the end of the 1980s by the production of cassettes. At the same time, Malagasy music rose sharply in popularity on the 'world music' market of the Western world.

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AUGUST SCHMIDHOFER (with MICHEL DOMENICHINI-RAMIARAMANANA)

Madama Europa. Italian singer. Sister of Rossi, salamone.

Madan, Martin (*b* Hertingfordbury, Herts., 1725; *d* Epsom, 2 May 1790). English writer and composer. He was the son of Colonel Martin Madan (1700–56), MP and equerry to Frederick, Prince of Wales; he was also a cousin of the poet William Cowper. He was educated at Westminster School and Christ Church, Oxford (BA, 1746): to his father's annoyance, he 'fiddled and shot partridges' at Oxford. Called to the Bar in 1748, he led a dissolute life until he was converted in 1750 by hearing John Wesley preach. Under the influence of Selina, Countess of Huntingdon, he later joined the Calvinistic branch of the Methodist/Evangelical movement, and was ordained a deacon of the Church of England in 1758 and a priest in 1759. He acquired a reputation as a preacher, 'itinerating' round the country as late as 1768.

However, he soon began his life's work of charity, dedicating his gifts as well as his considerable wealth (he had inherited a fortune from his father). Already a governor of the Foundling Hospital, in 1759 he offered to serve without stipend as chaplain to the newly founded Lock Hospital for venereal patients. The offer was eagerly accepted, and he financed the building of a new chapel, completed in 1762. In 1760 he had compiled and published *A Collection of Psalms and Hymns*, which is regarded as the first comprehensive hymnbook of the Anglican Evangelicals. It was largely based on George Whitefield's *Hymns for Social Worship* (1753), and included hymns of a kind not then accepted for general Anglican use: of 171 in the first edition, 89 are by Charles

Wesley and 44 by Isaac Watts. The book was soon adopted for use in the hospital chapel. It ran to 13 editions, the last in 1794, and was superseded at the hospital only in 1803.

In about 1762 Madan turned his attention to the music, issuing 12-page booklets which were eventually gathered into *A Collection of Psalm and Hymn Tunes: to be had at the Lock Hospital* (in successive editions, *c*1766, 1769, 1792, the last completed by Charles Lockhart). All but three of its texts came from Madan's hymnbook. This too was widely adopted and became known as the 'Lock Hospital Collection'. It was reprinted at Boston, Massachusetts, in 1809, and was enormously influential on Anglo-Saxon church music in general. Madan gave the profits of both his books to the hospital.

The tunes were mostly original, and broke new ground by their style and character. Most are duets for equal voices with continuo, in the fashionable *galant* taste, with trills and other graces and much dynamic variation. They even include examples by Italian opera composers such as Giardini and Alessandri, as well as nine theatrical specimens by Burney, but the largest number (45) are by Madan himself. The hospital patients were hardly capable of forming a choir: they were housed in hidden galleries in the chapel, where they listened in silence. But with the help of the chapel organist, Lockhart, Madan was able to persuade the fashionable congregations to sing this music, and even to attend weekly practices. He also instituted an annual oratorio performance in the chapel.

He was involved in more than one controversy. In a work called *Thelyphthora; or, A Treatise on Female Ruin* (London, 1780), he advocated polygamy as a solution to the appalling social conditions that made the Lock Hospital necessary. The resulting outcry led to his abrupt retirement from his duties at the hospital, though he remained nominally chaplain until his death. His book had much influence on Samuel Wesley.

Madan was a skilful composer, and published *Six Sonatas for a German Flute & Violin or two Violins* (London, *c*1780) and *A Sonata for Harpsichord or Pianoforte* (London, *c*1785). The elegant artificiality of his hymn tunes seems strangely unsuited to the passionate fervour of many of the texts. His basses are static, his harmonies conventional; yet the melodies undeniably have a touch of genius. They clearly filled a need of the time, for many of them were reprinted in hundreds of tune books in Britain and the USA. The compilers of four American collections between 1793 and 1807 actually coupled Madan's name with Handel's as a model for composers of sacred music. The most enduring tune was 'Hotham', still widely used for Wesley's *Jesu, lover of my soul*; other hugely successful tunes were 'Leeds' and 'Denbigh'. The more extended 'Denmark' (*Before Jehovah's awful throne*) remained a standard 'set piece' for several generations, and was by far the most popular through-composed composition printed in America before 1811.

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NICHOLAS TEMPERLEY

Mãdar [mãdal, mandar, mandal, mardal, mādal, madal]. Double-headed drum, with baked clay body and laced skin heads, found among Austro-Asiatic and Dravidian Ādivāsī groups as well as non-Ādivāsī musicians throughout East-Central India, including the states of Orissa, southern Bihar, Madhya Pradesh, West Bengal and eastern Uttar Pradesh.

The size and shape of the *mãdar* vary depending on the group and geographic area. The two most common shapes are barrel-shaped and conical (straight or slightly waisted). In both the right-hand head is smaller, and higher in pitch, than the left.

The hollow shell of the *mãdar* is a thin wall of baked clay whitewashed with white clay or slaked lime. For added strength cowhide lacings about 2 mm wide are pasted around the shell in close parallel bands. Monkey hide is preferred for the right head, but has become scarce so that goatskin may be substituted for it. The left head is usually made of calfhide. The skins are held in place by plaited straw hoops and a strip of skin about 1 cm wide overlapping the outer edge of each head. The skins and hoops are tied in a close network of lacings which runs the length of the drum. Additional thongs of cowhide running from one head to the other hold the skins permanently at the required tension. The right head is usually treated to within 3 or 4 cm of its edge with many layers of a permanent paste of clay and a grain, typically rice. Each layer is rubbed well with a stone and allowed to dry. The centre of the left head is covered 1–4 cm from its edge with several, more temporary, layers of the same paste, applied with the hand, without rubbing, and allowed to dry. The left head is decorated with painted geometric designs, and the entire drum is often wrapped in a colourful cloth.

Although the *mãdar* is primarily associated with Ādivāsī groups, its shell is made by members of the Kumhār (potter) caste and its heads made and attached by members of one of the area's leather-working castes (such as the Mūcī, Ghãsī Mahali, Turi or Goṛāit). The player, usually a man, holds the drum horizontally before him, slung around his neck by a leather or cotton cord. For many Ādivāsī groups the drum's presence is essential at the village dancing-ground. *Mãdar* players dance as they play, swinging the drum in front of them, turning with it, and bending forward to lower it nearly to the ground. In Orissa and some parts of West Bengal the drum is also part of the percussion ensemble which accompanies the *chau* (*cho*) dance-drama and the *nacini* dance. *Mãdar* rhythmic patterns and strokes are vocalized in syllables which vary from village to village and from drummer to drummer.

The *jaspuria mãdar* is the principal drum of many communities of musicians in southern Bihar. Its barrel-shaped, or cylindro-barrel-shaped, shell can range from 60 to 118 cm in length (on average about 70 cm). Half the instrument, from the right head to the centre, is roughly cylindrical or slightly conical, but from the centre the shell widens to a bulge at approximately three-quarters the distance from the right head, and then

narrows slightly towards the left head. Both heads of the *jaspuria mā̃dar* are flush with the outer rims of their hoops. Typically, both heads are left undecorated.

The *jaspuria mā̃dar* is traditionally associated with the Ghā̃sī caste of leather-workers, who play it, make it and claim to have invented it. In the past they reserved the drum for accompanying *janāni jhumar* ('women's *jhumar*') – group singing and dancing during the monsoon season – using other drums such as the *ḍholkī* in other seasons. In the last 30 or 40 years the *mā̃dar* has been taken up by players of high-status castes and has become the principal drum throughout the year to accompany staged solo singing and most genres of dancing.

The straight or slightly waisted conical types of *mā̃dar* are more common throughout the east-central Ādivāsī belt than are the barrel-shaped. Approximately half the drum, from the right head to the centre, is cylindrical or even narrows slightly to a shallow waist. From the centre the shell expands conically towards the left head. Because of its shape, the outer lacings do not touch the drum's body, giving it the illusion of a strict conical shape. The rim around the right head is built up with bamboo strips, so that the head is recessed by 2 or 3 cm from the drum's outer edge.

In southern Bihar this type, of variable size, is associated with different Ādivāsī groups who know it by various names of which the most widespread are the *k̲hel* and the *dumaṅg*. The Uraon *k̲hel* is the largest of these drums, ranging from 60 to 85 cm in length (usually about 60 cm); the right head is 25 cm in diameter, the left 35 cm. It is the most popular drum among the Uraon people, who use it for group singing and in the *jadur*, *karam* and *jātra* communal dances.

The Muṇḍā people of southern Bihar use two *mā̃dar*-type drums of different sizes, both called *dumaṅg* in Muṇḍāri; one is about 35 cm long, and the other, perhaps more common, about 50 to 66 cm. Local non-Ādivāsī musicians refer to the smaller as *jhālda mā̃dar* and the larger as *mūcī mā̃dar*. The heads are attached and treated in the same manner as those of the *jaspuria mā̃dar*, but the paste covers a larger area of the right head. During the first few decades of the 20th century the *dumaṅg* was the most important drum in the percussion ensemble that accompanied Muṇḍāri processions and communal dancing and singing in the village dancing-ground. The full ensemble consisted of *dumaṅg* players (the lead drummers), with the instruments *nagaṛa* (kettledrum), *rabaga* (double-headed drum), perhaps some *ḍulki* (double-headed drum) and *cuā̃* or *manjīrā* (cup cymbals). The *ḍulki* has gradually replaced the *dumaṅg* as the lead drum in the dancing-ground. The *dumaṅg*, however, still holds a position of honour in Muṇḍā processions, rituals, festivals and in song texts, where it is often paired with the *ḍulki* and sometimes with the *rabaga*.

See also INDIA, §IX, 2.

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CAROL M. BABIRACKI/R

Madarász, Iván (*b* Budapest, 10 Feb 1949). Hungarian composer. He studied composition at the Franz Liszt Academy of Music in Budapest with Endre Szervánszky. From 1974 to 1980 he taught at the academy's teacher training college in Pécs. In 1976 he joined the staff at the Béla Bartók Conservatory, and in 1980 became a teacher of music theory at the Liszt Academy in Budapest. His two one-act operas, *A nö meg az ördög* ('The Woman and the Devil', 1972) and *Lót* (1984), were commissioned by Hungarian Television. In 1992 he received the Erkel Prize for composition. Madarász's works do not adhere to any clearly definable stylistic trend, though the influences of electronic sounds, as in *Hímzett hangok* ('Embroidered Tones', 1989), and aleatory techniques, as in *Tabulatúra* (1996), are evident. In his opera *Lót* he employs the repetitive technique of minimalism, using it to diverge from traditional dramatic concepts: instead of musical development shadowing the dramatic narrative, the opera is made up of frozen musical moments.

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(*selective list*)

Stage: A nő meg az ördög [The Woman and the Devil] (op, 1, T. Emőd), 1972, perf. 1972; Musica dell'arte (wordless play), any insts, 1981, perf. 1995; Lót (op, 1, A. Romhányi), 1984, perf. 1986

Orch: Echo, 1982; Egy történet fejezetei [Chapters of a Story], 1988; Molto espressivo, 1992; Suoni, 1992; Canti coelestes, gui orch, 1993; Concerto F(L)A, fl, str, 1993; Vocalise, fl, gui orch, 1995; Concertuba, tuba, brass band, 1996; In memoriam Szendrey-Kerper László, gui orch, tape, 1997

Vocal: Szonett (J. Donne), S, pf, perc, 1976; Ké dal Weöres Sándor verseire [2 Songs to the Poems of Sándor Weöres], S, pf, 1980; Az emberélet varázslatai [The Magic of Human Life] (E. Gyártás), chorus, insts, 1982; Crucifixus, S, chorus, tpt, gui orch, perc, 1983; Himnusz minden idöben [Hymn for all Times] (L. Nagy), chorus, 1983; Mátyás király és a varga [King Matthias and the Taylor] (cant., Á. Fodor), solo vv, chorus, orch, 1984; Mese a csodafurulyás juhászról [Tale of the Shepherd with the Magic Pipe] (Hung. folk text), solo vv, chorus, orch, 1984; Fejfák [Crosses] (cant., J. Pilinszky), chorus, orch, 1985; Zsoltár [Psalm], S, gui orch, 1987; Magyar Requiem (various Hung. poets), T, chorus, chbr ens, 1989; Hímzett hangok [Embroidered Tones] (textless), S, fl, vn, synth, perc, 1989; Öt perc férfihangra [5 Minutes for Male Voice], Bar, 1990: see El-ac [Refrain, 1994]

Chbr: Párhuzamos monológok [Parallel Monologues], fl, vc, hpd, 1977; Halmazok [Mounds], perc ens, 1979; Ütőszene két zongorára [Percussion for 2 Pf], 1979; Diagrammok I [Diagrams I], 2 dulcimers, 1980; Diagrammok II, str qt, 1980; Tánc [Dance], perc ens, 1980; Diagrammok III, fl, vc, hpd, 1981; Magyar szvit [Hung. Suite], fl, vc, hpd, 1982; Magyar táncfüzér [Hung. Dance Garland], fl, vc, hpd, 1982; Re peticio, any insts, 1983; Anekdota, fl, ob, 1993; Ba tri music, fl, vc, kbd, 1995; Jan Jansson tíz imája [The 10 Prayers of Jan Jansson], gui, vn, vc, 1995; B.-la, pf, vn, mar, 1996; J J játékai [J J's Toys], 2 fl, synth, 1996

Solo inst: Metamorphosis, pf, 1974; Ludi, pf, 1976; Martellato, pf, 1990; Fürzogy, fl, 1994; Talizmán, fl, 1996

El-ac: Sebességek [Speeds], 2 fl, elecs, 1984; Preludi-melodi, fl, tpt, vc, elecs, 1991; Szeptén, 2 fl, elecs, 1991; 1-minute stories, fl, vc, elecs, 1992; Refrain (Buddha), S, vc, elecs, 1994; Archai archi, str, elecs, 1995; Tabulatúra, 2 vc, elecs, 1996

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ANNA DALOS

Madden, Henri. *See* MADIN, HENRI.

Maddison [née Tindal], **(Katherine Mary) Adela** (*b* 15 Dec 1866; *d* Ealing, 12 June 1929). Irish composer. A friend and pupil of Fauré, she moved to Paris from London in the late 1890s, and gave concerts of her works and musical parties, moving in circles which included Debussy, Delius and the Princesse de Polignac. She spent several years in Germany and her large-scale opera *Der Talisman* was performed to enthusiastic reviews at the Leipzig Stadttheater in 1910. After returning to England during World War I, she became involved with Rutland Boughton's Glastonbury Festivals, writing incidental music for Miles Malleson's play *Paddly Pools* and a Celtic ballet *The Children of Lir*, which was performed at London's Old Vic (1920). The publication of her Twelve Songs (1895) marks the appearance of Maddison's individual voice with its careful use of dissonance and occasionally unconventional vocal lines. The texts she chose to set for her vocal works, from A.C. Swinburne to Chinese, Indian and Irish poetry in translation, mirror many fashionable turn-of-the-century concerns. Her piano quintet (1916) is a fluent and expressive work, demonstrating her control of structure and inventive melodic writing. Her unpublished music appears not to have survived.

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(*selective list*)

Stage: Der Talisman (op, after L. Fulda), Leipzig, Stadttheater, 1910; Paddly Pools (incid music, M. Malleson), Glastonbury, 1917; The Children of Lir, (ballet), 1920; Ippolita in the Hills (op, M. Hewlett), 1920s

Inst: Brer Rabbit Polka, pf (1882); Diana Waltz, pf (1888); Berceuse, vn, pf (1898); Romance, vn, pf (1898); Irische Ballade, orch, 1909; Pf Qnt, 1916 (1925)

Vocal (1v, pf, unless otherwise stated: For a Day and a Night (A.C. Swinburne) (1888); 2 mélodies (Sully Prudhomme [R.F.A. Prudhomme], F.E.J. Coppée) (1893); 12 songs, opp.9–10 (E.W. Wheeler, Swinburne, D.G. Rossetti, A. Tennyson, P.B. Shelley, H. Heine) (1895); Soleils couchant (P. Verlaine), (female vv)/(S, A), pf (*c*1896); 6 mélodies (1897); 2 mélodies (A. Samain) (1900); 3 mélodies sur des poésies de Goethe (1901); 3 mélodies (E. Harancourt) (1915); National Hymn for India (K.N. Das Gupta) (1917); If you would have it so (R. Tagore) (1919); Tears (Wang Sen-ju) (1924); other songs

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SOPHIE FULLER

Madeira [née Browning], **Jean** (*b* Centralia, IL, 14 Nov 1918; *d* Providence, RI, 10 July 1972). American contralto. She studied at the Juilliard School of Music and under the name Jean Browning made her début in 1943 at the Chautauqua Summer Opera as Nancy (*Martha*). In 1947 she was chosen by Menotti to alternate with Marie Powers in the European tour of *The Medium*. She joined the Metropolitan in 1948, making her début as the First Norn. From 1955 she sang mostly in Europe: she appeared as Clytemnestra, one of her greatest roles, at Salzburg (1956), as Carmen at Vienna and Aix-en-Provence and as Erda at Covent Garden, Bayreuth and Munich. She created Circe in Dallapiccola's *Ulisse* (1968, Berlin) and continued to sing until 1971. She had a rich, dark voice and was a compelling figure on the stage. Her arresting Erda can be heard on Solti's recording of *Das Rheingold*, and her vividly characterized Clytemnestra on Böhm's *Elektra*.

HAROLD ROSENTHAL/ALAN BLYTH

Madelka, Simon Bar Jona [Barjona, Bar Jona, Bariona, Simon] (*b* Oppeln [now Opole]; *d* Pilsen [now Plzeň], 1597–9). Silesian composer, active in Bohemia. He had to leave Oppeln in 1575 because of his Counter-Reformation sympathies and settled in Pilsen. There he joined the butchers' guild and was elected a town councillor in 1578 and master butcher in 1580. He published *Canticum Beatissimae Virginis Mariae* (Prague, 1581, inc.), which contains eight four-part *Magnificat* settings and a setting of Psalm xx, *Exaltare Domine*, and *Septem psalmi poenitentiales* (Altdorf, 1586), for five voices; there are also seven incomplete manuscript motets (in *CZ-KL*), six for six voices and one for eight. These works are imbued with the spirit of the Counter-Reformation, and their style is that of the later Dutch school.

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MIROSŁAW PERZ

Maderna [Grossato], **Bruno** [Brunetto] (*b* Venice, 21 April 1920; *d* Darmstadt, 13 Nov 1973). Italian composer and conductor. His influence on the musical life of the mid-20th century made itself felt through a number of important works, through his teaching and through his conducting, which contributed significantly to the wider dissemination of the masterpieces of the European avant garde. Maderna's stylistic devices, original and often distinct from those of such contemporaries as Berio, Boulez, Stockhausen and Nono, include his characteristic use of deterministic precompositional techniques, his own interpretation of the 'open work' concept and the melodic thread which remains perceptible in even the most complex textures.

1. LIFE. Many details of his early years are still unclear. His mother was Caroline Maderna, his father almost certainly Umberto Grossato, although paternity was never formally acknowledged. After the death of his mother, documentation refers to him as Bruno (or Brunetto) Grossato, and he was brought up in S Anna di Chioggia, a small village near Venice. Soon recognized for his precocious musical gifts, he learnt to play a number of instruments including the violin, on which he was encouraged to perform in the local bar and dance hall run by the family. In 1930 Grossato further exploited his talents as the principal attraction of the Happy Grossato Company band, which played song arrangements in hotels, variety shows and cabarets. Yet, just two years later, the young Maderna conducted a concert of 19th-century operatic repertory with the orchestra of La Scala. Between September 1932 and December 1935 he went on to conduct in Milan, Trieste, Venice, Padua and Verona to great acclaim. His progress came to the notice of the fascist authorities in 1933; as soon as they discovered that Grossato was not Maderna's legal parent, he was placed under the tutelage of a musician from La Fenice and exhibited as a child prodigy to the glory of the regime.

This stressful existence came to an end when Irma Manfredi, a fashionable dressmaker in Verona, intervened

and arranged for Maderna to live in her house. He was provided with a sound, broad-based education from private tutors, the composer Arrigo Pedrollo giving him music lessons, although he failed the intermediate course at the Milan Conservatory in 1937. The final break with his childhood surroundings came when he went to stay in Rome, thanks partly to Vatican intervention in the form of a letter from Cardinal Montini, the future Pope Paul VI. In 1940 he graduated in composition at Rome Conservatory under the guidance of Alessandro Bustini, who also taught Petrassi, Turchi and Giulini.

Despite the upheavals of his youth, Maderna reached adulthood without lasting damage. From his early writings and from the testimony of those who met him at this time we gain a picture of a level-headed young man who was aware of his own limitations, and who saw through all the publicity that had surrounded him. He was a keen student at G.F. Malipiero's advanced international course for composers in Venice (1941–2), subsequently acknowledging his great debt to Malipiero both as a teacher and as the man who imparted to him his great love of early music, especially Venetian, borne witness by his many transcriptions and by profound echoes within his own music. In 1941 he also studied conducting with Guarnieri at the Accademia Musicale Chigiana, Siena, for which he proved exceptionally gifted; he later attended Scherchen's international course in Venice in 1948.

Maderna's musical career was interrupted by the war. He served in the army from 1942 to 1943, and in February 1945 he joined the partisans. When hostilities ceased, he was faced with all the difficulties of pursuing his work in a war-stricken country; and it was at this time that his friendship with Malipiero proved to be most valuable, the elder composer putting his name forward for the post of teacher of *solfeggio* at the Venice Conservatory, which he held, on and off, until 1952. It was during these years that he met Nono, who was to became a lifelong friend. Malipiero also introduced him to the publisher Ricordi, for whom, between 1947 and 1949, Maderna transcribed a number of Vivaldi's concertos; and it was probably at Malipiero's behest that Maderna's *Serenata* for 11 instruments was performed at the first postwar Venice Biennale in 1946. None of this work, however, was sufficiently well paid for the needs of a newly married man (he married his first wife, Raffaella Tartaglia, in February 1946) who had been accustomed to a life of ease. In order to supplement his income he turned his hand to composing music for radio plays and mediocre films, along with dance music and other pieces written to order.

At the end of the 1940s Maderna's career took a decisive new direction. Probably on the suggestion of Scherchen, he made his first contact with the Darmstadt summer courses that were to play such an important part in his artistic and personal development, and where, from 1949 on, his compositions were frequently performed. Many details of his activity there as teacher, conductor and administrator emerge from his voluminous correspondence with Wolfgang Steinecke, Darmstadt's founder and animating spirit. It was there that he discovered the true nature of his vocation, striking up productive friendships with the composers most actively involved in the Neue Musik, in particular with Nono, and working with the performers to whom so many of his pieces were dedicated: the Kontarsky brothers, Lothar Faber, Severino Gazzelloni, Han de Vries, Christiane Edinger, Theo Olof and Aldo Bennici as well as the stage director Harro Dicks, whose influence can be detected in the dramaturgy of his music-theatre works. It was at Darmstadt, too, that he met Beate Christine Köpnick, whom he lived with from 1950 (but did not marry until 1972), and who bore him three children.

During the 1950s Maderna worked for long periods in Milan with a group of intellectuals and musicians (Luigi Rognoni, Luigi Pestalozza and Roberto Leydi among the former; among the latter Berio, Cathy Berberian and Manzoni) whose aim was to rejuvenate the Italian musical scene through powerful new initiatives. These included the founding of the Studio di Fonologia Musicale of the RAI in 1955 – which provided both Maderna and Berio with the experimental facilities they needed for the development of their electronic techniques – and the activities connected with Incontri Musicali: a periodical (overseen by Berio), an ensemble (founded and directed by Maderna), a series of talks, and an introductory course on 12-note composition which Maderna gave at the Milan Conservatory in 1957 and 1958.

In spite of these heavy commitments in Darmstadt and Milan, Maderna continued to compose and conduct. Indeed he was increasingly in demand as a conductor during the 1960s, and to critics and audiences alike became far better known as a conductor than as a composer. At first he acquired a reputation as a thoughtful exponent of contemporary music, especially that of the Second Viennese School and the Darmstadt group of composers; later he broadened his repertory to include the main 20th-century classics and the Austro-German symphonic composers, as well as operas by Mozart and Debussy; his performances of Mahler broke new ground. Maderna's pleasure in sharing his experiences as a composer led, too, to his quickly becoming a figure of enormous significance to many Italian composers not much his junior; Nono, Clementi, Donatoni and others have acknowledged the decisive influence he exerted on various aspects of their early composing careers. Performers in the various contemporary music ensembles and the symphony orchestras with which he spent most time, including those of The Hague, the BBC, New York, Chicago and Milan Radio (where he was permanent conductor in his last years), recall his authoritative handling of contemporary music. Although he was an inspiring teacher, his rich talents in this field were exploited all too rarely, notable exceptions being the courses he gave in composition and conducting at the Dartington Summer School between 1960 and 1962, at the Salzburg Mozarteum from 1967 to 1970, and at Tanglewood and the Juilliard in 1971 and 1972. In 1972 he was awarded the Italia prize for his radio score *Ages*, and in 1974, posthumously, the City of Bonn Beethoven Prize for *Aura*. On his premature death in Darmstadt, he was buried there with civic honours.

2. Works. The style of Maderna's earliest compositions after he left Rome was clearly influenced by his period of study with Malipiero. Pieces written at this time, such as the *Introduzione e passacaglia: 'Lauda Sion Salvatorem'* (a hitherto unpublished piece which Maderna included in all the lists of his works), demonstrate how he was learning to apply ancient techniques in a thoroughly 20th-century manner, preferring essential clearcut design to the colours of late Romanticism. In his works of the 1940s

the contrapuntal technique he had learned from Bustini was enriched by a study of the pre-19th century Italian instrumental masters; while not imitating the mechanistic character of early Hindemith and some Stravinsky, they are nevertheless part of the neo-classicism then in vogue in Italy. At the same time, Maderna was absorbing 12-note technique, though in a very personal manner in 1942. He had already conducted Webern's Variations op.30 and was familiarizing himself with dodecaphonic pieces by Dallapiccola, Riccardo Malipiero and Togni. In 1948 he wrote his first serial work, *Liriche greche*, which was published by Ars Viva, probably through the intervention of Scherchen.

Over the next five years, up to *Quattro lettere: Kranichsteiner Kammerkantate*, he composed a number of pieces in which the procedures of the Second Viennese School are developed with considerable freedom and fantasy, the strictness of the transformational operations co-existing with unexpected evocations of a much older *melos*, for example in the quotation of the Epitaph of Seikilos, one of the few surviving examples of ancient Greek music, in *Composizione no.2* (1950), or the use of folktunes in the *Composizione in tre tempi* (1954). The dramatic tensions so created sit side by side with Maderna's evident desire to impose a logical, mathematical ordering of materials; and the second *Serenata* and the String Quartet of 1955 offer perhaps the clearest instances of his constructional side, evidence of which is provided by the enormous quantities of preparatory work which exist, especially for compositions up to the mid-1960s, in the form of diagrams, tables of series, number matrices, patterns for the distribution of timbre and dynamics, plans for the ordered unfolding of 'sound events' and, in particular, 'magic squares'. However, such techniques, many of which he learnt at Darmstadt, never fitted into a single 'system' of thought. For Maderna, contradiction was a necessary and productive part of a composer's make-up: 'I grow more and more aware that one must not be consistent in one's life, particularly if one is a composer or an artist; I think one should at all costs avoid being too consistent' (Baroni and Dalmonte, 1985). This dialectic of rigour and fancy set him apart from his avant-garde colleagues; yet, in retrospect, it is what constitutes his essential modernity.

Much of Maderna's music demonstrates an audacious experimentation with novel sound formations. His tape pieces are notable in this regard; even more so are the compositions in which live and recorded sound are combined, for instance *Musica su due dimensioni* (the first of its kind) and the Oboe Concerto no.1. These works also exhibit a form of controlled aleatorism, in which the precise coordination of musical fragments is left unspecified in the score, the conductor (who would originally have been Maderna himself) being left to determine their exact sequence and timing. In the works that followed the performer is given increasing discretion, particularly after *Aulodia per Lothar* (1965). From the point-of-view of overall construction, Maderna came to view the 'work' more as an assemblage of sections or passages, each of which is to some extent independent of the whole. The great *Hyperion* cycle (1962–9), in its numerous concert and stage versions, exemplifies his approach. The earliest version – described as a *lirica in forma di spettacolo* and first directed by Virginio Puecher at the Venice Biennale in 1964 – consists of the tape pieces *Le rire* and *Dimensioni II*, three sections of *Dimensioni III* for flute and orchestra and the first part of *Aria* for soprano, flute and orchestra to words by Hölderlin. The subject matter of the pieces here is the dramatic relation between the 'poet', representing the noblest part of the individual, embodied in the sound of the flute and Hölderlin's words, and the 'machine', representing the emasculatory violence of the masses. Maderna later added the orchestral sections *Entropia II* and *Stele per Diotima*, and, for the Berlin performance in 1969 under the title *Suite aus der Oper 'Hyperion'*, two further choral sections, one orchestral and the musette solos. Nearly all the different parts can be performed as independent concert pieces, or combined with other works for the stage, a course taken by Maderna himself when in 1968 in Bologna they were put on with Belli's *Orfeo dolente* and in Brussels with H. Claus's *I morituri*. In the late *Ausstrahlung* and *Satyricon*, interchangeability becomes an essential principle, with the component sections of the two scores published as separate items. Perhaps the most extreme of his 'open form' works is the *Serenata per un satellite* (1969), in which a single page contains precisely notated parts, but with the instruction that the performers should play 'what they can, together or separately or in groups, improvising with the notes that are set down'.

In spite of Maderna's changing working procedures and formal preoccupations, a common thread that links the stages of his career is the expansive singing quality of his writing for solo instruments: for flute in the concerto of 1954, and as the protagonist of *Don Perlimplin* (1962) and *Hyperion*; for violin in the concerto of 1969, in *Widmung* (1967) and *Pièce pour Ivry* (1971); and for viola in *Viola* (1971); and particularly for the oboe in three concertos (1962, 1967, 1973), *Aulodia per Lothar* (1965) and *Solo* (1971). Another notable feature, especially, though not solely, of the late large-scale works, concerns his techniques of orchestral writing. In works such as *Quadrivium* (1969), *Aura* (1972) and *Biogramma* (1972) the instruments are divided into groups – each in effect a small orchestra – in the manner of Stockhausen's *Gruppen*, but with totally different aims and results. Maderna's concern is not with the interference that occurs at the meeting of different sound-sources, but with the balance that may be achieved between contrasting timbral and textural blocks, an effect which recalls Venetian polychoral music of the 16th and early 17th centuries. The sound-space of *Aura*, in particular, is criss-crossed by magnetic forces and sudden flashes; in the programme note to its first performance Maderna comments that 'the title refers to the radiations of all possible consequences which emanate from a central musical object'. In these complex works, the discrete margin of controlled indeterminacy which Maderna gives is put fully at the service of his exquisitely judged oscillating sound images, whether blurred murmurings of freely repeated muted string fragments, or a subdued percussion radiance combined with woodwind trills, or myriad further subtleties of articulation and dynamic.

Maderna was concerned perhaps above all with musical communication. There was no clearer indication of this than his deep commitment to the theatre in various forms. He conducted Monteverdi's *Orfeo* in his own edition, and *L'incoronazione di Poppea*; he wrote a number of radiophonic works, which he referred to as 'theatre of the ears', including *Don Perlimplin*, *Il mio cuore è nel sud*,

Ritratto di Erasmo and *Ages*; and *Hyperion* was, at least initially, a 'poem in dramatic form'. With the *Venetian Journal* and particularly with the opera *Satyricon*, Maderna once and for all severed his links with a Darmstadt poetic. An extensive use of quotation takes precedence over structural principles in both works; and in the latter the unifying force of a plot is annulled by the employment of several open-ended narrative strands. In this final example of Maderna's deep desire for communicability, the ivory tower is abandoned for what he considered to be nothing less than a 'political act'.

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Il moschettiere fantasma (film score, dir. Calandri, W. French), 1952
Macbeth (ballet, A.A. Milloss, after W. Shakespeare), 6 Sept 1962, inc
Hyperion (lirica in forma di spettacolo, Maderna, V. Puecher, after F. Hölderlin, phonemes by H.G. Helms), Venice, Fenice, 6 Oct 1964; rev. as Hyperion en het geweld (W.H. Auden, García Lorca, Hölderlin), Brussels, Monnaie, 17 May 1968; rev. as Hyperion-Orfeo dolente, Bologna, Palazzo Bentivoglio, 18 July 1968; concert excerpts: Dimensioni III, fl, orch, 1963; Aria da 'Hyperion' (Hölderlin), S, fl, orch, 1964; Hyperion = Dimensioni III + Aria da 'Hyperion'; Hyperion II = Hyperion + Cadenze; derived works: Dimensioni no.2; La rire; Entropia I, II, III; Dimensioni IV = Dimensioni III + Stele per Diotima; Hyperion III = Hyperion + Stele per Diotima; Gesti, chorus, orch, 1969; Suite, chorus, orch, 1969
Von A bis Z (incid music, R. Rass), tape, Darmstadt, 1969
Satyricon (op, Maderna, I. Strasfogel, after Petronius), Scheveningen, 16 March 1973
See also RADIO AND TV SCORES [Don Perlimplin], below

ORCHESTRAL

Introduzione e passacaglia 'Lauda sion salvatorem', 1942
Piano Concerto, before 1946
Concerto, 2 pf, insts, 1948
Composizione no.1, 1948–9; no.2, 1950
Improvvisazione no.1, 1951–2; no.2, 1953
Composizione in tre tempi, 1954
Flute Concerto, 1954
Divertimento, 1957: 1st movt, 'Dark Rapture Crawl'; rest by Berio
Piano Concerto, 1959
Oboe Concerto no.1, 1962
Entropia I, 1963 [from dramatic work Hyperion]
Entropia II, 1963 [from Hyperion]
Dimensioni III, fl, orch, 1963–4 [from Hyperion, incl. Entropia I, II]
Stele per Diotima, 1965 [from Hyperion]
Dimensioni IV, fl, pic, a fl, b fl, chbr orch, 1964 [from Hyperion, incl. Dimensioni III, Stele per Diotima]
Amanda (Serenata VI), chbr orch, 1966
Oboe Concerto no.2, 1967
Entropia III, 1968–9 [from Hyperion]
Quadrivium, 4 perc, 4 groups, 1969
Violin Concerto, 1969
Grande aulodia, fl, ob, orch, 1970
Juilliard Serenade (Tempo libero II), small orch, tape, 1970–1
Aura, 1972
Biogramma, 1972
Giardino religioso, small orch, 1972
Oboe Concerto no.3, 1973

VOCAL

Alba (V. Cardarelli), A, str orch, 1937–40
Requiem, SATB, chorus, orch, before 1946, inc., lost
Liriche su Verlaine, S, pf, 1946–7
Tre liriche greche (Ibykos, Melanippides, anon.), S, chorus, insts, 1948
Studi per 'Il processo' di Kafka, S, spkr, orch, 1950
Quattro lettere (B. Frittaion, anon., F. Kafka, A. Gramsci), chbr cant., S, B, chbr orch, 1953
Aria da 'Hyperion' (F. Hölderlin), S, fl, orch, 1964 [from Hyperion]
Hyperion, S, fl, orch, 1964 [from Hyperion, incl. Dimensioni III, Aria da Hyperion]
Hyperion II, S, fl, orch, 1965–6 [from Hyperion, incl. Dimensioni III, Aria da Hyperion, Cadenza, fl]
Hyperion III, S, fl, orch, 1965–6 [from Hyperion, incl. concert work Hyperion, Stele per Diotima]
Gesti (Hölderlin), chorus, orch, 1969 [from Hyperion]
Suite (W.H. Auden, F. García Lorca, Hölderlin), 2 fl, ob/ob d'amore, S, chorus, orch, 1969 [from Hyperion]: Klage, Message, Psalm, Schicksalslied
Ausstrahlung (anon.), female v, fl, ob, orch, tape, 1971
All the World's a Stage (Shakespeare), chorus, 1972 [incl. in radio score Ages]
Venetian Journal (J. Levy, after J. Boswell), T, small orch, tape, 1972

CHAMBER AND INSTRUMENTAL

Serenata, 11 insts; String Quartet; other pieces; all before 1946
Fantasia e fuga, 2 pf, 1949
Musica su due dimensioni (Dimensioni no.1), fl, cymbals, tape, 1952; rev., fl, tape, 1958; finalized 1963
Divertimento in due tempi, fl, pf, 1953
Serenata, 11 insts, 1954; rev. as Serenata no.2, 1957
Str Qt, 2 movts, 1955
Serenata IV, fl, insts, tape, 1961
Honeyrêves, fl, pf, 1962
Per Caterina, vn, pf, 1963
Cadenze, fl, 1965 [incl. in Hyperion II, 1965–6]
Aulodia per Lothar, ob d'amore, gui ad lib, 1965
Widmung, vn, 1967
Serenata für Claudia, vn, cemb, 1968
Serenata per un satellite, ens, 1969
Dialodia, 2 fl/rec/ob, 1971
Pièce pour Ivry, vn, 1971
Solo, ob + ob d'amore + eng hn + musette, 1971
Viola (Viola d'amore), va/va d'amore, 1971
Y después, gui, 1971
Ständchen für Tini, vn, va, 1972

TAPE

Ritratto di città, 1954, collab. L. Berio and R. Leydi
Sequenze e strutture, 1954
Notturno, 1956
Syntaxis, 1957
Continuo, 1958
Dimensioni no.2 ('Invenzione su una voce') (phonemes by Helms), 1960 [from Hyperion]
Serenata III, 1961
Le rire, 1962
Tempo libero I, 1970: see STAGE [Von A bis Z]; RADIO AND TV SCORES [Ages]

RADIO AND TV SCORES

Il mio cuore è nel sud (radio play, G. Patroni Griffi), RAI, 1950
L'augellin Belverde (radio play, after C. Gozzi), 1958
L'altro mondo, ovvero Gli stati e imperi della luna (radio play, A. Brissoni, after J. Swift: *Gulliver's Travels*), 1959
Amor di violino (radio play, E. Carsana), 1959–60
Il cavallo di Troia (radio musical, 2, G. Da Venezia and U. Liberatore), 1960
Macbeth (radio play, W. Shakespeare), 1960
Il puff (radio play, E. Scribe), 1960
Don Perlimplin (radio op, Maderna, after F. García Lorca), 1961; RAI, 12 Aug 1962
Ritratto di Erasmo (radio play, Maderna), RAI, 1969
Ages (radio play, W. Shakespeare, G. Pressburger), 1972
Other incid music for which scenes and frags. survive, incl. Giulio Cesare (radio score, Shakespeare), 1959, I padri nemici (TV score), 1956, Medea (TV score), 1957, Yerma (radio score, García Lorca)

FILM SCORES

directors' names in parentheses

Sangue a Ca' Foscari (M. Calandri), 1946; I misteri di Venezia (I. Ferronetti), 1950; Le due verità (A. Leonviola), 1951; Il moschettiere fantasma (Calandri, W. French), 1952; Il fabbro del convento (A. Leonviola), 1953; Noi cannibali (Leonviola), 1953; Opinione pubblica (M. Corgnati), 1954; La morte ha fatto l'uovo (G. Questi), 1968

EDITIONS

A. Vivaldi: Concs. RV118, 120, 179, 186, 231, 352 (Milan, 1947–9)
M. Ziani: Il sepolcro, orat, before 1957, unpubd
G. Carissimi: Historia divitis, Diluvium universale, orat, before 1958, lost

C. Monteverdi: Orfeo (Milan, 1967)
L. da Viadana: Le sinfonie: 'La venexiana', 'La veronese', 'La Romana', 'La mantovana', chbr orch (Milan, 1967)
D. Belli: Orfeo dolente (Milan, 1968)
A. Vivaldi: Beatus vir (Milan, 1969)
G.B. Pergolesi: Orfeo, cant. (Zürich, 1977)
G.B. Pergolesi: Palestrina-Konzert (Concertino no.3) (Zürich, 1977)

TRANSCRIPTIONS AND ARRANGEMENTS

O. Vecchi: Amfipernaso (Darmstadt, 1952), lost
G. Legrenzi: La Basadonna, chbr orch (Zürich, 1953)
G. Frescobaldi: Tre Pezzi, chbr orch (Zürich, 1954)
G. Gabrieli: In ecclesiis, large orch (Milan, 1966)
Josquin Des Prez: Magnificat quarti toni, chorus, 3 groups of insts (Milan, 1967)
F. Schubert: Cinque danze, orch (Milan, 1968)
Music of Gaiety, chbr orch (Ricordi, 1969) [arr. of 5 pieces from Fitzwilliam Virginal Book]
Ottavino Petrucci's Odhecaton, small orch (Zürich, *c*1950) [incl. works by Josquin, Compère, Okeghem and others]
MSS in *CH-Bps*

Principal publishers: Ricordi, Salabert, Schott, Suvini Zerboni

For more detailed list see Baroni and Dalmonte, 1985

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W. Steinecke: 'Kranichstein: Geschichte, Idee, Ergebnisse', *DBNM*, iv (1961), 9–24, esp. 15–17
V. Puecher: 'Diario di un'esperienza',*Sipario*, xix/224 (1964), 46 only [on Hyperion]
P. Steinitz: 'Bruno Maderna's *Greek Lyrics*', *MT*, cvi (1965), 186 only
L. Pestalozza: 'Orfeo e Hyperion', *Rinascita* (2 Aug 1968)
R. Smith Brindle: 'Maderna and Berio', *The Listener* (10 June 1971), 761 only
L. Pinzauti: 'A colloquio con Bruno Maderna', *NRMI*, vi (1972), 545–52
E. Thomas: 'Zum Tod des Komponisten und Dirigent',*NZM*, Jg.134 (1973), 820–21
L. Nono: 'Ricordo di due musicisti', *Cronache musicali Ricordi*, no.3 (1973), 1–3; 2nd part repr. with other tributes to Maderna in *La biennale di Venezia: annuario 1975/eventi 1974* [Venice, 1975], 836f
F. Donatoni: 'La *Grande Aulodia* di Bruno Maderna', *Chigiana*, new ser., xi (1974), 375 only
La Biennale di Venezia: annuario 1975 (Venice, (1975), 829–40 [incl. articles by L. Berio, A. Clementi, F. Donatoni, L. Nono, H. Pousseur, K. Stockhausen]
M. Mila: *Maderna musicista europeo* (Turin, 1976)
H. Weber: 'Form und Satztechnik in Bruno Madernas *Streichquartett*', *Miscellanea del Cinquantenario Edizioni Suvini Zerboni* (Milan, 1978), 206–15
K. Jansen: 'Bruno Maderna and Dutch Concert Life',*Key Notes*, xi (1980), 31–6
L. Pinzauti: 'La lezione di Maderna', *NRMI*, xiv (1980), 393–403
A. Giubertoni: 'Le fonti poetiche dell'*Hyperion* di Bruno Maderna', *NRMI*, xv (1981), 197–205
F. Magnani: 'Considerazioni sul rapporto fra musica e testo nell'opera di Bruno Maderna', *Ricerche musicali*, v (1981), 6–25
M. Baroni and R. Dalmonte: 'Inediti maderniani', *Musica/Realtà*, no.10 (1983), 41–7
F. Magnani: 'Il *Divertimento per flauto e pianoforte*', ibid., 49–54
G. Montecchi: 'Bruno Maderna e la musica leggera', ibid., 55–61
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H. Weber: 'Maderna compositore veneziano',*Musica/Realtà*, no.12 (1983), 31–40
M. Baroni: 'Bruno Maderna dieci anni dopo',*Cronache musicali Ricordi*, no.17 (1984), 2 only
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R. Fearn: 'Bruno Maderna: From the Cafe Pedrocchi to Darmstadt', *Tempo*, no.155 (1985), 8–14
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C. Bitter: 'Bruno Maderna', *Komponisten des 20 Jahrhunderts in der Paul Sacher Stiftung* (Basel, 1986), 299–302
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A. Trudu: 'Zum Werk Bruno Madernas: Soziale Borschaften mit musikalischen Mitteln', ibid.
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C. Ambrosini: 'Il satellite sereno', ibid., 81–98
G. Borio and V. Rizzardi: 'Die musikalische Einheit von B. Madernas *Hyperion*', *Quellenstudien II: Zwölf Komponisten des 20. Jahrhunderts* (Winterthur, 1993), 117–48
V. Rizzardi: 'L'ultima serie: In margine alla genesi dell'*Hyperion* di Bruno Maderna', *Mitteilungen der Paul Sacher Stiftung*, vi (1993), 26–9
N. Sani: 'Musica elettronica, poetica, scrittura: un colloquio inedito con Bruno Maderna', *Musica/Realtà*, no.47 (1995), 65–77
N. Verzina: 'Concezione poetica e pensiero formale nel Maderna post-seriale: il *Konzert für Oboe und Kammerensemble* (1962–69), *Studi Musicali*, xiv (1995), 131–59
R. Dalmonte: 'Prioritätsrechte nie beansprucht: Madernas Praxis und Poetik', *Von Kranichstein zur Gegenwart* (Darmstadt, 1996), 199–205
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ROSSANA DALMONTE

Madetoja, Leevi (Antti) (*b* Oulu, 17 Feb 1887; *d* Helsinki, 6 Oct 1947). Finnish composer. He matriculated in Oulu in 1906 and then studied in Helsinki at the university (MA 1910) and at the music institute under Sibelius (1906–10); his studies were continued with d'Indy in Paris (1910–11), with Fuchs in Vienna, and in Berlin (1911–12). He conducted the orchestra of the Helsinki Philharmonic Society (1912–14) and the orchestra of Viipuri (1914–16), where he was also director of the orchestra school. In Helsinki he taught at the music institute (later academy) (1916–39) and was music critic of the *Helsingin sanomat* (1916–32). During the 1920s and 30s he spent some time in France. Madetoja was a leading member of the Finnish national Romantic school which followed Sibelius. He made use of the folktunes of Ostrobothnia, dark and heavy melodies tinged by church modes; at the same time he was influenced by contemporary French music. His orchestration was particularly skilful, approaching the clarity and balance of chamber music. In harmony and rhythm his means were more

limited. His opera *Pohjalaisia* ('The Ostrobothnians') kept its status as the 'national' opera until the arrival of Joonas Kokkonen's *The Last Temptations* in 1975.

WORKS
(selective list)

STAGE AND ORCHESTRAL

Pohjalaisia [The Ostrobothnians] (op, 3, Madetoja, after A. Järviluoma), op.45, 1923, Helsinki, Finnish Opera, 25 Oct 1924; Okon Fuoko, op.58, ballet, 1930; Juha (op, 2, A. Akté and Madetoja, after J. Aho), op.74, 1934, Helsinki, Finnish Opera, 17 Feb 1935

Sym. Suite, op.4, 1910; Tanssinäky [Dance Vision], op.11, 1910; Sym. no.1, F, op.29, 1915–16; Pastoral Suite, 1916; Sym. no.2, E♭, op.35, 1917–18; Lyric Suite, 1921–2; Huvinäytelmäalku [Comedy Ov.], op.53, 1923; Sym. no.3, A, op.55, 1926

Incid music, ovs., suite from each op, shorter orch pieces

VOCAL AND CHAMBER

Merikoski, op.10, chorus, orch, 1911; Helsingin yliopiston promootiokantaatti [Cant. for Helsinki University Graduation Day], op.22, reciter, S, chorus, orch, 1914; Stabat mater, op.27/2, female chorus, str, org, 1915; Hautalaulu [Funeral Psalm], chorus, orch, 1916; Aslak Smaukka, op.37, Bar, male chorus, orch, 1917; Väinamöisen kylvö [The Sowing of Väinämöisen], op.46, S/T, orch, 1919; Pako Egyptiin [The Flight to Egypt], op.61, S, chorus, orch, org, 1924; Planeettain laulu [The Planets' Song], op.59, S, chorus, orch, 1927; Lux triumphans, op.63, lv, chorus, orch, 1928; Väinämöisen soitto [The Playing of Väinämöisen], op.76, S, Bar, chorus, orch, 1935; Lauluseppel [Wreath of Songs], Bar, chorus, orch, 1938

Over 20 pieces for mixed chorus, 35 pieces for male chorus incl. De profundis, op.56, 1925; few small pieces for chorus, orch; *c*50 solo songs incl. cycle Syksy [Autumn], op.68, 1930–40

*c*30 pf works incl. suite Kuoleman puutarha [The Garden of Death], op.41, 1918–19; Pf Trio, op.1, 1910; Lyric Suite, op.51, vc, pf, 1921–2; *c*20 vn pieces

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M. Hyökki: 'Leevi Madetoja: an Architect of the Mind', *Finnish Music Quarterly*, xiii/1 (1997), 18–23

HANNU ILARI LAMPILA

Madge, Geoffrey Douglas (*b* Adelaide, 3 Oct 1941). Australian pianist. He gained his initial musical training at the Elder Conservatorium, University of Adelaide, studying the piano with Clemens Leske. After graduating in 1959 he toured Australia as a member of a piano trio. Leaving for Europe in 1963, Madge became first a student of Géza Anda in Switzerland (1964) and then of Peter Solymos in Hungary (1964). His main energies as a pianist have been devoted to 20th-century repertory. His talents in this sphere were recognized in 1971 when he was appointed associate professor of classical and contemporary keyboard repertory at the Royal Conservatory in The Hague. His propagation of this repertory, both as performer and pedagogue, has been wide-ranging, embracing works by Schoenberg, Ives, Sorabji, Busoni, Xenakis, Boulez, Stockhausen, Krenek, Stefan Wolpe, Barraqué and Bussotti. Madge has also been drawn to the Russian avant gardists and futurists of the 1920s (including Mosolov, Oboumov, Roslavetz, Lourié, Alexandrov and Wyschnegradsky), many of whose works were suppressed or withdrawn between 1929 and 1989. A notable feature of Madge's activity has been the presentation of cycles of major works or large-scale compositions at international music festivals (for example, Sorabji's *Opus Clavicembalisticum* at the 1982 Holland Festival in Utrecht and Nikolaos Skalkottas's 32 Piano Pieces and 4 Etudes at the 1979 ISCM Festival in Athens). More recently, he has presented Krenek's complete piano sonatas. Madge has also composed various works, including a piano concerto (1979) and various chamber works; a wind quintet by him was performed at the 1966 Adelaide Festival of the Arts.

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ANDREW D. McCREDIE

Madin [?Madden], **Henri** (*b* Verdun, 7 Oct 1698; *d* Versailles, 3 Feb 1748). French composer and priest of Irish origin. He worked in the diocese of Verdun, and in 1719 he was *maître de musique* at Meaux Cathedral, returning to Verdun to work at the cathedral in 1726. He became master of the choir school at Tours Cathedral in 1730 and at Rouen Cathedral from 1737 to 1741. On 25 January 1738 he was appointed *sous-maître de musique* of the royal chapel. He was honoured as 'chanoine de St-Quentin' in 1741, but the presentation ceremony was not held until 1746. In 1742 he succeeded Campra as *maître des pages de la chapelle*.

Madin's works include four *a cappella* masses in contrapuntal style and 29 *grands motets*, 25 of which are listed as having been written for the royal chapel. His *récits*, written in the bipartite or tripartite form common at the time, were praised for their melodies and originality; he rarely wrote da capo arias. The motets 'à grand choeur et symphonie' were performed at Versailles until 1792, and *Diligam te Domine* and *Notus in Judea* were popular at the Concert Spirituel until 1762. A royal privilege was given to 'H.M.' in 1740 to publish a book of motets for one or two voices and continuo, but 'H.M.' cannot positively be identified with Madin and the book is lost. Madin also published a theoretical work, *Traité de contrepoint simple ou chant sur le livre* (Paris, 1742).

WORKS
printed works published in Paris

Masses, 4vv: Dico opera mea regi (1743), Velociter currit sermo ejus (1746), Vivat pax (1747), Vivat rex (1741); ed. Centre de Musique Baroque (Versailles, 1990)

Grands motets, solo vv, 5vv, orch, bc, *F-Pc*, *Pn*, *R*: Beatus vir; Benedic anima mea; Cantate Domino quia mirabilia; Cantate Domino ... omnis terra; Confitebor tibi; Conserva me; De profundis; Deus Deorum; Deus noster refugium; Deus quis similis; Deus venerunt gentes; Diligam te Domine; Dixit Dominus; Domine Deus meus; Domine in virtute tua; Domine, quid multiplicati sunt; Dominus regnavit; Exultate Deo; Exurgat Deus; Laetatus sum; Lauda Jerusalem; Laudate Dominum; Nisi Dominus; Notus in Judea; O filii; Pange lingua; Quare fremuerunt; Te Deum; Venite exultemus

Bouquet pour la fête de S.E. Mgr le cardinal de Fleury (cant.), 1741, *Pn*

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Mercure de France (1741–62)

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VIVIEN LO

Madison. City in Wisconsin, USA, site of the UNIVERSITY OF WISCONSIN SCHOOL OF MUSIC.

Madlseder, Nonnosus [Johannes Baptist] (*b* Meran [now Merano], 20 June 1730; *d* Andechs, nr Ammersee, 3 April 1797). German composer, choir director and organist. He was a choirboy at the chapel of the royal convent in Hall, and sang in school comedies at the Jesuit Gymnasium there (1743–5); he continued his studies at the monastery of Polling, Bavaria, and at Freising. In 1749 he entered the Benedictine monastery at Andechs and in 1754 was ordained priest. According to his foreword to the offertories op.1, he studied at Andechs with the music director Gregor Schreyer, was the monastery's assistant director of music (1755), organist and director of the *Tafelmusik* (1757), leader of the *Figuralchor* (1760) and singing master (1761–2). In 1763, to encourage his compositional activity, Abbot Meinrad Moosmüller sent him to visit the Italian Opera in Munich. In 1767 he became the music director and leader of the boys' classes at the Andechs monastery. In 1772–4 and 1791–4 he was a priest at the convent of Lilienberg, Munich.

Madlseder was considered an outstanding theoretician and contrapuntist and was highly regarded as a Kapellmeister and organist. His symphony shows Mannheim and Viennese Classical influences. The sacred vocal works, with their coloratura solo parts and fugal sections, are frequently demanding for the singer. His brother Josef Madlseder (*b* Meran, 12 Aug 1740; *d* Salzburg, Jan 1806) was a bass singer and *Kammervirtuos* at Passau, and from 1803 a member of the choir at Salzburg Cathedral. He is possibly the composer of a German Mass (in *A-Sd*).

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Cants. (all lost): Intellectus, Meditation II (F. Neumayr), Munich, Lent 1762; Detrimentum honoris, Meditatio II (Neumayr), Munich, Lent 1764; Ezechias (P. Scharl), Andechs, Jan 1770; Il viaggio di Febo a Spitzberga (Scharl), Andechs, 1775

Other sacred: 15 offs, op.1 (Augsburg, 1765); 15 offs, op.2 (Augsburg, 1767); 5 miserere, Stabat mater, op.3 (Augsburg, 1768); 5 vespers, op.4 (Andechs, 1771); Mass, a, *A-ST*; Mass, C, *D-MR*; Requiem, d, *HR*, *CH-E*; TeD, *A-ST*; Salve regina, g, *ST*; Parvulus natus est, D, S, orch, *D-Rp*; lit, F, *Rp*; Stabat mater, F, *WEY*; Stabat mater, E♭, *CH-E*; Aeterna Christi munera, D, *E*; Jesu corona virginum, A, *E*; Justus germinabit, F, *A-ST*; 3 Rorate coeli, C, E♭, B♭, *D-BAR*; Tota pulchra es, D, *CH-E*; Venite adoremus, G, *E*; Vespers, C, inc., *D-KZa*; In exitu, D, inc., *KZa*

Inst: Sym., E♭, *A-Imf*, ed. in DTÖ, lxxxvi (1949); 8 partitas, hpd, *CH-Mü*; 2 divertimentos, C, B♭, hpd, *Mü*; Conc., hpd, lost

Doubtful: Requiem, c, *D-BAR*, *OB* (attrib. Wolfgang Schaller), *CH-E* (attrib. Holzbauer)

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AUGUST SCHARNAGL/ROBERT MÜNSTER

Madness. English pop group. Formed in 1979, the original line-up consisted of Suggs (Graham McPherson; *b* Hastings, 13 Jan 1961; vocals), Mike Barson (*b* London, 21 May 1958; keyboards), Chrissie Boy (Chris Forman; *b* London, 8 Aug 1958; electric guitar), Kix (Lee Thompson; *b* London, 5 Oct 1957; saxophone), Bedders (Mark Bedford; *b* London, 24 Aug 1961; bass guitar), Woody (Dan Woodgate; *b* London; 19 Oct 1960; drums) and Chas Smash (Cathal Smyth; *b* 14 Jan 1959; trumpet and vocals).

After the band's first single, *The Prince* (2-Tone, 1979), they moved to Stiff Records and their early work, such as the single *One Step Beyond* (1979), had a marked ska influence. On more dance- and pop-orientated hits such as *My Girl*, *Baggy Trousers*, *Embarrassment* (all 1980) and *Grey Day* (1981) they developed a mordant lyrical style which articulated a sense of Englishness as skilfully as any Beatles or Kinks record. The album *The Rise and Fall* (1982) contained what are perhaps their two finest singles, *Our House* and *Tomorrow's just another day*. By this point Madness were the perfect pop package: supreme melodists (their slightly queasy fairground organ melodies were fun and unsettling), at times excellent lyricists, and masters of the emergent field of the pop video, making a dozen or so witty yet macabre promos, the quality of which has rarely been matched. The band split up in 1986 after their eloquent anti-apartheid single *(Waiting) For the Ghost Train*, but a succession of high-profile concert reunions and the massive success of their 1992 compilation, *Divine Madness* (Virgin), demonstrated their continued popularity. For more information see D. Hill: *Designer Boys and Material Girls* (Poole, 1986). In 1999 the band reformed to release *Love Struck*, their 16th UK hit single.

DAVID BUCKLEY

Madonis, Luigi (*b* Venice, *c*1690; *d* St Petersburg, *c*1770). Italian violinist. He is thought to have been a pupil of Vivaldi in Venice, and Quantz praised his playing. In 1725 he was engaged as Konzertmeister to the Italian Peruzzi opera troupe, on tour in Breslau, but he returned to Venice the following year because of the company's financial difficulties. It is likely that Madonis played with the Peruzzi company again at Brussels in 1727; two years later he was with them in Paris, where he also played at the Concert Spirituel in 1729 and 1730. He entered the service of the Venetian ambassador to France in 1731, and in the same year his *XII sonates a violon seul avec la basse* were published in Paris, with a dedication to the Abbé de Pomponne.

Madonis eventually returned to Venice and was invited to join the Russian court orchestra by the Empress Anna's envoy, Johann Hübner. In 1733 he arrived in St Petersburg with several other artists including his brother, Antonio Madonis, a violinist and horn player. Shortly before Anna's death Luigi Madonis left Russia, but returned to declare his allegiance to the infant Tsar Ivan VI in 1740. Subsequently he served under Elizabeth, for whose coronation in 1742 he added a few pieces to Hasse's opera *La clemenza di Tito*. His appointment as Konzertmeister in St Petersburg lasted until early in 1762, when

he was replaced by Pietro Peri and Domenico dall'Oglio. Possibly Madonis's resignation was caused by a mental disorder, though he remained an employee of the court until 1767, when he retired with a pension.

Madonis was married twice. His first wife, the singer Gerolama Valsecchi-Madonis, died about 1740; by his second wife, Natalya Petrovna, he had a daughter (Marianna) who married the cellist Giuseppe dall'Oglio, Domenico's brother. Madonis's most important compositions are his 12 'Symphonies', published in St Petersburg in 1738 and dedicated to the Empress Anna. These are in fact suites for violin, cello and continuo; they are rare specimens of Baroque music written in Russia and are among the earliest examples of Russian music printing. According to von Stählin, Madonis also composed two sonatas based on Ukrainian melodies, but these have not survived.

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GEOFFREY NORRIS

Madonna [Ciccone, Madonna Louise Veronica] (*b* Bay City, MI, 16 Aug 1958). American popular performer, songwriter, producer and actress. The daughter of an engineer at Chrysler, Madonna studied dance in high school and during a brief stay at the University of Michigan. In 1978 she moved to New York, where she worked with Alvin Ailey's dance troupe, played the drums in a band (the Breakfast Club), and sang backup for disco recordings. She collaborated in 1981 with Stephen Bray to write songs that came to the attention of DJ Mark Kamins, who played her tapes and passed them on to Sire Records, which released *Everybody*, her first club hit, in 1982. In 1983 she worked with 'Jellybean' Benitez to produce her first album, *Madonna*, which included the songs *Holiday*, *Lucky Star* and *Borderline*, and which spread her fame into the mainstream. During the 1980s she released a series of songs that reached the top of popular music charts in the USA and Europe.

Madonna attracted unparalleled attention, in part because of her uncanny ability to operate within the new medium of television channels devoted to music videos. She held the public spotlight throughout the 1980s with a series of carefully crafted videos, each of which offered a different facet of an ever-changing persona. Her initial images presented her as a stereotypical 'bad girl', which outraged those who saw her embracing the role of sex object. However, her increasingly self-conscious staging of gender and identity as constructs along with video references to classic films, as in *Material Girl* and *Express Yourself*, soon made her a favourite focus of cultural theorists who regarded her as enacting postmodernist models of subjectivity.

Written with collaborators such as Patrick Leonard, Shep Pettibone, and Babyface, Madonna's songs, like her videos, offer a wide range of genres and personae, although dance grooves remain fundamental to her mode of musical expression. She deploys her distinctive voice to full advantage, whether she is projecting a petulant child-woman (*Like a Virgin*) or delivering mature torch songs (*Take a Bow*). As the course of musical fashion has changed, she has produced fusions with gospel (*Like a Prayer*), rap (*Justify my Love*), romantic rhythm and blues (the album *Bedtime Stories*, 1994), techno (*Ray of Light*, 1998), and electronica (*Music*, 2000). She has continually used her access to the media to bring to the mainstream controversial subcultural practices, such as interracial relationships (*Like a Prayer*), ritualized impersonations in gay dance clubs (*Vogue*), or the sado-masochism celebrated in certain queer communities, in her book *Sex* (New York, 1992) and the song *Justify my love*. Some critics decry these projects as opportunistic; others credit them with challenging and expanding accepted notions of the erotic and gender propriety.

Sire Records produced Madonna's albums in the 1980s, but her dazzling financial success and shrewd business sense allowed her to demand greater artistic autonomy. In 1992 she signed a multi-million-dollar contract with Time-Warner, giving her full control over her own production company, Maverick. Madonna has become one of the most powerful artists and cultural entrepreneurs now working.

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SUSAN MCCLARY

Madre de Deus, Filipe da (*b* Lisbon, *c*1630; *d* ?Seville, after 1687). Portuguese composer, active mainly in Spain. He was in Lisbon when João IV of Portugal sent a letter to Seville in March 1654 inquiring about him; he was widely known in Seville as a prolific composer of frothy, tuneful secular songs. He worked these out by trying the combined voices, usually four or fewer, on his vihuela rather than laboriously on paper. João IV, who preferred a more dignified style, accused him of plagiarizing Fray Manuel Correa. Madre de Deus also reported that he had been commissioned to write six festive pieces at a doubloon each for the celebrations in Seville honouring Felipe IV's second wife.

When the frivolous Afonso VI inherited the Portuguese throne, court tastes changed, and from at least 1660 until he was deposed in 1667, Madre de Deus was master of the royal chamber music at Lisbon. He then returned to Seville, where he directed the music at the Carmelite church of S José until 1688 or later. His 30 extant tonos and villancicos for two to eight voices (some to words by F.M. de Mello, in sources ranging from *D-Mbs* to Guatemala City Cathedral; see Maier and Stevenson, 1970) are to some the most piquant, daring and advanced Portuguese music of his epoch. Although free of any learned contrivances, they burst with clever rhythmic twists and happy modulations. The villancicos, especially the *negros*, contain echoes of folk music. Only a single *Salve regina* for three voices and continuo survives (in Guatemala City Cathedral archives) to show Madre de Deus's powers with a Latin text.

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ROBERT STEVENSON

Madriale. *See* MADRIGAL.

Madrid. Capital city of Spain. Ramiro II of León took the town of 'Macherit' from the Muslims in 939, but the struggle for it did not end until Alfonso VI of Castile captured it again in 1083.

1. To 1630. 2. 1630–1800. 3. The 19th century. 4. The 20th century.

1. TO 1630. During the Middle Ages Madrid was an unimportant place and, in contrast with the 22 cantigas of Alfonso el Sabio (1221–84) that are set in the Cádiz area, only three are set in Madrid. Juan Fernández de Madrid, composer of four three-part lovers' laments in the oldest part of the Cancionero Musical de Palacio (*E-Mp* 2–1–5; ed. in MME, v), was a court singer after 1479 and also wrote sacred trios (*F-Pn* nouv. acq. fr.4379). Another musician named Madrid earned a fortune playing the rebec for the Spanish crown prince Don Juan (*d* 1497). After a long period of obscurity the town became a musical centre when Philip II moved his court there in 1560–61. Because Toledo was the primatial see Madrid was made the seat of a bishopric as late as 1884 and even then (until 1964) remained suffragan to Toledo.

Church music history in Madrid begins not with a cathedral but with the royal chapel (the Capilla Real, divided until 1634 into Flemish and Spanish sections), and with the convents of Descalzas Reales (Royal Barefoot Clarist nuns, 1565) and Encarnación (Augustinian nuns, 1611). Under Philip II (reigned 1556–98) the Capilla Flamenca (Flemish chapel) comprised primarily singers, the Capilla Española instrumentalists. Pierre de Manchicourt, whose erudite church style matched Philip's severe tastes, was the first of a line of learned Flemish *maestros* at Madrid that continued with Jean Beaumarchais (1565–70), Geert van Turnhout (1571–80), George de La Hèle (1581–6) and Philippe Rogier (1586–96). Among Rogier's numerous disciples at Madrid all but one Spaniard were brought from the Low Countries. After Rogier's death Géry Ghersem, a favourite pupil who was in Spain from 1586 to 1604, edited his masses and published one of his own in *Missae sex* (1598), a luxurious volume that was the first polyphonic choirbook published in Madrid, though printed by a Fleming. Mateo Romero, born in Liège and like the rest of Rogier's circle brought to Madrid as a choirboy, followed his master as *maestro de la Capilla Real* (1599–1633). Only when Romero retired did a native Spaniard, Carlos Patiño, at last attain the post.

In Philip II's Capilla Española a few Spanish singers and choirboys were employed from time to time, but the leading members were organists, the greatest being Antonio, Juan and Hernando de Cabezón. The latter collected his father's teaching-pieces for the first book of tablature published at Madrid, *Obras de música* (1578); these were printed, significantly, by a Spaniard, not a Fleming. The most gifted 16th-century musician born in Madrid was the Cabezóns' friend Tomás de Santa María, who by 1563 was organist in S María de Atocha, the Dominican monastery in Madrid. Outstanding among other prominent Spanish instrumentalists active in Madrid before 1590 (though not born there) was Miguel de Fuenllana, *músico de cámara* to Philip II's third wife, Isabel de Valois, from 1562 to 1568. Gaspar de Arratia and the two Camargos created a precedent followed by Capilla Real instrumentalists for two centuries, by founding musical clans that passed on their lucrative posts from relative to relative.

Rogier partly accommodated Spanish taste by composing 71 villancicos in the vernacular; nonetheless, his extant masses mainly parody Flemish works. The most important composer of polyphony contemporary with him at Madrid was Victoria, who at the age of 38 became personal chaplain to the Dowager Empress María. From 1587 to her death in 1603 he was *maestro* of the priests' and boys' choir attached to the convent of Descalzas Reales and was convent organist from 1604 until his death in 1611. His *Officium defunctorum* (1605), the third polyphonic choirbook published at Madrid (Alonso Lobo's *Liber primus missarum* of 1602 was the second), uses a noble, retrospective musical style befitting the deceased empress. In contrast his liturgical miscellany published in partbooks at Madrid in 1600 already looks forward to the Baroque, with its brilliant organ-accompanied polychoral masses suited to Philip III's modern tastes. Victoria's successor at Descalzas Reales, Sebastián López de Velasco, produced a similar miscellany published at Madrid in 1628, containing polychoral masses parodying his own motets, published in the same set of eight partbooks.

Secular court music in the early 17th century is epitomized by the collection of amorous dainties carried back to Munich in 1625 by the Duke of Neuburg. Now known as the Cancionero de la Sablonara, this songbook (the continuo or guitar part of which is lost) is dominated by Romero's works, but also includes the Spanish theatre composers Juan Blas de Castro, Álvaro de los Rios and Juan de Palomares. Of the 12 public theatres permitted legally in Spain in 1608 two were in Madrid, the Teatro de la Cruz and Teatro del Príncipe. As in Elizabethan England, stage music was usual before, during, between and after the three acts standard in Spain. Cervantes's interludes, as well as his masterpiece *Don Quixote* (Madrid, 1605–15), testify to the craze among all classes for such dances as the *canario*, *chacona*, *gallarda*, *jácaras*, *morisca*, *turdión*, *villano* and *zarabanda*, and the universal passion for singing *romances* to guitar accompaniments. Cervantes's friend and fellow novelist Vicente Martínez Espinel (1550–1624), now known chiefly as a man of letters, was in his day a *maestro de capilla* in Madrid (1599–1624) and a notable guitarist. Espinel's picaresque *Relaciones de la vida del escudero Marcos de Obregón* (1618) depicts Bernardo Clavijo del Castillo, Hernando de Cabezón's successor as organist of the Capilla Real, and other leading Madrid chamber musicians in Arcadian surroundings.

2. 1630–1800. Beginning in 1616 with Matías Juan de Veana, the main 17th-century *maestros* at the royal

convent, Encarnación, were Matías Ruiz, Carlos Patiño and Juan Pérez Roldán. Philip IV was a pupil of Romero and composed the motet *Ab initio et ante saecula creata sum*, which was used as the model for all the parodies in Cardoso's third book of masses (1636). The best composers of sacred music for the Capilla Real during Carlos II's reign were Juan del Vado y Gómez, Cristóbal Galán, Sebastián Durón and (in the 18th century) Joseph de Torres y Martinez Bravo. A native of Madrid, Torres was appointed first organist of the Capilla Real in 1697 and in 1703 published the last large polyphonic choirbook in the Renaissance tradition.

The first Spanish drama without spoken dialogue was Lope de Vega's *La selva sin amor*, staged in 1627 at the Coliseo del Buen Retiro, the royal palace theatre, by Cosimo Lotti, a Florentine designer imported by Philip IV. The music, composed by Filippo Piccinini (1575–1648) and Bernardo Monanni does not survive. In 1635, the year of Lope's death, Lotti staged *Dafne* at Buen Retiro, probably with music by Marco da Gagliano. From then until 1681 the Madrid court theatre was dominated by Calderón de la Barca, librettist of the two operas mounted in 1660, *La púrpura de la rosa* and *Celos aun del aire matan* (music by Juan Hidalgo). In contrast with Baroque opera elsewhere, Spanish musical stage works had in Lope and Calderón incomparable dramatists.

At the end of the century Sebastián Durón, Juan Francisco de Navas and Antonio Literes replaced Hidalgo, Juan de Sequeiros (active 1676–1723), José Peyró Juan Romero and Galán as the leading composers of Madrid civic and courtly stage music. Elaborate instrumentation became more and more the rule; the zarzuela *Celos vencidos de amor* (1698) specifies violins, viols, bass viols, viole d'amore, harps, guitars, trumpets, clarions, kettledrums and castanets. In the same year the term 'opera' began replacing *comedia armónica* and *representación música* as the name for a through-composed theatrical production on the Madrid stage.

The change of dynasty in 1700 brought Philip V to the throne; his operatic tastes were dominated by his Italian wives, especially the second, Elisabeth Farnese, whom he married in 1714. On his return from Italy in 1703 Philip brought to Madrid an Italian comic troupe of Trufaldines to divert the court at the most sumptuous theatre in town, the Coliseo del Buen Retiro, and the general public, firstly in a patio in Calle Alcalá and later at Caños del Peral (1708–13). From 1725 to 1750 José de Nebra was the most prolific Spanish-born stage composer in Madrid. On Christmas Eve 1734 the royal palace was burnt down, and Nebra and Literes were commissioned to compose a sacred repertory to replace the destroyed archive. Until Philip V's death in 1746 Corselli, Corradini, Facco, Falconi and Mele typified the Italian musicians favoured at court; the most influential was Farinelli, brought to Madrid in 1737 to soothe the king's madness. He in turn brought Conforto to Madrid, and from 1737 to 1759 Farinelli entertained Philip V and the royal melomanes Ferdinand VI and Maria Bárbara with a series of lavish Metastasian spectacles unparalleled in Spanish history. Domenico Scarlatti was Maria Bárbara's harpsichordist at Madrid from 1729 to 1757. Several of the native Spaniards active at Madrid in Scarlatti's time were Catalan, among them the organist José Elías, appointed to Descalzas Reales in 1725, and the violinist Francisco Manalt, a native of Barcelona who from 1733 to his death in 1759 was a court instrumentalist and whose *Obra harmónica en seis sonatas de cámara de violín y bajo solo* (1757) was published at Madrid. Joseph Herrando published the first Spanish violin tutor in Paris in that year. The Catalan Mir y Llussá, together with Ripa, signed an approbation in 1762 for the greatest Catalan musician of the epoch, Antonio Soler. Soler, *maestro de capilla* at El Escorial, was a pupil of both Nebra and Scarlatti; his festive villancicos belong to a type of composition considered frivolous by Maria Bárbara.

In contrast, Carlos III, who acceded in 1759, considered *opera seria* artificial and banished Farinelli to Bologna, thereby leaving a theatrical void filled briefly by the revived zarzuela, some with plots including local colour by Ramón de la Cruz. Cruz's Spanish collaborators Antonio Rodríguez de Hita, Antonio Rosales and Fabián García Pacheco simultaneously held convent or church posts at Madrid. Boccherini, who lived in Madrid from 1769 to 1805, set Cruz's two-act zarzuela *Clementina* in 1786; after 1787 the term 'zarzuela' stopped being used in Madrid until 1846.

The last quarter of the 18th century was the heyday of the scenic *tonadilla*. The masters of this colourful genre included Misón, Laserna, Esteve y Grimau, Antonio Guerrero, Moral, José Palomino, Aranaz y Vides, José Castel, Valledor y la Calle, Galván and Guillermo Ferrer. Over 2000 examples survive in the Madrid Municipal Library. At the turn of the century Madrid became even more conscious of local colour with the publication of Zamacola's two-volume collection of *seguidillas*, *tiranas* and *polos* with guitar accompaniment (1799–1802).

In 1787, after a long interruption, Italian operas again began to be mounted at the Teatro de los Caños del Peral. Sarti's *Medonte* on 27 January, followed by Cimarosa's *Caio Mario* and Paisiello's *La frascatana*, typified the repertory heard that year; operas by Guglielmi, Gazzaniga, Fabrizi and Capua were added during the next two seasons. Throughout the 1790s Italian operas from the contemporary repertory continued at Caños del Peral until a royal ban of 28 December 1799 (inspired by Godoy) drove Italian opera out of Madrid for eight years. An *opera seria* in Spanish, *Glaura y Coriolano*, by the prolific Capilla Real organist José Lidón, was produced at the Teatro del Príncipe in 1791.

In 1788 Lenten 'academies' at Caños del Peral with an orchestra of about 50 players introduced Madrid to the first paid public performances of Haydn and Pleyel symphonies; Haydn, however, was a favourite among aristocratic Madrid chamber music enthusiasts as early as the 1770s. Iriarte's five-canto *La música*, lavishly issued by the royal printers in 1779, contains the lines 'Only your genius, Haydn, has been so inspired by the Muses that your works a thousand times repeated never lose their freshness nor fascination'. According to Iriarte, Haydn's *Stabat mater* (1767) and *Il ritorno di Tobia* (1774–5) were familiar works at Madrid in 1779. Among Haydn's other Madrid devotees Guillermo Ferrer and Pablo del Moral wrote symphonies, performed on 10 March 1790 at the academy at Caños del Peral.

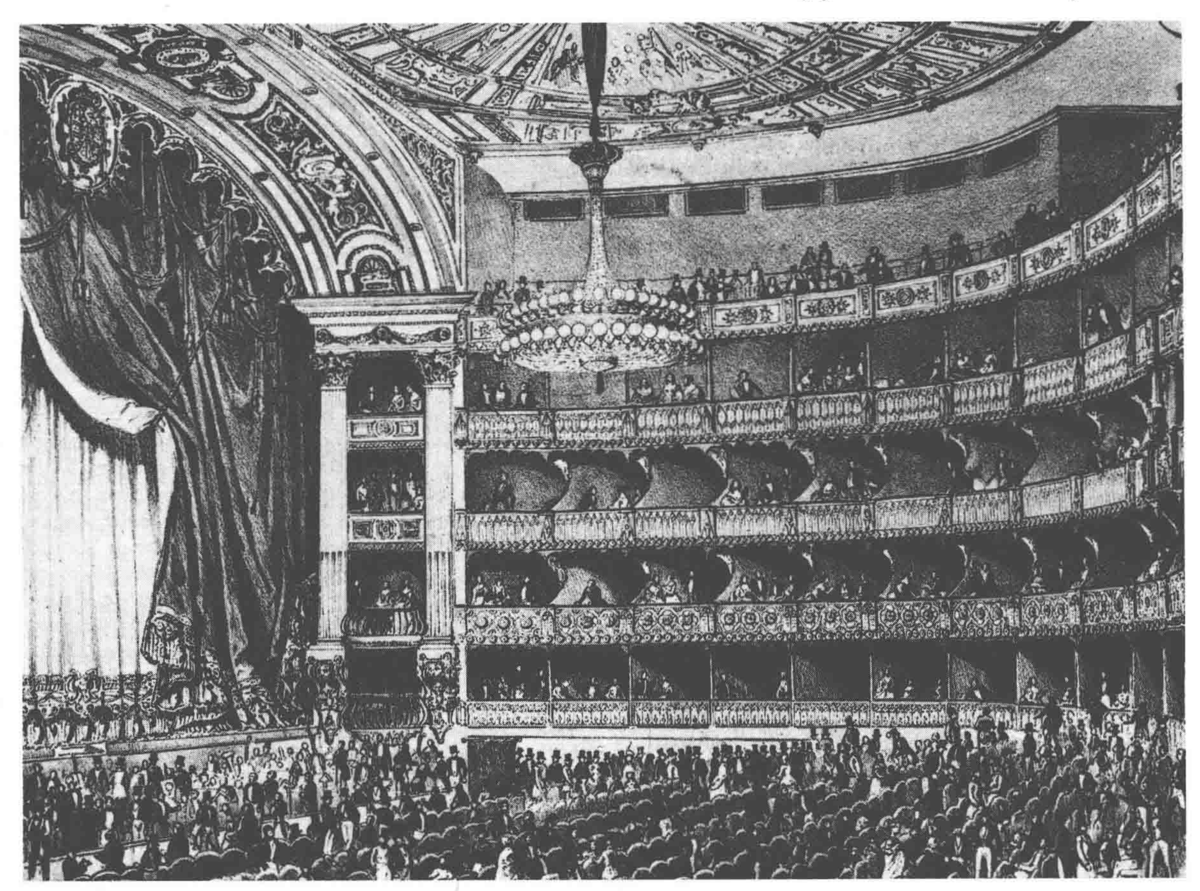
3. THE 19TH CENTURY. The chief Spanish-born composer of Italian operas in the early 19th century was Ramón Carnicer, brought to Madrid from Barcelona by royal order in 1829; until his death in 1855 he dominated local music-making with his operas and through his

teaching of composition at the Royal Conservatory (founded 1830), where his pupils included Barbieri and Baltasar Saldoni. María Cristina (1806–78), who was brought in 1829 from Naples to marry the decrepit Fernando VII, wanted to model the conservatory on the Neapolitan ones, and appointed the Italian opera singer Francesco Piermarini as its first director (1830–38). Other notable directors included Arrieta y Corera (1868–94). After Carnicer, Eslava (1855–7), Arrieta y Corera (1857–68) and Serrano (1895–6) held the composition chair. Among 19th-century teachers who became internationally known were Hernando (1858–61; harmony), Pedro Albéniz y Basanta (1830–54; piano), Saldoni (1839–41; singing), Arbós (1888–91; violin), Felipe Pedrell (1894–1904; music history and choral music) and Iradier (1839–51; solfège). The official name of the conservatory changed six times between 1830 and 1963; between 1868 and 1900 it was called Escuela Nacional de Música y Declamación. Its location also changed six times, and from 1852 to 1925 it was in the Teatro Real.

In the mid-19th century Barbieri, Gaztambide, Oudrid y Segura, Inzenga and Hernando initiated the zarzuela in two (*Colegiales y soldados*, 1849) and three acts (*Jugar con fuego*, 1851) that dominated the Spanish-speaking world until Chueca, Valverde and others heralded the vogue of the one-act zarzuela in the 1890s; by the close of the 19th century ten Madrid theatres were devoted exclusively to zarzuelas. Madrid theatres inaugurated during the century that either occasionally or regularly offered musical spectacles included the Príncipe (1807), Liceo, Instituto (1839), Circo (1834 for equestrian performances, remodelled in 1842 for opera), Talia (1840), Variedades (1843, burnt down 1888), Zarzuela (1856), Novedades (1857), Príncipe Alfonso (1863 as a circus, 1870 as a theatre), Circo de Rivas, Rossini (1864), Apolo (1873), Eslava (rebuilt from a café in 1873), Comedia (1875), Lara (1880) and María Guerrero (1885). At the Palacio, lavishly subsidized between 1849 and 1851 by Isabel II, Arrieta's two-act *Ildegonda* and three-act *La conquista di Granada* with librettos by the Italian court poet Temistocle Solera were produced in 1849 and 1850 respectively. The Teatro Real, on the site of Caños del Peral, was opened on 19 November 1850 with Donizetti's *La favorite* sung by an Italian cast. Arrieta's two operas were revived there in 1854 and 1855, the second renamed *Isabel la Católica*. From 1871 to its closure in 1925, 32 operas by Spanish composers were mounted in the Teatro Real, only nine of which had received their first performances elsewhere. These included works by Arrieta, Bretón, Chapí, Serrano, Campo, Vives, Zubiaurre, Usandizaga, Turina, Vicente Arregui Garay and Guridi. Despite these gestures, and the occasional performance of a zarzuela by Chapí or Bretón between 1850 and 1925, Madrid high society reserved its affection chiefly for Italians, above all Verdi. Verdi was in Madrid for the Spanish première of *La forza del destino* (based on a Spanish play) on 21 February 1863. He was only one of many international figures who visited the city in the 19th century: Rossini in 1831–2, for the première of his *Stabat mater* commissioned by the rich prelate Fernández Varela; Liszt in 1844 for highly successful concerts at the Liceo; Glinka in 1845; Gottschalk in 1851–2; Herz in 1857; Offenbach in 1870; Saint-Saëns occasionally between 1880 and 1908; Gounod in 1882; and Puccini, who became the idol of Madrid, in 1892. Paderewski first took Madrid by storm in 1902, as did Stravinsky in 1916.

The leading 19th-century church musicians who conducted the Capilla Real were Rodríguez Ledesma (1836–47) and Eslava (1847–78). The most prolific Spanish-born symphonist there was P.M. Marqués y García, with five symphonies performed between 1869 and 1880 by the Sociedad de Conciertos (founded by Barbieri in 1866). Wagner's music was first heard in Madrid on 12 March 1864, when Barbieri conducted the Sociedad Artístico-Musical de Socorros Mutuos (founded in 1860 with Hernando as secretary) in the March from *Tannhäuser*, and again on 11 July 1868 when Gaztambide conducted the Sociedad de Conciertos at Campos Eliseos in the *Tannhäuser* Overture. During Monasterio's directorship of the Sociedad de Conciertos (1869–76) the repertory ranged from Haydn and Mozart to Bizet, Rubinstein and Gade. Mariano Vázquez, a native of Granada who directed the society's concerts from 1877 to 1885, gave the first performance in Madrid of Beethoven's Ninth Symphony, on 2 April 1882; among Spaniards he favoured Brull, Chapí, Espí, Pablo Hernández, Hernando (Symphonic Fantasy *La proclamación*, 1878), Pedrell and Zavala. The Unión Artístico-Musical, founded as a competing orchestral society in 1878, enlisted Bretón as conductor until September 1880. After giving premières of ten Spanish composers' works (including Chapí's *La corte de Granada: fantasia morisca*, 1879), Bretón conducted the Sociedad de Conciertos from 1885 to 1891 in less adventurous symphonic programmes. During the next decades the pattern of symphonic life at Madrid became progressively more international, with the repertory (as in most European capitals) neglecting natives in favour of internationally known composers.

4. The 20th century. By the turn of the century Madrid's musical life had grown rather sterile. It was revitalized by the creation of the Sociedad Filarmónica) (1901, dissolved in 1936), the Orquesta Sinfónica (1904, directed by Enrique Fernández Arbós) and the Orquesta Filarmónica (1915, directed by Bartolomé Pérez Casas). These organizations gave a new boost to orchestral activity in Spain by performing the Classical, Romantic and modern repertories. Of the three leading composers active in Madrid at the beginning of the century, only Falla (who lived there between 1899 and 1907) had much impact on the city's musical life. Conrado del Campo (1878–1953), a native of Madrid, sponsored the Cuarteto Francés in 1903, which became the Quinteto de Madrid in 1919 (with Joaquín Turina on the piano), and did much to foster enthusiasm for chamber music in the city. Turina (1882–1949) came to Madrid from Seville and composed in all the main genres, including opera. An important role was also played by Adolfo Salazar, critic for *El sol*, secretary of the Sociedad de Conciertos and the Sociedad Nacional de Música de Madrid from 1915 to 1922 and the secretary of the Spanish section of the ISCM from 1923. The Sociedad Nacional de Música de Madrid sponsored 84 concerts of new works, mostly foreign, in the 1920s and early 30s. These were the years when the composers of the Grupo de los Ocho (most prominent among them Ernesto and Rodolfo Halffter, Salvador Bacarisse, Gustavo Pittaluga and Julian Bautista) burst on to the scene. Their work, influenced by contemporary French composers, Stravinsky and Spanish composers such as del Campo, gained wider currency in broadcasts by Union Radio de Madrid, where Bacarisse was artistic



Interior of the Teatro Real, Madrid: lithograph by J. Donon

director. Prokofiev made his first Madrid appearance in November 1935 and conducted the world première of his Second Violin Concerto on 1 December. In 1938 the Orquesta Nacional introduced works by many Spanish composers, including Bautista, Bacarisse, Casals, Javier Gols, Rodolfo Halffter and Turina (*Sinfonía sevillana*).

During the Civil War Madrid's fragmentary musical life was centred on the Orquesta Municipal, directed in 1938 by Lamote de Grignon, the Orquesta de Conciertos (1939), directed by Emilio de Vega, and the Orquesta Clásica, directed by José María Franco. Joaquín Rodrigo, who settled in Madrid in 1939, wrote his *Concierto de Aranjuez* there in the same year. The Madrid SO was directed by Luis Jordá from 1940 until 1945 and the Orquesta Nacional by Altaulfo Argenta between 1945 and 1958. In 1941 Turina was named music commissioner, in charge of an organization whose importance was equalled only by the Servicio de Educatión y Cultura del Movimiento, which in 1964 organized the first biennial international festival of contemporary music. That same year saw the first festival of Spanish and Latin American music; in 1965 the 39th Festival of the ISCM was held in Madrid and featured works by Luis de Pablo, Cristóbal Halffter and Anton García Abril, all members of the Grupo Nueva Música, which had been formed in Madrid in 1958. In 1964 the Zaj group was founded by Juan Hidalgo, Walter Marchetti and Ramón Barce. The Orquesta Sinfonica de la Radiotelevisión Española was formed in 1965 and gave its first concert on 25 May under the direction of Igor Markevich.

On 13 October 1966 the Teatro Real, which had been closed since 1925, reopened as a concert hall and the home of the Real Conservatorio Superior de Música, as the Escuela Nacional de Música y Declamación had been renamed in 1963. Shortly afterwards the Sociedad de Conciertos Alea, directed by de Pablo, was created, along with its electronic music laboratory. Juventudes Musicales de Madrid, established in 1951, spawned Nueva Generación, Grupo Sonda and Conjunto Koan, all dedicated to avant-garde music. In 1970 Leonardo Balada's stage cantata, *Maria Sabina*, opened in Madrid, causing a celebrated scandal. Another contemporary music group, LIM (Laboratorio de Interpretación Musical), was founded in 1975, with Jesús Villa Rojo as artistic director. Chamber music was served by concerts organized by the Fundación Juan March (established in 1955), by the Monday concerts at the Sala Fénix between 1973 and 1986 and by the series of concerts at the Teatro Real (from 1977). The annual Festival de la Libre Expresión Sonora, devoted to new Spanish music, was held at Complutense University between 1979 and 1984.

Madrid's musical life was boosted in the early 1980s by the support of the national and municipal left-wing governments. The Círculo de Bellas Artes was set up in 1983, to promote contemporary culture, including music, in Madrid. The following year the first annual Festival de Otoño (Autumn Festival) was held. Artists to appear at subsequent festivals have included Steve Reich, Pierre Boulez and John Cage. The première of Luis de Pablo's

Kiu on 16 April 1983 at the Teatro de la Zarzuela was an event of momentous importance for new Spanish opera. Subsequently the Centro para la Difusión de la Música Contemporánea has commissioned and produced operas by young Spanish composers such as Jorge Fernández Guerra, Alfredo Aracil, José Ramón Encinar, Eduardo Pérez Maseda, Jacobo Durán-Loriga, Marisa Manchado and Jose Garcia Román. The Centro para la Difusión de la Música Contemporánea, created as an offshoot of the Ministry of Culture in 1984, has its headquarters in Madrid and holds a regular concert season in the city. It was directed by the composer Tomás Marco from 1985 to 1995, and subsequently by Villa Rojo and Consuelo Díez.

In 1988 the Teatro Real was closed down as a concert hall, reopening as an opera house on 11 October 1997. The Auditorio Nacional de Música was inaugurated in 1988 with Falla's *Atlántida*, in the completion by his pupil Ernesto Halffter. The hall is the home of the Orquesta y Coro Nacional. The first 'Punto de Encuentro' festival of electro-acoustic music was held at the Círculo de Bellas Artes in 1990. In 1992 Madrid was named European Culture Capital and was host to numerous musical events, including a series of concerts 'Madrid, Villa y Corte' that revived rare Spanish works from the 17th century to the 19th.

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ROBERT STEVENSON (1–3), JOSÉ IGES (4)

Madrid, Juan Fernández de (*fl* 1480). Iberian composer. Four villancicos, a Gloria and three motets are ascribed to 'Madrid' in various late 15th-century sources. While Barbieri identified the composer with the rebec player Diego or Juan de Madrid in the service of Isabella, Anglès, Stevenson and Pope agreed on Juan Fernández de Madrid, singer in the royal Aragonese chapel between 1479 and 1482. A third possibility might be Juan Ruiz de Madrid who was appointed singer in the same chapel in January 1493 and who died before 1501. Either – or even both – of these singers could have been composers. It may or may not be significant that Juan Ruiz was rewarded handsomely during his years of service in the royal chapel, both with presentations to various benefices and with gifts such as, in 1499, a mule.

The four songs attributed to 'Madrid' in the Cancionero Musical de Palacio appear in the earliest layer of the manuscript thought to have been copied in about 1500. One of these is also found in the Cancionero Musical de la Colombina and *Pues que Dios te fiso tal* is a reworking of the setting by Johannes Cornago who had served in the Aragonese royal chapel in the mid-1470s. 'Madrid' was, therefore, one of the generation of song composers before Juan del Encina; this is borne out by his adherence to the canción form and the more contrapuntal style of his songs. *Por las gracias que tenéis* may be a homage to the Virgin rather than the queen, as suggested by Barbieri; indeed, the ambiguity may have been deliberate.

The settings for the aspersion, *Asperges me* and *Vidi aquam*, were added to the end of the so-called 'Chigi' codex (*I-Rvat* Chigiana C.VIII.234). Only the first of these settings is ascribed to 'Madrid', but the style of the second is very similar, with initial, though not systematic points of imitation and a preference for parallel movement resulting in a rich and consonant harmony. These features are also apparent in the three-voice Gloria and the four-voice setting of *Domine non secundum peccata nostra*, a motet for Ash Wednesday, ascribed to Madrid in the manuscript *F-Pn* nouv.acq.4379, although such stylistic traits are common to other composers of the period and it is difficult to say with any certainty that all these works are indeed by the same composer.

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TESS KNIGHTON

Madrigal. A poetic and musical form of 14th-century Italy; more importantly, a term in general use during the 16th century and much of the 17th for settings of various types and forms of secular verse. There is no connection between the 14th- and the 16th-century madrigal other than that of name; the former passed out of fashion a century before the term was revived. The later madrigal became the most popular form of secular polyphony in the second half of the 16th century, serving as a model for madrigals and madrigal-like compositions in languages other than Italian throughout Europe. It set the pace for stylistic developments that culminated in the Baroque period, particularly those involving the expressive relationship between text and music, and must be regarded as the most important genre of the late Renaissance.

I. Italy, 14th century. II. Italy, 16th century. III. The concerted madrigal. IV. The English madrigal. V. The madrigal outside Italy and England.

I. Italy, 14th century

The origin of the word 'madrigal', which appears in various forms in early sources (*madriale*, *matricale*, *madregal*, *marigalis* etc.), is a matter of dispute. Its derivation from *mandra* (It.: 'flock') by Antonio da Tempo (1332) is probably untenable. Two hypotheses are open to discussion: the word is derived either from *materialis* (as opposed to *formalis*), implying a poem without rules and without specified form; or from *matrix* (in the sense of *cantus matricalis*, a song in the mother tongue, or of *matrix ecclesia* – originally an ecclesiastical song or perhaps a clausula-like piece for the organ).
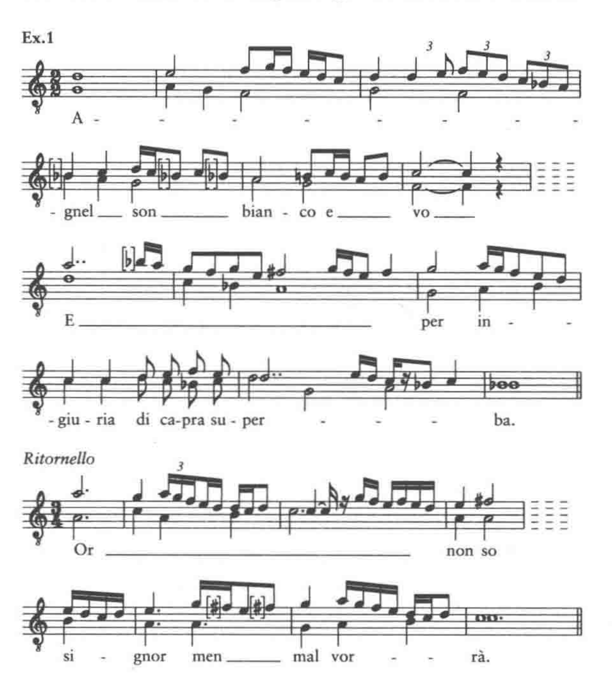
The madrigal, never mentioned by Dante, but used by Petrarch, was mentioned for the first time by Francesco da Barberino (*c*1313), who defined it as 'rudium inordinatum concinium', thus approaching the idea of *materialis*. In an anonymous early 14th-century treatise from the Veneto (see Debenedetti, 1906–7, 1922), the madrigal is described as a piece with a tranquil tenor part and lively upper voices. This led Pirrotta (1961) to suggest that the madrigal structure derived from a clausula-like *matrix*. The first detailed description of literary madrigal forms is found in da Tempo, who distinguished two different types – those with and without ritornello (both are in *I-Rvat* Rossi 215) – and grouped them according to the length of the lines. Da Tempo also referred to monody as well as polyphony in the madrigal. However, all the surviving examples are for two or three voices.

The earliest surviving madrigals are from northern Italy and probably originated in the 1320s (*I-Rvat* Rossi 215). The texts are mainly arcadian, intended for the north Italian *signori*. The music often moves freely and improvisatorially in relation to the text. A predominant upper voice, presumably the first to be written (which would preclude a derivation from the clausula), is accompanied by a lower voice which often moves by perfect consonances with it. Crossing of parts occurs almost exclusively in the final section, the ritornello. Although both voices are supplied with text in all the early madrigals, and in most of the later ones too, the melodic style of the lower voice suggests that it was intended originally as a supporting voice.

The trecento madrigal attained its final form in the 1340s in northern Italy: two or three three-line strophes, each known as a 'copula' or 'terzetto', and having identical music, are followed by a one- or two-line terminating ritornello, usually with a change of time signature. The individual lines normally have seven or 11 syllables for the strophes and 11 syllables for the ritornello. The following example by Giovanni da Cascia has two three-line strophes and a two-line ritornello; all the lines have 11 syllables. The rhyme scheme is *ABB ACC DD* (text from Corsi, 1970, p.11).

> Agnel son bianco e vo belando be
> e, per ingiuria di capra superba,
> belar convegno e perdo un boccon d'erba.
>
> El danno è di colui, io dico in fé,
> che grasso mi de'aver con lana bionda,
> se capra turba che non m'abbi tonda.
>
> Or non so bene che di me sarà,
> ma pur giusto signor men mal vorrà.

Guido Capovilla (1982) identified 63 further metrical schemes used in the madrigal, with 17 variants. But in the musical repertory two are used more commonly than the others: *ABB CDD EE* and *ABA CDC EE*. The musical style was established in the works of Magister Piero, Giovanni da Cascia and Jacopo da Bologna (*fl* 1340–60): the individual lines are usually separated from each other by cadences, and often also by differences of tonality. Ex.1 shows the beginning of the first line, the whole of the second line, and the beginning and end of the ritornello



of *Agnel son bianco*. The melismatic opening, the ensuing syllabic style and final melisma of each phrase are characteristic. Imitation rarely occurs in the 14th-century madrigal, but there is a canonic type that furnishes a link with the CACCIA.

Almost 90% of the 190 or so known madrigals are for two voices, the rest for three. The three-voice madrigal appeared for the first time in the output of Jacopo da Bologna, who also developed a closer relationship between words and music (see Fischer, 1995). The genre continued to be used in northern Italy by Bartolino da Padova and Ciconia, and was also very popular in Florence where composers such as Gherardello, Donato, Lorenzo, Niccolò, Paolo, Landini and others cultivated the madrigal. From the 1360s onwards the number of madrigals declined in favour of the ballata, which had itself become polyphonic. By that time the madrigal usually no longer appeared as arcadian courtly poetry, but rather took the form of autobiographical pieces (e.g. Landini's *Mostrommi amor* and *Musica son*, Zacara's *Deus deorum, Pluto*), moralizing poetry (e.g. Landini's *Tu che l'opere altrui*), poems written for special occasions (Paolo's *Godi, Firenze*, 1406, Antonello de Caserta's *Del glorioso titolo*, 1395), and pieces with heraldic or symbolic meanings (e.g. Jacopo's *Sotto l'imperio*, Bartolino's *Imperial sedendo*, ?1401, Ciconia's *Una panthera*, ?1399). The 14th-century madrigal disappeared after about 1415, but instrumental versions still appeared (as in *I-FZc* 115, dated between 1410 and 1420).

For a madrigal by Giovanni da Cascia *see* SOURCES, MS, fig.35.

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II. Italy, 16th century

After about 1530 the term 'madrigal' began to be used regularly in Italy as a general name for musical settings of various types and forms of verse. One of these, a single stanza with a free rhyme scheme and a varying number of seven- and 11-syllable lines, revived the 14th-century poetic term 'madrigale'. To some 16th-century writers the word 'madrigal' meant only this poetic form (along with, perhaps, the 14th-century madrigal itself, a different and less variable form); and one often finds musical settings of Italian poetry called simply 'canti'. But to many, and certainly to music publishers, 'madrigal' was a generic term, like the earlier 'frottola'; musical settings of sonnets, ballatas, canzoni, lyric and narrative ottava stanzas, pastoral verse, popular and dialect poems were all known as madrigals.

1. ORIGINS. Madrigalian verse in the early 16th century owed its style, imagery and even vocabulary to the lyrics of Petrarch, whose poetry enjoyed an extraordinary revival at this time. The Aldine edition of the *Canzoniere* (Venice, 1501) was followed by numerous reprints, including the pocket-size 'Petrarchini' carried everywhere by fashionable young poets for whom Petrarch's canzoni and sonnets were literally and figuratively a source of inspiration. Pietro Bembo (1470–1547), who had edited the 1501 *Canzoniere*, became the leading Petrarchist of his day. His championing of the 'classical' Tuscan language of Trecento writers led him to a poetic theory, fully elaborated in his *Prose della volgar lingua* (1525), in which the works of Boccaccio and Petrarch were seen to embody every desirable characteristic of style. Their use of word accent and rhyme, and especially their ability to create varied effects (as opposed to Dante's greater regularity), in part through free alternation of 'versi rotti' (7-syllable lines) and 'versi interi' (11-syllable lines) were much admired and much imitated by Bembo and his fellow Petrarchists. Although Bembo's theories had more to do with the sound of words than with subject matter or imagery, poets of the time took these as well from Petrarch. Thus much of the poetry of the early madrigal, though in its way no less 'poesia per musica' than the verses set by the frottolists a few years earlier, was reminiscent of Italy's greatest lyric poet; and there were many settings of Petrarch's verse itself.

A traditional view of the origins of the madrigal is that changes in literary taste in the early 16th century led composers away from the half-serious texts, closed forms and soprano-dominated texture of the frottola; that the new use of Petrarchan and Petrarchistic texts called for musical forms as free as the verse, and for a fully vocal, declamatory polyphonic texture as serious as the melancholy love-poems newly in fashion. According to this view the Italian-born frottolists, led by Tromboncino and Marchetto Cara, were unable to meet the challenge thus presented; and Italy turned once more to the 'oltremontani', French or Flemish musicians such as Verdelot, Arcadelt and Willaert, in whose hands the madrigal took shape.

This account of the madrigal's origins must be qualified on nearly every point. First, the turn away from frottolistic verse was not sudden but gradual, not complete but partial. In the printed sources of the 1520s and 1530s, Petrarchan settings are found side by side with frottolas, mascheratas and other lightweight verse. Deliberate cultivation of a rustic vein, including use of dialect verse, is to be seen, as in the Venetian–Paduan villotta, during the early years of the madrigal's development (by the 1540s pieces with texts of this kind were usually published separately, and called 'canzone villanesche', 'villanelle' or another of the names grouped together by Einstein as 'the lighter forms').

The contrast between the frottola's fixed repetition schemes and the freedom of the madrigal is real but its importance has been exaggerated. Since the madrigal is usually the setting of a one-stanza poem or of a single stanza from a canzone, ballata, sestina or poem in *ottava rima*, it naturally lacks the verse–refrain scheme of the frottola. As for internal repetitions like those within a frottolistic stanza, they are not infrequent in the early madrigal; Verdelot, the two Festas and Arcadelt all used a good deal of repetition, sometimes disguised by overlapping phrases and changes of texture. Since these repetitions are often the setting of rhymed couplets that might occur anywhere in a madrigal or canzone stanza, they are less predictable than those of the frottola. The musical repetition so common at the end of madrigals, however, is usually a reiteration of the final line rather than the setting of a couplet.

If the frottola was essentially music for solo voice with lute or other instrumental accompaniment, performance by singers on all four parts being an alternative, the early madrigal was the reverse, primarily vocal polyphony for three to six voices, with solo performance a secondary choice. A transition in Italian music from solo writing to fully texted vocal polyphony has been called a prime factor in the rise of the madrigal (Rubsamen). Such a change did indeed take place, but it cannot be seen very clearly in the frottola itself, despite the increasing number of 'serious' poems found in Petrucci's last books of frottolas.

A 'serious' polyphonic texture, part chordal and part imitative counterpoint, but with all voices sharing a more or less equally declamatory style, was cultivated among a new generation of composers working in Rome and Florence rather than in the courts of Mantua and Ferrara. Some of these composers were northerners, but others were Italians: Sebastiano and Costanzo Festa, the former at least intermittently and the latter steadily working in Rome; and a group of Florentines including the young Francesco de Layolle and Bernardo Pisano (the importance of whose work has been demonstrated by D'Accone). The overlapping of two styles and two generations can be

seen in prints of 1520, a year in which Petrucci's *Musica de messer Bernardo Pisano sopra le canzone del Petrarcha* as well as Antico's *Frottole libro quarto* and the *Frottole de Misser Bartolomio Tromboncino & de Misser Marcheto Carra ... per cantar & sonar col lauto* were published.

Cultural relations between Rome and Florence were close during the reign of the Medici Popes Leo X (1513–21) and Clement VII (1523–34). Some musicians, among them Pisano, divided their time between the two cities; the works of Costanzo Festa, a member of the papal chapel from 1517, show many connections with Florence; and Verdelot, in Florence from the early 1520s, is known to have visited the papal court at the end of 1523. Bembo's residence in Rome (1513–21) as secretary to the papal curia meant that Rome was at this time a centre for Petrarchists. This makes it very likely that conscious attempts to create an Italian musical style possessing the qualities of 'piacevolezza' (charm) and 'gravità' (dignity), which Bembo found in Petrarchan verse, were made in 'Bembist' circles during the second decade of the 16th century.

The frottola, the Florentine carnival song and other Italian secular genres, somewhat lacking in 'gravità', could serve only in part as the basis for such a style. French music (ably represented by the many northern musicians in the service of Leo X) offered more appropriate models, in the chanson and the motet. Josquin's late chansons, some of which were surely known in Rome, have the kind of learned texture and attention to expressive declamation that lift the genre far above the 'light and foolish thing' it was called by Carpentras, one of Leo X's musicians. In contrast, the lighter but expert polyphony of the developing Parisian chanson showed how much variety was possible in a secular genre. In the motet of this period there is a balance between imitative counterpoint and chordal writing; the contrapuntal fabric is supported by a new harmonic firmness and varied by alternation of vocal parts and change of register.

Application of all these characteristics to the setting of Italian poetry was hardly to be expected of the older frottolists, who had spent their lives cultivating a quite different style. The great Franco-Flemish composers of the turn of the century had on the whole treated Italian pieces in a lightweight manner; and in Leo X's time Josquin was far from Italy, Isaac an old man. The French members of Leo's chapel contributed little, although Carpentras did make a few Petrarchan settings (published in Antico's *Frottole libro tertio* of 1517). Among Italians in the Roman-Florentine orbit Pisano, the young Layolle and Sebastiano Festa were working towards a new style, but in some ways their music must be regarded as transitional; for instance, Pisano's settings of single stanzas from Petrarchan canzoni were probably meant to serve for the entire poems, and their style seems a mixed one rather than a firm synthesis. By the mid-1520s such a synthesis was on the way to being achieved, probably by several composers but certainly by one, Philippe Verdelot, whose career as a madrigalist is discussed below.

2. 1525–40: Verdelot, Festa. *Madrigali de diversi musici: libro primo de la Serena* (Rome, 1530) is the first collection of pieces to bear the title 'madrigal'. Its eight works by Verdelot, one by the Ferrarese Maistre Jhan and two by each of the Festas are characteristic of the new genre but it contains, like the diverse prints of the 1520s, some lighter pieces and even a few French chansons. Individual pieces by Sebastiano Festa were printed as early as 1520, and a madrigal by Verdelot was included in a fragmentary Petrucci print of about 1520, while another, *Madonna quando io v'odo*, appeared in a Roman print of 1526, *Messa, motetti, canzonni ... libro primo*, discovered by Jeppesen; according to Jeppesen the *Libro primo de la fortuna*, with two pieces by Verdelot, was probably also printed about 1526. Of the manuscripts (mostly Florentine in origin) containing early madrigals, some date from the late 1520s; these include *I-Bc* Q21 and *US-Cn* Case-VM1578 (M91). The latter is an exceptional source for the early history of the madrigal, an elaborate presentation copy of motets and madrigals, many of them by Verdelot, perhaps sent to Henry VIII of England (see Slim, 1972).

In 1533–4 the first two books of Verdelot's four-voice madrigals were printed in Venice. Both volumes were soon reprinted, and a single-volume edition of the two books, issued in 1540, became one of the most popular collections of the time, reprinted a number of times during the next 25 years. Following a practice started with the frottola repertory, the Venetian printer Ottaviano Scotto published, in 1536, Willaert's arrangements for voice and lute of a number of pieces from the first book. A third book of four-voice madrigals appeared in 1537; two books of works for five voices appeared in the late 1530s, and one of six-voice madrigals was printed in 1541. In nearly all these prints there are some madrigals by other composers, identified in the table of contents but usually simply called 'diversi' or 'altri eccellentissimi autori' on the title-page. Until the publication of Arcadelt's first book (probably in 1538) Verdelot was clearly seen as the leading composer in the new genre. By 1540 Verdelot and Arcadelt were thought of as the two masters of the madrigal (in a painting of a musician by Hermann tom Ring, dated 1547, a copy of what is perhaps Verdelot's first and second books for four voices is depicted as 'Di Verdelotto Di Archadelt Tutti li Madrigali del Primo et Secondo libro a Quatro Voci'; fig.1). Other composers of this first generation include Costanzo Festa, Maistre Jhan, Francesco Layolle, Corteccia, Alfonso dalla Viola, Domenico Ferrabosco and – though much of his work was as yet unpublished – Willaert.

Although Verdelot set texts by Petrarch, he seems to have been more inclined to use poems, often Petrarchistic in style and tone, by contemporary writers such as Machiavelli, Lodovico Martelli and Luigi Cassola. Forms related to the ballata or canzone are common in this poetry, along with some madrigals and a few sonnets.

The dates of publication are really too close to permit the view that Verdelot's four-voice madrigals were his first efforts in the genre and the five- and six-voice pieces were written later. There is, however, a real, if not constant, difference in style, perhaps the natural consequence of differences in vocal texture, between the madrigals for four and those for five and six voices. The four-voice settings are on the whole closer to the style of Sebastiano Festa and the simpler pieces by Pisano: mostly chordal, with clearly marked cadences (sometimes full closes) separating the phrases of text, the whole strongly reminiscent of the French chanson of the period. A more motet-like polyphony, with much imitation, varied scoring and overlapping of phrases, can be seen in the five- and six-voice madrigals. In Verdelot this differentiation is



1. *'A Musician' (Johann Münstermann): portrait by Hermann tom Ring, 1547 (Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster)*

comparatively slight; in the later madrigal it can be of fundamental importance, the four-voice madrigal becoming almost a separate genre in the works of composers for whom writing for five and six voices was the norm.
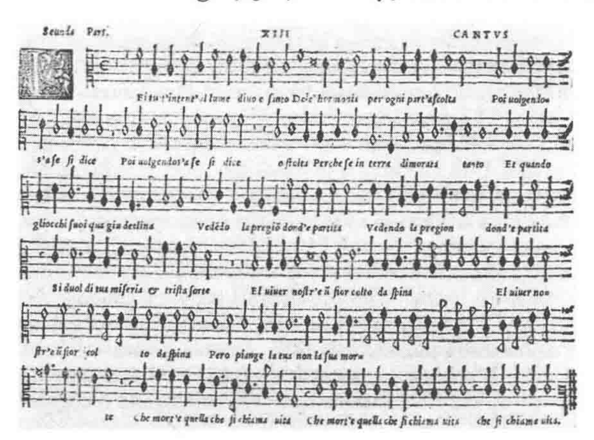
Costanzo Festa contributed to the establishment of another sub-species of the madrigal, that for three voices. His three-voice madrigals, said in the (?) first edition of 1541 to be newly 'reprinted', were surely written a good deal earlier; it is possible that interest in the writing of three-voice madrigals was stimulated by the vogue for three-voice chansons in Rome during the 1520s and 1530s. At any rate Festa's three-voice madrigals, simple and graceful in style, were popular enough to be reprinted several times. A book of four-voice madrigals, printed in 1538, survives only in part; the contents of what may have been another book are in a lone manuscript partbook (*I-Pc* 3314). Otherwise Festa is represented as a madrigalist by individual pieces in prints of Arcadelt's and Verdelot's music and in anthologies of the 1540s. It is thus difficult to assess Festa's position in the rise of the madrigal; his place in the papal chapel, his close connections with the Florentine Filippo Strozzi and the fact that he must have been about the same age as Verdelot nonetheless make him a figure of importance.

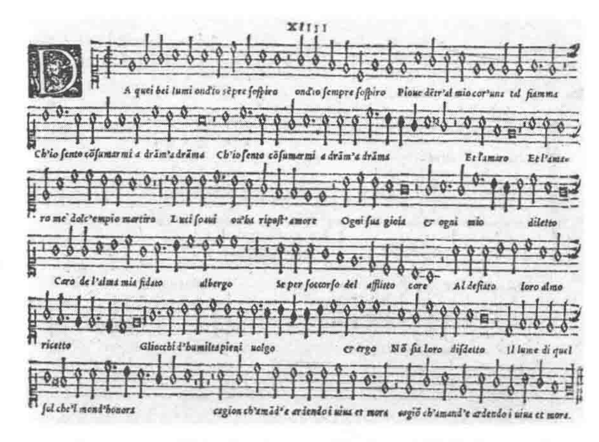
3. 1535–50: Arcadelt; the madrigal in Venice. According to the Florentine humanist Cosimo Bartoli, 'Arcadelt then followed in the steps of Verdelot, moving in them with no mean skill at the time of his stay in Florence'. Arcadelt's madrigals, the bulk of which were published in five books for four and one for three voices between 1538–9 and 1544, and a number of which appear in manuscripts alongside those of Verdelot, bear a close stylistic resemblance to those of his older contemporary. His four-voice *Primo libro*, the first edition of which is lost but which was reprinted over 40 times before the mid-17th century, is perhaps the most famous single book of madrigals ever published. Its contents varied somewhat from one edition to the next, but a group of pieces including the celebrated *Il bianco e dolce cigno* remained in all the editions. Like Verdelot, Arcadelt chose Petrarchist verse (but comparatively few poems by Petrarch himself), much of it by writers now forgotten but including poems by Bembo, Sannazaro and Michelangelo. Many of the poems, again like those chosen by Verdelot, show a relationship to the ballata and recognizable forms of the canzone; others are free madrigals. Arcadelt's madrigals contain a good deal of imitative counterpoint, but opening phrases and important lines of text are often set in declamatory chordal fashion. In providing this variety of texture Arcadelt blended sound and sense, gravity and charm in a way that translates Bembo's theories literally into music (a good example is the opening of *Quando col dolce suono* from the first book for four voices).

Through repetition of the text and some overlapping of phrases Arcadelt connected the alternating 7- and 11-syllable lines into a smooth if not continuous musical fabric. In this his style seems a clear advance over Pisano's, perhaps also that of Verdelot's earlier madrigals. Nevertheless the madrigal in Arcadelt's hands was still bound by the form of the chosen text, its musical phrases corresponding to poetic lines. Madrigals of this 'classic' type continued to be written for some years, especially in four-voice settings.

With the publication in 1539 of Arcadelt's first four books by Antonio Gardane (later known as Gardano), a Frenchman recently arrived in Venice, a long period of the madrigal's life in print began. Led by Gardane's firm and that of Girolamo Scotto, Venetian printers established themselves as the leading publishers of madrigals by composers from all parts of Italy. They brought out a surprising number of madrigal collections, and reprinted successful volumes, including some originally published elsewhere, to meet what was evidently a great demand. In the 1540s the madrigal became so popular that there was hardly a professional musician in Italy who did not cultivate the genre, and even avowed amateurs had a volume or two (often prefaced with self-deprecating statements about their stature in the musical world) published by Gardane or Scotto. In the course of bringing out new editions of popular collections such as those of Arcadelt, the printers added and subtracted pieces, changed ascriptions and rearranged the order of works – this last sometimes upsetting an arrangement carefully ordered by mode or choice of clefs. By way of compensation later editions sometimes have corrected readings and more precise underlay of text.

There is no proof that either Verdelot or Arcadelt ever lived in Venice, and their influence on the Venetian madrigal after 1540 is only tangential. Petrarchism flourished in Venice in the second quarter of the 16th century, doubtless encouraged by Bembo's return to Padua and then Venice; salons such as those of Domenico Venier were frequented by Petrarchan poets and musicians, and the houses of wealthy patrons like Neri





2. *Two facing pages from the cantus partbook of Rore's 'Il primo libro de madregali cromatici' (Venice: Antonio Gardano, 1544), showing his use of the newly fashionable 'note nere' notation, with short note values under a* C *time signature (left-hand page), compared with the older tradition of longer note values under a* ₵ *time signature (right-hand page)*

Capponi were centres for the performance of new music. The chief musical figure in Venice, from his arrival in 1527 until his death in 1562, was Willaert, the much revered 'Messer Adriano', *maestro di cappella* at S Marco. He dominated the city's musical life in person and through a circle of admiring pupils, including Girolamo Parabosco, Antonio Barges, Francesco Viola, Perissone Cambio and the theorists Pietro Aaron, Vicentino and Zarlino. Cipriano de Rore, who seems to have lived in Brescia before his move to Ferrara in 1546, may not actually have been a pupil of Willaert's, but his madrigals are certainly 'Venetian' rather than 'Florentine' in character.

With the exception of a volume of *Canzone villanesche alla napolitana* (1545), Willaert's madrigals were not printed in collected form until a late date; *Musica nova*, his celebrated volume of motets and madrigals for four to seven voices, was published with great fanfare by Gardane in 1559 (speculation about the possibility of an earlier edition is unfounded). The contents of this volume must have been written much earlier; pieces from the *Musica nova* were known and cited in Willaert's circle in the 1540s. According to Francesco Viola's preface to the collection, Willaert revised and reordered his collection before releasing it to a public eager to be delighted and moved by it, as well as to those who wished to imitate its perfections in their own music. Thus the madrigals of the *Musica nova* may be taken as Willaert's testimony of what he thought the madrigal should be.

In several respects this differs from what Verdelot and Arcadelt had done, even from Willaert's own earlier work. Willaert here set the verse of Petrarch in preference to that of that of 16th-century Petrarchists; he favoured the sonnet, dividing it so that a piece in two sections or *partes*, like a motet, resulted. Indeed the complex, rather dense polyphony of Willaert's madrigals (the seven-voice madrigals, dialogues in a simpler style, are exceptional in this volume) is much like that of his motets; it is even possible that he intended the two genres represented in *Musica nova* to have some similarities of style and material. Imitative correspondences among the voices tend in Willaert's madrigals to be freely varied rather than exact, with each voice, as it were, speaking for itself. The mixture of imitative and chordal texture is subtler, more closely interwoven than it is in Arcadelt's style; and the declamatory and syntactic values of the text are adhered to much more closely. Willaert's prosodic exactness is so essential an element of his mature style that it seems almost to replace interest in distinctive melodic patterns.

Willaert's pupils and admirers imitated his style in varying ways and with varying success. For example, the five-voice madrigals of Perissone Cambio (1545 and 1550) show a composer of modest stature doing his best to write in Willaert's vein; on the other hand, Rore's first two books for five voices show total mastery of Willaert's style. In at least one respect Rore's *Primo libro* was in advance of Willaert; Rore used the newly fashionable notation called 'cromatico' or 'a note nere' or 'misura di breve', which used short (hence black or 'coloured') note values under the mensuration sign C, as opposed to the normal use of longer values under the sign ₵ (designated as 'misura comune' in Rore's second book for five voices; fig.2).

It is not entirely clear whether this notation, already used in occasional pieces by Arcadelt and Verdelot, was in every case the mark of a new style. It allowed for a widened range of note values, from a quick declamatory patter (seen also in the villanella at this time) and close, nervously syncopated imitative entries to long-held notes useful for setting laments, sighs and invocations; in this respect its presence is a sign of change in the direction of heightened expressiveness. Madrigals written in this notation were seen by contemporaries as something new, a view encouraged by Gardane and Scotto who published anthologies of such pieces throughout the 1540s.

Venetian printers broadened the market for the madrigal during this period. Lute intabulations of popular madrigals, first those of Verdelot and Arcadelt, began to appear with increasing frequency. Collections of two- and three-voice madrigals, some of them (such as the volumes of duos and trios by Jhan Gero) probably commissioned by the publishers, made the genre accessible to small groups of performers and to students. At least a few of these pieces were, like the two- and three-voice chansons of the period, arrangements of existing works. Finally, Gardane and Scotto, as friendly or rival competitors, vied with each other in bringing out new collections by composers within and outside the Venetian musical circle.

During the 1540s Venice was the leading centre of madrigal composition. Music in nearby cities such as Vicenza, Verona and Treviso, where madrigal composers such as Nasco and Ruffo worked, was greatly influenced by Venetian musical culture. Ferrara, closely connected

with Venice in many ways, had its own proud musical tradition. Maistre Jhan, in the service of the Este court at Ferrara for a long period ending with his death in 1538, belonged to the earliest group of madrigalists, but can hardly be considered a leading figure in the genre's development. More important madrigalists in Ferrara at this time were Alfonso dalla Viola and Domenico Ferrabosco, who published books of their own four-voice madrigals and are represented in Gardane's anthologies of the early 1540s; Ferrabosco's setting of Boccaccio's *Io mi son giovinetta*, first printed in an anthology of 1542, became one of the most famous madrigals of the century. Rore's arrival in Ferrara later in the decade marked the beginning of a new period in Ferrarese musical history.

Florence, lacking a central figure of the stature of Willaert, presents a less clear picture in the 1540s. At the beginning of the decade two volumes of canzoni by Francesco Layolle were printed by Moderne in Lyons; though Layolle spent the last 20 years of his life in Lyons, he must be reckoned a Florentine madrigalist. Francesco Corteccia, *maestro di cappella* to Cosimo I, collected and published (1544–7) three volumes of madrigals written, according to his own statement, some years earlier. A volume of settings of Petrarchan verse by another Florentine, Mattio Rampollini, probably dates from this period although it was published years later. Giovanni Animuccia, a young Florentine soon to move to Rome, published his first book of madrigals in 1547.

4. The madrigal in society. Some madrigals, such as Willaert's, may have been performed in an exclusive circle for years before their publication; many others were released to the public as soon as a composer had a collection ready. How publishers acquired these collections is not known, although there are recorded instances of composers being solicited directly; thus Claudio Veggio, a book of whose madrigals was printed by Scotto in 1540, was asked four years later to send new madrigals to the printer so that the composer's admirers could have more of his work to sing. Individual printings of madrigals were probably limited to a rather small number of copies, but the demand for new collections and for new editions of popular works remained steady.

The cantus partbook of Antonfrancesco Doni's *Dialogo della musica* (RISM 1544[22]), an anthology of madrigals and motets, contains a series of anecdotes and conversations which gives a picture of this music performed in company. Doni's interlocutors, some of whom are musicians, talk briefly about the pieces in front of them, and about various musical topics, before and after they pick up the music to sing it. The two sections of the *Dialogo* describe amateur musical evenings in Piacenza and Venice: a few singers, one to a part, try out a number of new pieces and alternate their performance with some solo singing to lute or viol accompaniment.

One tends to think of madrigals as Doni describes them: chamber music performed by cultivated amateurs for their own enjoyment, and perhaps for the delectation of a select few. The existence of academies (such as the Accademia Filarmonica of Verona, founded in 1543), whose members wrote or commissioned madrigals for their own entertainment, confirms this view. But this is not the whole story; from its beginnings the madrigal was also used in connection with dramatic performances and public or private festivities. Texts set by Verdelot include canzoni by Machiavelli (*O dolce nocte*, *Chi non fa prova amore*) written for musical performance as *intermedi* in his plays *Clizia* and *Mandragola*, produced in Florence in 1525. Corteccia's second book of four-voice madrigals contains settings of verses from *Il furto*, a comedy performed in Florence in 1544. Alfonso della Viola, Rore and others wrote madrigals to accompany dramatic performances in Ferrara.

By 1539, the year of Cosimo de' Medici's festive wedding to Eleanora of Toledo at Florence, madrigals were being composed along with motets as ceremonial music. This 'public' form of madrigal developed in two general ways, one leading to an increasingly ornate solo style, the other cultivating a rather bland choral idiom. Both styles, 'monodic' and choral, were performed with colourful and sometimes elaborate instrumental accompaniment. In Florence this music was usually written to texts on mythological themes, illustrated with rich costumes and scenery, the whole providing a series of *tableaux vivants* between the acts of a play. An example is the music written by Corteccia and Alessandro Striggio (i) for texts based on the tale of Cupid and Psyche, performed at a Medici wedding in 1565. A substantial amount of music survives for two 16th-century Florentine wedding festivals, the one in 1539, and the marriage of Ferdinando de' Medici and Christine of Lorraine in 1589.

5. The madrigal at mid-century: Rore. Although madrigals in the 'classic' style of Arcadelt were still being written in the 1550s, the genre was changing rapidly. There was a wider choice of texts, and poets such as Tansillo and Bernardo Tasso were fashionable. Petrarch was still a favourite poet, but instead of setting individual stanzas composers were now writing large cyclic works in which every stanza of a canzone or sestina was given separate treatment. The popularity of these cycles may be seen in anthologies such as *Il primo libro delle muse a cinque voci* (RISM 1555[25]) issued by the composer and publisher Antonio Barrè in Rome, then by Gardane in Venice; this volume contains nothing but cycles, settings of Petrarch and Sannazaro by Arcadelt, Jacquet de Berchem, Ruffo and Barrè himself.

Stanzas from Ariosto's *Orlando furioso* were set, singly, in pairs or in narrative cycles, with increasing frequency, and with unmistakable references to melodic formulae used for improvised declamation of epic verse. Berchem's set of 93 stanzas from *Orlando furioso*, published in 1561 but probably written some years earlier, is the most extensive if not the most typical of such cycles. More characteristic are sets of five or six madrigals on continuous ottavas or stanzas of a canzone or sestina, for varying numbers of voices and through-composed, but often with unifying tonal and thematic elements.

Precise declamation of text, already a feature of the madrigal in Willaert's circle, continued to be important, but in different ways. A supple declamatory or 'narrative' rhythm, used in a chordal texture, may be seen, particularly in the *madrigale arioso*; this term was put into circulation by Barrè with his three four-voice anthologies, *Libri delle muse ... madrigali ariosi* (1555–62). Barrè's own madrigals in this style approach a chordal parlando style, nearly free of regular metric stress. A number of contemporary madrigalists, among them Hoste da Reggio and even, on occasion, Rore, used this style. At the same time madrigals with strongly individualized, expressive rhythmic contrast within a polyphonic texture were



3. Four singers with partbooks ('Concert champêtre'): painting, by an unknown artist, Italian school, early 16th century (Musée du Berry, Bourges)

gaining currency, moving the genre away from the gentle stereotypes of Arcadelt's generation.

Experiments in chromaticism are to be seen in the motet and the madrigal in the 1550s. Again it was Willaert's circle that took the lead. Among Willaert's pupils Nicola Vicentino was the strongest advocate of a new chromaticism based, in theory, on the ancient Greek genera. Such theory was rarely put to practical use, but by 1550 the Venetian madrigal had become more chromatic (with many major root-position triads on secondary scale degrees) than had been characteristic a generation earlier.

In all these innovations (choice of text, experiments in declamation and a new harmonic vocabulary), the works of Rore are of prime importance. He was the leading madrigalist of his generation: his first books for five (1542) and four voices (1550) were among the most often reprinted volumes of the century; his 'Vergine' settings form perhaps the most celebrated of all cyclic madrigals; and his masterly handling of any novelty of style or form to which he subscribed made his works models for more than a generation of imitators. Rore's early madrigals show him to have been an associate of Willaert; but in his first book for five voices, with its new, 'chromatic' notation, the individuality of his melodic and rhythmic writing is already apparent. His concentration on the meaning of the almost invariably serious texts led Rore to run lines together, to end a phrase in mid-line, even to disregard the formal divisions of Petrarchan sonnets. The high technical finish and distinct individuality of each of his pieces set a new course and a new standard for the madrigal. In his later works, the third book for five voices (1548) and the second book for four (1557), Rore moved into yet newer realms of parlando declamation, highly individualized expressive melody and colouristic harmony. These works begin the later history of the madrigal.

6. 1555–70. In 1555 Palestrina and Lassus both published their first collections of madrigals. Palestrina's role in the history of the madrigal was not decisive, except perhaps in the domain of the MADRIGALE SPIRITUALE. Nevertheless the common opinion which dismisses him as a timid follower of Arcadelt seems unfair. He wrote a few famous pieces, including the much loved *Vestiva i colli*; his name appears with great regularity in anthologies, suggesting that his madrigals were always welcome to singers; and he was a master of the multi-partite canzone and other cyclic forms. Lassus's early madrigals are not much like those of Palestrina; being strongly influenced by both Rore and Willaert, he wrote serious, complex settings of Petrarchan verse and at the same time produced light *villanesche* like those of Willaert, Perissone and Baldassare Donato. His ability to write in the newer, more chromatic idiom is shown at some length in his *Prophetiae Sibyllarum*, published late, but certainly an early work. After settling in Munich in 1556 Lassus continued to write madrigals; in the dedication (to Alfonso II of Ferrara) of his fourth book for five voices (1567) he

said that he wanted it known that the Muses were encouraged in Germany as well as in Italy. The court chapel at Munich, under Lassus's direction, employed a number of musicians who wrote madrigals; two anthologies of works by these 'Floridi virtuosi del ... Duca di Baviera' were published (RISM 1569[19] and 1575[11]).

The most prolific of all madrigalists was another 'oltremontano', Philippe de Monte, who produced two books for seven voices, nine for six, nineteen for five, four for four, one for three, and five of *madrigali spirituali* – a total of over 1000 pieces. Most of this enormous output was written after Monte's move to the imperial court at Vienna in 1568; the first two books for five voices, however, and the first for four date from his Italian period. He had great technical skills, and as a young man had already mastered the progressive styles of about 1550; he was particularly adept in handling the declamatory style of the *madrigale arioso*.

In Venice the influence of Willaert and Rore remained great even after their deaths. Venetian composers successful at writing both madrigals and *villanesche* included Donato, a long-lived musician at S Marco, whose first book for four voices (1550), which combined a few madrigals with 'canzon villanesche alla napolitana', was popular for a decade. Nearly every composer in Venice, as well as in Italy generally, contributed to the huge repertory of madrigals, and the output of the 1550s and 1560s is too large to be described here in detail. Among composers who had become established figures were Nasco, the first composer employed by the Accademia Filarmonica in Verona, and later active in Treviso; and the prolific Vincenzo Ruffo, who served the same academy briefly in 1551–2 and was subsequently *maestro di cappella* in Verona and later in Milan. Another composer known to have had close connections with various academies was Francesco Portinaro of Padua.

Composers of at least local prominence during this period (the list is far from complete) included Stefano Rossetto and Alessandro Striggio (i) at Florence, Nicolao Dorati at Lucca, Bartolomeo Spontone and Domenico Micheli at Bologna, Hoste da Reggio at Mantua, Pietro Taglia and Simon Boyleau at Milan, Giovanni Animuccia at Rome, Costanzo Porta at Osino and then Padua, Ippolito Chamaterò at Udine, Ippolito Ciera at Venice, Giulio Fiesco at Ferrara, and G.D. da Nola and Francesco Menta at Naples. Much of the madrigal literature of these middle years remains to be edited and studied.

Some of the greatest madrigalists of the later 16th century began their career in this period. In 1566 Andrea Gabrieli returned to his native Venice to become second organist at S Marco and at the same time published his first book of madrigals for five voices. Wert, a northerner who like Lassus spent part of his youth in southern Italy, entered the service of the Gonzaga family as a young man and remained at the Mantuan court for the last 30 years of his life. By 1570 Wert had produced four books of five-voice madrigals as well as his single four-voice volume. Like Lassus he was much influenced by Rore, whose style he developed with virtuoso technique in writing cyclic settings of Petrarch and Ariosto. In flexibility of technique, ability to find a madrigalistic conceit for practically any word or phrase of text, and skill at vocal instrumentation, Wert had few rivals; during his lifetime Mantua and Ferrara, which he often visited, became major centres in the later development of the madrigal.

7. The 1570s: hybrid styles. The evolution of the madrigal during the last third of the century involved the amalgamation of previously distinct styles, particularly those of the serious madrigal and its lighter forms. Andrea Gabrieli and Giovanni Ferretti, whose first editions appeared mainly from the late 1560s to the mid-1570s, were especially influential in this development. Ferretti published only collections with titles such as 'canzoni' or 'canzoni alla napolitana', although these collections contain some pieces that textually and musically are genuine madrigals (DeFord, 1985; Assenza, 1997). Musically Ferretti took as his point of departure the three- and four-voice *canzona villanesca alla napolitana* of the 1540s and 50s, from which he borrowed several traits: a reduced and clarified harmonic vocabulary; a dance-like rhythmic style using short, sharply profiled, strongly metrical motifs; and a clarified formal architecture with frequent sectional repetition and emphasis on clear cadential points. He also occasionally used the standard texture of the *villanesca*: three voices, two of which moved in parallel 3rds or 6ths, and the third of which, quite distinct in range and style, often served as a harmonic bass. This polarized texture, modified and filled out in various ways, grew steadily in importance as the century wore on and led to the 'trio sonata' texture of the next century.

Ferretti led the style of the *villanesca* towards that of the madrigal in several respects, exploiting stylistic possibilities that were to remain important throughout the life of the polyphonic madrigal. He tended to respond to the first stanzas of his strophic texts with the kind of pictorial musical details often called madrigalisms (*see* Word-painting), for example quick runs or turns for images of flight or happiness, slow motion and low tessitura for images of rest or sleep. He also wrote for a larger number of voices than was usual in the lighter forms; all Ferretti's published pieces are for the five- or six-voice ensemble characteristic of the madrigal of the last half of the century. Together with the increased number of voices went an increased complexity of texture, especially shown in the frequent use of a certain kind of polyphony, dubbed by recent historians 'sham polyphony' (*Scheinpolyphonie*), which gives an overall impression of being more homophonic than polyphonic. Phrase beginnings are imitative, and the individual voices are motivically animated, but in place of the melodic integrity and individual shape characteristic of each line in the best mid-century polyphony, one hears lines made up of short rhythmic motifs tossed around within the clearly shaped harmonic context typical of the lighter forms. The motifs themselves are often essentially triadic in nature and outline either a single chord or a simple succession of chords.

Just as Ferretti wrote canzoni that became more and more madrigal-like, so Andrea Gabrieli composed madrigals that incorporate features of the lighter forms. An extraordinarily versatile musician, Gabrieli typified his age in that he composed in several distinct styles at the same point in his career, and he mixed these styles in subtle combinations according to the impulse or the occasion. Some of his madrigals are stylistically almost indistinguishable from Ferretti's canzoni. Normally, however, they are somewhat closer to the traditional madrigal; they show greater polyphonic complexity, freer forms, and reactions to the text that are both more elaborate and

more delicate than Ferretti's. Another feature of Gabrieli's madrigals, the use of high, transparent textures and bright colours (especially the major triad in certain spacings), seems not to have been borrowed from any separate style. Frequently the listener's attention is directed to the colour and spacing of simple harmonic progressions as a principal source of interest and effect, and it is symptomatic in this connection that Gabrieli published no madrigal books for four voices. He chose either the flexible, transparent three-voice texture characteristic of the lighter forms or a five- to 12-voice texture in which contrasts of colour and spacing could be more fully exploited.

In his books for five and more voices Gabrieli turned away to some extent from the typical texts of the period before 1570. Petrarch is represented in Gabrieli's printed works by only about a dozen sonnets and one sestina, all published in early anthologies, in posthumous collections, or in his earliest books in the genre. Of Cassola's madrigals there are fewer than a half-dozen. Instead of this standard fare there are a large number of public and occasional texts (wedding madrigals, encomiastic texts, prologues and intermezzi for banquets etc.) and many poems that step outside the world of the 'literary' Petrarchism of the first two-thirds of the century into either the playful and conventional world of the pastoral lyric, or the sensuous and often vulgar world of the semi-popular canzone.

Many others in the 1570s followed a path similar to Gabrieli's (in northern Italy one might mention Alessandro Striggio (i), M.A. Ingegneri and Paolo Bellasio), but Gabrieli was the leading composer of Venice, and Venice was apparently the leading centre of the new style. The role played by the patrons and composers of Rome in this stylistic evolution remains an open question. Rome attracted fine performers, especially fine singers, and may have been of primary importance both in the stylistic changes of the 1570s and in prompting the widespread vocal virtuosity of the madrigal in the early 1580s. *Il quarto libro delle muse* (RISM 1574[4]), the most important Roman anthology of the 1570s, contains the first published madrigals of a new generation of Roman composers (e.g. G.A. Dragoni, Francesco Soriano, G.M. Nanino and Macque), whose production is just beginning to be investigated (Pirrotta, 1985, 1993). The transparent textures and pastoral texts of the new Venetian style are also to be found in the works of these composers, as are many elements borrowed from the lighter forms. The hybrid style, though increasingly widespread in the 1570s, was by no means the only style practised then. In particular, the serious, expressive, even craggy madrigals of Wert from the 1560s and 70s onward carried forward the tradition of late Rore and were to be a profound influence on Monteverdi in the 1590s.

8. The 1580s: the ornamented style; dissemination of the hybrid madrigal. 1580 saw the appearance of the last of Andrea Gabrieli's books to be published during his lifetime and the first of 12 books by Marenzio to be published during the next decade. This coincidence may be taken to mark not only the changing of the guard, but also the gradual movement of the centre of progressive influence in the madrigal from Venice in the earlier period, to Rome and the small and contiguous duchies of Ferrara and Mantua in the later. The most important composers of the 1580s were Marenzio, who was employed in Rome but had important connections with Ferrara, and Wert, who was employed in Mantua but likewise had important ties with Ferrara.

According to Vincenzo Giustiniani (*Discorso sopra la musica*, 1628), Marenzio was one of the leaders in the development of the new hybrid madrigal. Speaking of the period about 1580, Giustiniani emphasized the importance not only of a new style of composition that involved a mixture of madrigal and villanella, but also a new style of singing whose most distinctive characteristic was wide-ranging and technically demanding ornamentation. The success of this style of singing stimulated composers to incorporate some of its novelties into the written polyphonic style. Although Giustiniani mentioned Rome as an early centre of this kind of singing, he also named the courts of Ferrara and Mantua as leading centres where the new virtuosity was incorporated into the polyphonic madrigal during the 1580s. The dukes of each of these small city-states maintained a group of highly trained singers – both men and, extraordinarily, women – specifically to perform polyphonic madrigals, one singer to a part, in the rulers' private chambers. The Duke of Ferrara seems to have been the pioneer in this movement; his chamber group was founded in 1580, and he is reported to have listened to it for two to four hours every day.

As Giustiniani's account suggests, many of the boldest and most progressive madrigals of the early 1580s, especially those directed towards the wealthiest centres where fine singers could be expected, became increasingly saturated with ornamental formulae (called diminutions, or divisions). This is of more than passing significance, since the control and manipulation of ornamentation by the composer for his own expressive and structural purposes was to become one of the fundamental elements of the early 17th-century style. The striking degree to which the turns and runs of the diminution manuals (as well as the voices led in parallel 3rds, the clear harmonies and the forthright rhythms of the lighter styles) found their way into the madrigal during the 1580s can be seen in Marenzio's *Rivi, fontane e fiumi* (from *Le gioie*, 1589).

Although Andrea Gabrieli had been a pioneer in the new style, Marenzio went far beyond him in the inventiveness of his tone-painting, in his love for tonal, textural and stylistic contrast, and in his emphasis on virtuosity, both in written-out ornamentation and in far-reaching harmonic excursions.

The style of composition derived from the lighter forms did not always incorporate the new written-out ornamentation, even in Marenzio's work. The lighter style in the 1580s might still exist without the element of virtuosity and almost always did so when the madrigal was directed at less sophisticated patrons than those of the major courts and academies of Italy. Indeed, in terms of the number of composers and pieces affected, the unornamented hybrid madrigal derived from Ferretti and Gabrieli continued to be the predominant type in Italy and must be regarded as the quantitively dominant style of the end of the century. It spread to the Low Countries and northern Germany, especially in the successful anthologies of the Antwerp publisher Pierre Phalèse (published from 1583 into the early years of the 17th century), and in the late 1580s the style migrated to England, where it took root with astonishing vigour. In the anthologies of the Nuremberg printer Kauffmann and in numerous prints from Venice, it spread to southern Germany, Austria and

eastern Europe (Piperno, 1991). At the same time several northern musicians were working in the new idioms, not as teachers but as students of the style. Some of them, such as Peter Philips in Brussels, imitated from afar. Some went south and stayed (Rinaldo del Mel, Bartolomeo Roy, Jacobus Peetrinus, Macque), and others returned home with what they learnt (Mogens Pedersøn from Denmark, Schütz from Germany).

9. Expressionistic and recitational styles. As music director at the court of Mantua and frequent visitor to the neighbouring court of Ferrara, Giaches de Wert was in the vanguard of Italian secular music in the 1580s. Wert's musical personality, like that of Rore, who may have been his teacher, was both serious and passionate. Although he occasionally wrote in the lighter style, his most important and most distinctive madrigals from the 1560s through the 1580s are settings of pathos-laden texts, for which he designed musical gestures of an unprecedented violence and intensity. His serious, dramatic style, like Rore's, was one of the most important harbingers of the *seconda pratica* proclaimed by Monteverdi at the outset of the next century.

In Wert's madrigals of 1558–95 two major categories of dramatic style can be distinguished, which are valid generally in considering the remaining history of the madrigal without continuo. Pieces of the first category, which might be called expressionistic madrigals, translate extravagant emotions expressed in the text into similarly extravagant musical gestures involving, for example, extremely low or high tessitura, unusual vocal intervals (tritones, 7ths, 9ths, 10ths), abrupt silences and contrasts of tempo (see Wert's settings of *Solo e pensoso* and *Giunto a la tomba* from 1581). Pieces of the second category, which might be called recitational madrigals, clothe the text in a musical dress whose simplicity is in itself extreme. Only an occasional flash of dissonance, chromaticism or polyphony is allowed to provide points of emphasis in an austere chordal texture whose purpose is purely declamatory. This style belongs to a tradition of polyphonic declamation that reaches at least as far back as the beginning of the 16th century and corresponds in many ways to the ideals later expressed by Galilei and Bardi in the Florentine Camerata: almost all complexity in the music is renounced; declamatory rate, effective pauses, pitch and (implied) volume level seem designed to capture the delivery of a highly trained actor or orator (see parts of Wert's *Giunto a la tomba*, *Qual musico gentil* and especially *O primavera*). Both the 'expressionistic' and the 'recitational' styles had a profound influence on style in the 1590s. Of the main figures in the refashioning of the madrigal in the 1580s and 90s (Wert, Luzzaschi, Marenzio and Monteverdi) Wert was the only one who had grown up in the heavily theatre-oriented world of Naples and Rome around 1550, and this orientation continued in Mantua, where he worked during the 1560s and 70s. For this reason, Wert brought a unique kind of experience to his colleagues in the last decades of the century.

It would be well to review at this point the stylistic options open to madrigal composers in the late 1580s. They might have chosen the hybrid style of the 1570s, blending elements of the lighter style into the style of the madrigal, usually in setting pastoral lyrics of no great emotional or intellectual weight. Marenzio, G.M. Nanino and Ruggiero Giovannelli often worked in this style, as did countless other composers including G.F. Anerio and Annibale Stabile in Rome, Ludovico Agostini, Paolo Virchi and Giulio Eremita in Ferrara, Benedetto Pallavicino in Mantua, Lelio Bertani in Brescia and the young Monteverdi in Cremona. A few composers in Italy chose to continue a madrigal style directed towards the expression of intense emotion, in either lyric or dramatic settings. Wert had been a leader in the development of this type of madrigal since the 1560s, and he continued to lead this school during the 1580s. He was joined often by Luzzaschi in Ferrara, though in a quite different, less dramatic style, and occasionally by Marenzio (see his *Dolorosi martir* and *O voi che sospirate*) and more conservative composers, such as G.M. Nanino. A composer might also have chosen to work in the recitational style, where the clear projection of the text was the primary goal. Although Wert was again the most important figure here, Andrea Gabrieli's choruses for *Oedipus rex* offer another example. Or a composer might have chosen to work in the more traditional, rather neutral, motet-like style of the middle of the century. This style predominated in the late madrigals by Lassus, and in many of those by Palestrina and by several younger composers of the Palestrina school, such as G.M. Nanino and Francesco Soriano. Any of these pure or hybrid styles could be decorated by the new written-out ornamentation. Although some composers were specialists, many wrote in any of these styles according to the audience or occasion, or the text that he was to set.

10. Poetry and the madrigal. Even composers insensitive to the individual content of a madrigal text were usually sensitive to its style or type, and in this broad sense text and musical style were inextricably intertwined. Normally a composer would not set a Petrarch sestina stanza in the same style as he would a lighter text (compare, for example, Marenzio's setting of Petrarch's *O voi che sospirate* with the other madrigals in his second book for five voices). Thus a few significant changes in style or type of text during the last quarter of the century went hand in hand with changes of musical style; they may even have helped to bring them about.

The first such change, which began with Andrea Gabrieli in the late 1560s, was the movement away from Petrarchan forms and style towards lighter, pastoral or idyllic poems, most often relatively short works in the poetic form called the madrigal (Tasso's *Ecco mormorar L'onde*, set by Monteverdi is a fine example of this type of poetry). Such texts usually called for the hybrid style of the 1570s or the ornamented style of the 1580s, and were much set by Marenzio and other progressive composers of those decades. Wert resisted the trend, however, continuing to set texts of the highest literary quality in the traditional forms of sonnet and serious ottava. Even into the 1580s he chose poems by the poets and in the traditional forms set in the middle of the century. For example, in his seventh book of 1581, eight of the 13 poems set are by Petrarch or by well-known poets from the first part of the century such as Angelo di Costanzo, Ariosto and Tansillo. By contrast, in Marenzio's first three books for five voices (1580–82) 31 of 47 texts are madrigals, almost all of the texts are pastoral in tone and more than half are so indistinctive in tone and in quality that they will probably remain anonymous; only three are by Petrarch.

In his choice of texts as in his musical style, Wert showed a mixture of conservatism and progressiveness. Although he largely avoided the texts typical of the hybrid madrigal of the 1570s and 80s he was the first to set the most important new type of text of the end of the century: the serious dramatic scene. He began by setting dramatic ottavas from Tasso's epic poem *Gerusalemme liberata*. After his pathbreaking setting of *Giunto a la tomba* in 1581 there were six more such pieces in his next book, and his example was quickly followed by Marenzio, Monteverdi and others. The tradition thus established of setting dramatic scenes from *Gerusalemme liberata* extends to Monteverdi's setting of the *Combattimento di Tancredi e Clorinda* (published 1638) and beyond.

In the realm of the dramatic scene, ottavas from Tasso's epic were overtaken in popularity about 1590 by monologues in free verse from an explicit theatre piece, G.B. Guarini's pastoral play *Il pastor fido*. It was in the *Pastor fido* settings from his sixth to his eighth books (1594–8) that Marenzio found his style as a dramatic composer; Wert set four sections from *Il pastor fido* in his last complete book of 1595; many of the most famous dramatic madrigals from Monteverdi's fourth and fifth books (*Cruda amarilli*, *Ah dolente partita*, *Anima mia perdona*) are settings of texts from Guarini's play. During the last decade of the century these texts were the proving ground for the polyphonic progenitors of the *stile recitativo*.

The other important new style of poetry at the end of the century has nothing to do with the rise of opera. The Ferrarese school of composers (Luzzaschi, Alfonso Fontanelli and Gesualdo) preferred to set contemporary madrigals, usually poetry written by local poets, perhaps under the direct supervision of the composer or patron. Brevity and contrast of imagery were the characteristics of this newer madrigal verse, which was essentially lyric, not dramatic. Such texts continued to be favoured in the polyphonic madrigal after 1600. Many were at best mediocre poetry, for the requirements they had to meet were not conducive to great literature. But they were an ideal textual support for the highly affective style of the composers who chose to set them.

11. THE 1590S: THE RISE OF THE 'SECONDA PRATICA'. These two new types of text brought with them a new style, which caused the Italian madrigal without continuo to have a final period of several decades of splendid bloom. The new style was announced in a series of publications appearing in 1594–9. The most important composers involved at the outset were Marenzio, Luzzaschi and Gesualdo (Wert died in 1596). All the publications in the new style contain settings of emotionally intense texts – settings that attempted to capture and reinforce through musical means the perfervid emotional states expressed in the texts. In responding to the challenges of the text, the composers often used unusual or even forbidden musical means that disturbed the balanced style of traditional Renaissance polyphony. These anti-canonical devices might violate norms of spacing, of rhythmic or melodic structure, of part-writing or of harmonic combination. As justification for the new liberties, the composers (notably Luzzaschi in 1596 and Monteverdi in 1605) pointed explicitly to the need to reflect the style and emotional content of the text.

The text must be master of the music. This was the essence of the new style, which Monteverdi was to publicize in 1605 as the 'seconda pratica'. The new style was in one sense a reaction against the degree to which the expression of text had been subordinated to motivic animation, luxuriant ornamentation, clear formal schemes and sensuous vocal colours in the madrigal of the 1570s and 80s, and was thus a kind of musico-dramatic reform movement. Yet it was also a purely musical movement, resulting from the desire of bold and restless musicians at the end of the century to enliven the pleasing but perhaps too bland style of the 1580s. The new style incorporated enough musical novelties, especially in the area of dissonance treatment, to provoke a strong attack from the conservative theorist Artusi.



4. Domestic madrigal singing: woodcut by Jost Amman from Hans Sachs's 'Eygentliche Beschreibung aller Stände auff Erden' (Frankfurt, 1568)

While recognizing the break represented by the *seconda pratica*, one should remember that it was connected with the luxuriant style of the 1580s by one important factor: both styles involved avant-garde environments and tendencies and a high degree of virtuosity. Both required performers of professional ability and audiences of considerable sophistication, and both were connected with the major courts and centres of patronage rather than with humbler social environments. The *seconda pratica*, however, originated as a reaction in some circles against what Einstein termed the 'surrender to hedonism' characteristic of the madrigal of the 1580s. Tasso, in his dialogue *La Cavaletta* of 1584–5, issued a plea to the major composers of the day to temper the soft sensuousness of the modern style, and to bring back to the madrigal some of its former emotional weight. Tasso's plea was not an isolated one in the culture of the time, to judge from the responses of, for example, Luzzaschi and Monteverdi in their dedications of 1596 and 1605 respectively and Marienzo in his Books of 1588 and 1594–9.

The problem of how to respond to this summons was apparently troublesome for all the composers involved, for each of them, normally quite prolific, virtually stopped publishing for several years. Luzzaschi published only a handful of individual pieces between 1582 and 1594; Marenzio, who had published over a dozen books in the first years of the 1580s, published only one between 1588 and 1594; Monteverdi, who was much the youngest of the three, went through the cycle somewhat later, publishing his first three books in 1587–92, then stopping for over ten years. Each man, when he began to publish again, composed in a markedly different style, using bolder harmonies, a higher level of dissonance, and more rhythmic contrast and unusual melodic intervals (compare Monteverdi's *Pastor fido* settings from before and after the gap: *O primavera* on the one hand and *Cruda amarilli*, *Ah dolente partita* or *Anima mia perdona* on the other).

Luzzaschi was the oldest of the composers involved, and in some respects he was, with Rore and then Wert, the prime mover. His avoidance of cadence, his frequent use of discontinuous, highly contrapuntal texture, and his close juxtaposition of intricate counterpoint with declamatory homophony were essential characteristics of the new style pursued first by Gesualdo and Fontanelli, and thereafter by many in the early 1600s. Gesualdo explicitly named Luzzaschi as his mentor, and his style during the 1590s and choice of texts bear this out. But Gesualdo was from the beginning more extreme in every way; his regular use of melodic chromaticism, unusual harmonic successions and extraordinary dissonances led him into areas where Luzzaschi almost never ventured. Marenzio, in his most serious works after 1594 (especially in a long series of settings from *Il pastor fido*), first adopted the recitational style of Wert, adding to it his own richer harmonic vocabulary. Then, in his last book (1599), he summarized all the achievements of the past decade and went beyond them. He returned to some of the greatest poetry of the Italian heritage, Petrarch and even Dante. In his settings he combined the textural discontinuity and contrapuntal complexity of the Ferrarese style with the textual seriousness, greater coherence and declamatory beauty of Wert's style, adding a tonal control and harmonic richness all his own. The resulting collection is one of the summits of the madrigal.

By 1597 Monteverdi had already written some of the pieces in the new style that he was to publish in 1603 and 1605. Like the Ferrarese composers, he used unusual dissonance treatment and sharp contrast between simple homophony and complex polyphony; like Wert, he had fine literary sensitivity and treated his texts with care; like Marenzio, he exercised clear control over large tonal design. His version of the new style, however, was a highly personal one: like his now deceased mentor Wert, and more than any of the living composers in the new style, he tried to capture in pitch level and declamatory rhythms the delivery of an impassioned orator or actor; and the influence of the lighter forms showed through more consistently and clearly in his works than in those of any other composer in the new style. His forms and sectional articulations were clear, and his basic harmonic movements, however much they may be decorated by dissonance, were simple and direct. In all this, his style is distinctly different from the Ferrarese/Neapolitan style of Luzzaschi, Fontanelli and Gesualdo.

12. The madrigal in society, 1570–1600. The late 16th-century madrigal had two major social functions, one public and one private. The festive madrigal, usually designed for a particular ceremony, added to the spectacle at large public occasions; the chamber madrigal helped to pass the time of more or less cultivated amateurs in their courts, academies or homes. Both of these social functions were as old as the genre itself. The second, the most common one for the printed madrigal in the early and middle part of the century, began to be transformed after about 1580 by the growing virtuosity of musical style, by



5. 'The Four Singers': painting attributed to Adam de Coster, early 17th century (Royal Collection, Windsor Castle)

the replacement of the amateur singer by the professional and by the dramatization of the madrigal. In the most advanced centres of patronage, there was a resulting separation of performer from audience. In such centres the madrigal was evolving from a social game for the pleasure of amateur performers into a semi-dramatic concert piece for the pleasure of a separate, passive audience. The intensely emotional or explicitly dramatic tone of many madrigals in the 1590s was probably a result of this evolution. The situation, while it gave a burst of renewed vigour to the polyphonic madrigal, also intensified the inherent contradictions of the medium (for example, the lament of a single lover delivered in a language of heightened emotional realism by five singers simultaneously), which were to lead to a more consistent solution in opera and to the gradual demise of the madrigal without continuo.

13. The polyphonic madrigal after 1600. The polyphonic madrigal without independent instrumental bass was by no means ignored by composers after 1600, however. A particularly vigorous school centering on Naples continued well into the century (Larson, 1985), producing dozens of published madrigal books, some following the style of Gesualdo's last books (1611 and 1626), some in less extreme styles. Important and productive schools of polyphonic madrigal composition in the early 17th century also existed in Rome (including Felice Anerio, Cifra, Frescobaldi, Mazzocchi and G.B. Nanino), in Tuscany (Bati, Marco da Gagliano, Del Turco, Fontanelli and Pecci), in the Este and Gonzaga domains (Monteverdi in books 4 through 6, Pallavicino, Salamone Rossi and Orazio Vecchi) and in Venice (especially among the cisalpine students of Giovanni Gabrieli such as Schütz, Pederson and Grabbe) (Küster, 1995). The published output of especially the first two groups still awaits careful study. One of the most outstanding composers of the late polyphonic madrigal, Sigismondo D'India, seems to have worked and resided in all of these places (with the possible exception of Venice) at some time in his career, though his longest permanence (1611–23) was in the Savoy court in Turin. Some important examples of the late polyphonic madrigal survive only in manuscript, such as those by Michelangelo Rossi, Alessandro Scarlatti and Lotti. The last two also testify to the survival of the genre late into the century.

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III. The concerted madrigal

From the early 17th century continuo parts were added to ensemble madrigals, but it was some time before genuine concertato music, including pieces for fewer than the conventional 16th-century five-voice group, was common. At the same time there occurred the rather more decisive and radical initiative of writing madrigals for a solo voice with continuo, through which the new Baroque style achieved its widest diffusion in Italy. By the 1630s these parallel developments had eroded the very concept of the madrigal as an independent genre, so that the concertato ensemble madrigal gave place to its heirs, the DIALOGUE and cantata (*see* CANTATA, §I, 1), and the solo madrigal to the cantata and the usually more schematic aria (*see* ARIA, §2). *See also* MONODY.

1. Introduction. 2. Madrigals for two and more voices. 3. Solo madrigals.

1. INTRODUCTION. To judge by the vast majority of 16th-century publications, the Renaissance madrigal might appear to have been an exclusively vocal genre. Contemporary accounts suggest that instrumental participation in the performance of madrigals was widespread, however, and ranged from the doubling of vocal parts to the purely instrumental performances of some vocal lines, including the reduction of a texture to a single vocal part accompanied by either an instrumental ensemble or a single instrument performing an intabulation of the original texture. It is likely that when doubling or replacing singers the instruments did not limit themselves to playing the parts as written but added improvised divisions. Evidence of such practices is found in collections such as Franciscus Bossinensis's *Frottole intabulate* (1509–11) and Cristoforo Malvezzi's publication, in 1591, of the *intermedi* for Girolamo Bargagli's play *La pellegrina* (performed in Florence on the occasion of the wedding of Ferdinando de' Medici and Christine of Lorraine in 1589), and in late 16th-century treatises such as Ercole Bottrigari's *Il desiderio* (1594), which describes performances by mixed vocal and instrumental ensembles. Malvezzi's volume, together with Bastiano de' Rossi's official chronicle of the festivities, attests to the great variety of instrumental and vocal combinations used in the madrigals of the *intermedi*, and contains, in pieces such as *Dolcissime sirene*, early examples of the ornamented monodic songs with instrumental accompaniment associated with the Florentine Camerata. In particular, the 1589 *intermedi*, together with records from earlier court



6. Three singers accompanied by lute and bass viol ('The Sense of Hearing'): etching by Abraham Bosse from the series 'Five Senses', c1635

spectacles, provide evidence of the increasing prominence accorded to the bass line, which was often doubled by a large complement of foundation instruments, including both single-line bass instruments and *strumenti da corpo* (Brown, 1973). Finally, the use of instrumental sinfonias to introduce some of the numbers in the *intermedi* foreshadows the pairing of madrigals with sinfonias in some early 17th-century madrigal books.

The textural variety generated by the ad hoc participation of instruments in madrigal performances, and the increasing tendency of 16th-century composers to use stratified textures may be considered precedents for the reduced textures that characterize the concerted madrigal. The use of divided ensembles contrasting high and low voice groups, a prominent structural element in Josquin's works, continued to be used in the 16th century to create variety and dramatic immediacy in settings of dialogue texts. An extreme manifestation of this is the cultivation of high-voice ensembles sparked by the *concerto delle dame* active at Ferrara during the 1580s, a group of female virtuoso singers renowned for its highly ornamented singing style and its repertory of madrigals for one, two and three voices with instrumental accompaniment. The Ferrarese ensemble was the object of emulation in Mantua and Florence; its influence was felt in the preponderance of upper-part duets and trios in the madrigals of composers such as Pallavicino, Wert and Monteverdi. Luzzaschi's *Madrigali per cantare et sonare*, published in 1601 long after the group had been disbanded (but composed earlier), provide a sample of what must have been a larger repertory; the keyboard accompaniment shows that, in spite of their elaborate ornamentation, the works performed by the ensemble were essentially five-part madrigals in which the upper parts were supported by an intabulation of the full texture and not by a true basso continuo comparable to that of the monodies in, for example, Caccini's *Le nuove musiche*.

2. MADRIGALS FOR TWO AND MORE VOICES. Contrary to Pietro Della Valle's assertion that by 1640 no-one was composing madrigals (by which he seems to have meant the old-fashioned *a cappella* type), books of madrigals for four and five voices without continuo continued to be published well into the 17th century, primarily as composers' first books. It is undeniable, however, that after the turn of the century the concerted madrigal – that is, with obbligato instrumental participation – quickly gained in popularity and overshadowed the older type. The earliest true concertato madrigals appeared in Monteverdi's fifth book (1605); in earlier publications, such as Salamone Rossi's first and second books for five voices (1600 and 1602), the earliest volumes of ensemble madrigals to include a continuo part, the chitarrone is given an intabulation of the vocal parts, and the composer does not exploit the presence of the instrument for structural or textural purposes. These works, and the

many older volumes of *a cappella* madrigals reissued in updated editions with new, separate continuo partbooks (such as Phalèse's 1615 edition of Monteverdi's third and fourth books), may be seen as attesting as much to the rising popularity of the concerted style as to its roots in the informal addition of a supporting *basso seguente*. Monteverdi himself represented both types in his fifth book: the title page reads 'with a basso continuo for the harpsichord, chitarrone, or a similar instrument, composed expressly for the last six and optional in the others'. The composer thus drew a distinction between the older type, which makes up the majority of the volume, and the group of madrigals at the end, in which the continuo supports a variety of vocal combinations that range from the short solo refrains of *T'amo mia vita* to the extended solo sections that open *Amor se giusto sei* and the highly ornamented, recitative-like duets of *Ahi, com'a un vago sol*. Dividing a volume of madrigals into two groups, *a cappella* madrigals with optional instrumental support and truly concerted pieces with continuo obbligato, proved to be an attractive solution. Volumes of this kind were issued by composers including Monteverdi, whose sixth book (1614) is organized in two cycles, each consisting of *a cappella* madrigals followed by concerted ones; Sigismondo d'India, whose third book for five voices (1615) requires the participation of supporting instruments for the last eight madrigals; Giovanni Valentini, whose fifth book (1625) contains madrigals for six voices without continuo and *scherzi* for three and six voices with obbligato accompaniment; and Domenico Mazzocchi, whose madrigals for five voices (1638) are grouped according to whether they are *a cappella*, require a continuo or are variously concerted.

The availability of new vocal combinations and the presence of the instrumental bass also allowed composers to experiment with new formal solutions, such as the incipient strophic bass organization of Monteverdi's *Ahi, come a un vago sol* and *Amor se giusto sei*, and the refrain structures of *T'amo, mia vita* and *Ahi, come a un vago sol*. The option, made available by the presence of the continuo, to isolate one of the parts from the ensemble also lent to the madrigal an added dramatic dimension, making it possible to realize with greater verisimilitude than before the interactions of dialogue and mixed-mode texts: in *T'amo, mia vita* Monteverdi assigned to the canto the beloved's remembered words, isolating the female voice against the lover's narrative, which is sung by an ensemble of three low voices. Monteverdi extended this marriage of schematic form and dramatic potential in the continuo madrigals of his sixth book, in which strophic basses, now fully worked out, figure prominently in the service of semi-dramatic texts. The lovers' dialogue in Marino's sonnet *Addio Florida bella* is assigned to the appropriate voice parts while the narration is carried by the full ensemble; Florida's response to Floro's opening quatrain is sung to the same bass part that had accompanied his words, transposed up a fifth, emphasizing the lovers' like-mindedness and, by returning to the original tonal level for the closing narrative tutti, creating a symmetrical harmonic layout (D–A–D). A similar formal symmetry governs the architecture of *Misero Alceo*, in which Alceo's solo recitative lament is framed at either end by a five-voice chorus, and is set as a series of strophic variations over a three-fold repetition of the bass; the harmonic structure is also symmetrical (A for the choruses, E for the central lament).

The most significant effect of the introduction of the continuo was to enable composers to focus on previously unavailable vocal combinations, particularly duets, trios and, more rarely, quartets. As Vincenzo Giustiniani remarked (*Discorso sopra la musica*, 1628), '[nowadays] we sing solos, or at most with three voices concerted with appropriate instruments such as the theorbo or the guitar, or the harpsichord or organ'. Of the various ensembles, the duet established itself as the most popular. Although the choice of continuo instrument, as Giustiniani's comment makes obvious, was left up to the performer in all concerted madrigals, composers were, on the whole, precise about the vocal scoring: equal voice combinations were preferred for duets, with pairs of tenors or sopranos being the most common and duets for altos and basses exceedingly rare; mixed voice pairs, although not unheard of, account for relatively little of the repertory; and alternative scorings, explicitly allowing performance by, for example, either two tenors or two sopranos, are uncommon. Although examples of duets, such as those by Luzzaschi for the *concerto delle dame* and by Monteverdi in *Orfeo*, survive from the later 16th century and the beginning of the 17th, and although composers had long isolated duets within larger ensemble madrigals both within and without continuo, it was not until after 1615, the year in which d'India's *Musiche a due voci*, Alessandro Grandi's *Madrigali concertati a due, tre, e quattro voci* and Marco da Gagliano's *Musiche a una due e tre voci* were published, that true continuo duets began to appear as separate compositions, spawning a flowering that reached its peak in the 1620s and lasted well into the middle of the century. Duets were included in a wide variety of collections, from volumes of monodies (which originated mainly in the area between Florence and Naples, with Rome as the principal centre of production, but were also issued by Venetian composers) to madrigal books (which were most commonly published by composers working in northern Italy, especially in and around Venice) (see Whenham, 1982).

The duet repertory can be divided into groups according to musical structure, the two largest categories being strophic duets and madrigalian duets. In the early 17th century strophic duets were most commonly found in monodic collections; from 1619 onwards they also appeared in madrigal collections, although their frequency in monody books declined from the early 1620s. The earliest continuo duets were modelled on the Renaissance three-part canzonetta, and in many, as in Peri's syllabic, note-against-note setting of *Al fronte, al prato* (1609), the instrument simply plays a basso seguente doubling the lowest voice. One of the earliest volumes to include a true basso continuo part is Kapsberger's *Libro primo di villanelle* (1610), the first of his seven extant volumes devoted to the genre. His setting of Rinuccini's *Non havea Febo ancora* (1619), a canzonetta text later treated in highly dramatic fashion by Monteverdi (the *Lamento della ninfa*, 1638), is characteristic of its type: it is strophic, the declamation is syllabic and the texture is homorhythmic; the phrase structure (two main phrases, each comprising an antecedent–consequent pair, followed by a repeated single-phrase refrain) follows the poetic structure (four lines of *settenari*, alternating between *piani* and *tronchi*, and a two-line refrain in *ottonari tronchi*).

The continuo emphasizes the rhythmic structure of the upper parts, delineating the phrase structure with a clear harmonic layout centring on G.

Like the Renaissance madrigal, madrigalian duets eschew the patterned forms of strophic poetry, setting madrigals and sonnets in through-composed fashion. Whenham (1982) divided the repertory between 1615 and 1643 into two broad categories: small-scale, concise, arioso settings; and more ambitious madrigal-style settings in which the music attempts to match the poetic imagery. In both there is an increasing tendency to incorporate aria-like elements not only in response to text imagery, but also as a means of structural articulation. Alessandro Grandi's first book of madrigals (1615) contains the earliest published examples of arioso duets, and, although he has been relegated by historians to Monteverdi's shadow, Grandi is considered by Whenham to be one of the most important exponents of the concise duet type.

Monteverdi's seventh book of madrigals (1619) is seen as the point of origin for the larger-scale madrigalian duet, although it can be argued that the foundations for the 17 duets of this collection are found in the duet sections of the ensemble madrigals of the fifth book, and in the sacred works such as the motets *Pulchra es* for two sopranos from the Vespers of 1610, *Cantate dominum canticum novum* for two 'canti o tenori' (1615) and *Sancta Maria succurre miseris* (1618), that represent his earliest essays in the duet genre. 14 of the duets in the seventh book are through-composed madrigalian settings of substantial proportions, ranging in character from the sombre affect of *Interrotte speranze* to the light-hearted eroticism of *O come sei gentile*. Monteverdi's scorings reflect contemporary preferences: the majority are for equal voice pairs (tenors or sopranos), and only one is for mixed voices (tenor and bass). In these duets, as well as in those of the eighth book (1638) and of the posthumous *Madrigali e canzonette a due e tre voci . . . libro nono* (1651), the musical imagery is closely allied to that of the poetry, producing emotionally intense works that often border on the theatrical. One extreme example is his setting of Guarini's famous portrayal of the musical virtuosity of the Ferrarese *concerto delle dame*, *Mentre vaga angioletta* (1638), in which Monteverdi not only matches the poet's description of the singer's art point by point, but also conveys, through a variety of means, the poem's larger theme, the mysterious ways in which music affects its listeners.

Like the ensemble madrigal, the duet also assimilated the schematic forms made possible by the presence of the continuo. Strophic variations were used to unify entire settings, as in Monteverdi's romanesca *Ohimè dov'è il mio ben* (1619); and from around the late 1620s and early 1630s, ostinato basses of popular dance origin, such as the *ciaccona* and the passacaglia, became common accompanimental formulae, not only for singing generic poetic forms (*arie per cantar*), but also for more elaborate madrigalian settings such as Monteverdi's *ciaccona Zefiro torna* (1632), and the middle section of the *Lamento della ninfa* (1638), *Amor, dicea*, with its descending tetrachord ostinato, which became established as the 'emblem of lament' for much of the 17th century.

Composers began to include other instruments in addition to the continuo, extending and expanding upon the earlier practices of improvising ritornellos between stanzas of strophic songs and of arranging vocal works by doubling and replacing parts with instruments. Instruments were used in two main ways: in passages inserted between vocal sections, variously called ritornellos, sinfonias or, more rarely, sonatas; or as equal participants with the voices in an integrated texture.

Monteverdi's *Scherzi musicali* (published in 1607 but probably composed around 1600; see Ossi, 1992), a collection of strophic settings of canzonettas mainly by Chiabrera, is the earliest example of true concerted technique in a volume of secular music. The pieces are scored for two sopranos, bass, two violins and continuo, and they present a nearly complete catalogue of possible concerted combinations. As the composer's instructions make clear, the violins play ritornellos, double the voices in the outer stanzas, replace two of the voices if the inner stanzas are performed by a solo singer, and are even assigned internal 'bridges', notated in the vocal parts but explicitly intended for instrumental performance only. In these works instrumental scoring is no longer a matter of performance practice but is integral to the compositional plan.

Monteverdi's *Scherzi* represent a relatively sophisticated variation of the simple strophic form with ritornellos, probably most common in improvised performance and occasionally found in printed volumes such as Biagio Marini's *Scherzi e canzonette a una e due voci* (1622), a collection of strophic miniatures in which vocal and instrumental elements are kept almost entirely separate. Monteverdi's own later essays in the genre, such as *Chiome d'oro* (1619), a canzonetta for soprano duet, further elaborated on the possibilities established in the *Scherzi*: rather than one ritornello, there are three, all of which are heard at the beginning and are subsequently brought back in rotation between strophes; vocal sections and ritornellos are based on the same bass line, which functions as the backbone for an elaborate set of strophic variations; and the instruments and voices are joined in the final strophe, the instruments having independent obbligato parts rather than doubling the vocal lines. A similar, if less strict, pattern of variations occurs in the 'sinfonias' of Galeazzo Sabbatini's canzonetta *Chiome crespe* (1630), which may well have been intended to mimic Monteverdi's composition in subject and structure.

Composers in the early 17th century also devised other sectional forms made up of alternating instrumental and vocal blocks; these are best described as 'stanzaic' rather than truly strophic. In Monteverdi's *Questi vaghi concenti* (1605), a five-part ensemble of unspecified instruments introduces the madrigal with a 'sinfonia' that returns in abbreviated form to divide the setting into two sections. Similarly, in Angelo Notari's *Così di ben amar* (1613), an unlabelled instrumental interlude for two violins and continuo separates two recitative-style vocal sections, the first a soprano duet, the second a trio for two sopranos and bass. Giovanni Valentini's *Duo archi adopra* (1621) opens with a 'sonata' for two violins and continuo that recurs between the four vocal sections, each of which is different from the others and is scored for a variety of vocal combinations, from one to four voices. The violins join the singers for the final section, and are included in the composer's reckoning of the total number of parts (the piece is labelled 'a sei voci': two violins, two sopranos and two tenors. Galeazzo Sabbatini's *Segua i piacer* (1630) alternates between 'sinfonia' sections, for two

violins and continuo, and non-strophic vocal sections; the 'sinfonia' is different each time, and the violins occasionally join the vocal ensemble, even before the final tutti section. Four different 'ritornellos' separate the vocal sections of Martino Pesenti's *Quel bel foco* (1638); each vocal section is different from the others, and, although no single strophic variation principle governs the entire setting, the 'ritornellos' are loosely built on the bass lines of the stanzas that precede them.

An early example of the second way in which instruments could be used, as equal participants in the texture of the madrigal, is again found in Monteverdi's *Scherzi musicali*, where obbligato instrumental parts are included within predominantly vocal passages. This practice was expanded, albeit in a limited way, in the final tutti sections of canzonettas, where the instruments did not merely double the voices but were assigned independent parts. By the second decade of the 17th century, works with full concertante parts had begun to appear in a variety of secular publications. Monteverdi's *Con che soavità* (1619) provides an extreme example of the possibilities of mixing voices and instruments: a madrigal for solo voice, it includes three separate instrumental ensembles ('cori' of viols, violins and continuo instruments) that provide a variety of accompanimental textures, from expanded continuo support to motivic interplay between voice and upper strings, and even including a written-out orchestral decrescendo. Although *Con che soavità* remains an isolated example of such elaborate instrumental writing in a vocal work, it can be taken as an indication of the variety of possibilities available to composers and performers as they 'arranged' continuo accompaniments for particularly lavish performances, such as might be required for dramatic works (according to contemporary accounts, the climactic lament of Monteverdi's opera *Arianna* was supported by an ensemble of 'viole et violini'). On a much smaller scale, Marini's scherzo *Semplicette verginelle* (1622) includes, in addition to a ritornello, a 'si placet' violin part as a counterpoint to the vocal line. More typical, however, was the inclusion of two equal instrumental parts, often violins, to create a mixed vocal and instrumental texture, as in Monteverdi's *A quest' olmo* (1619), in which a pair of violins alternates with two 'flautini o fifare' in interacting with the six-part vocal ensemble. The violins in such pieces are generally included in the total number of voices: thus Francesco Turini's *Madrigali a cinque* (1629) calls for two violins and various combinations of three voices plus basso continuo.

During the 1620s and 30s, in madrigals in which the obbligato instruments are full participants in the contrapuntal fabric and share motivic material in imitation with the voices, ensemble combinations could range from one singer and one violin, as in Marini's *Semplicette verginelle* and Francesco Vignali's *Re fa mi sol amore* (1640), to larger forces, as in Giovanni Rovetta's *Taccia il cielo* (1629) and *Io torno amati lumi* (1640), scored for six vocal parts, two violins and continuo, and for eight voices, two violins and continuo respectively. A number of works in Monteverdi's *Madrigali guerrieri, et amorosi* (1638), such as *Hor che 'l ciel e la terra*, *Altri canti d'Amor*, *Vago augelletto* and *Altri canti di Marte*, call for similarly large forces. Instrumental ensembles could also be larger than the prevalent violin pairs. *Altri canti d'Amor* includes an ensemble of four viols, ranging from 'contrabasso' to tenor, in addition to two violins and continuo, and Marini's *Gite sospiri*, a 'concerto a dieci' included in his *Concerto terzo* (1649), calls for four voices and six instrumental parts: a 'cornetto o violino primo', a 'violino secondo', two 'trombone o viola' (alto and tenor), a 'trombone o fagotto' and continuo. Some madrigal books included groups of sinfonias at the end, to be used freely in conjunction with the vocal works that made up the main part of the volume; this is the case with Stefano Bernardi's *Concerti academici con varie sorti di sinfonie* (1616), for six voices and continuo, in which the polyphonic sinfonias included at the end of the volume are scored, in keeping with 16th-century practice, for unspecified instruments. More frequently, however, the sinfonia was integrated within a particular madrigal as an introduction, or served to mark an internal division. Rovetta's *Io torno* includes, in addition to the extensive use of the violins as concertante instruments, two sinfonias, one at the beginning and one in the middle, as well as an unlabelled instrumental passage that functions as an internal 'spacer' exactly as the second sinfonia does. Textural variety and instrumental colour could also serve to establish contrasting sections within a madrigal: Monteverdi's *Altri canti d'Amor* opens with an ostinato section for three voices and two violins, which gives way to a long passage *in genere concitato* for the entire vocal ensemble and the violins; this is followed by an extended bass solo accompanied by all the strings and a 'spinetta' in a texture that is reminiscent of the expanded continuo writing of *Con che soavità*, after which the piece ends with all instruments and voices joining together in a tutti choral section in which the violins participate in the virtuoso music of the voices and the viols function as ripienists. Marini's *Gite sospiri* juxtaposes sections for solo voice accompanied by the lower instruments, tuttis, vocal quartets with continuo alone and solo voice with continuo alone.

The introduction of concertato techniques, whether involving the addition of a basso continuo alone or of upper instrumental parts as well, made available to early 17th-century composers a sound world that until then had been primarily the province of the performer. Contrasts of colour and texture and the juxtaposition of instrumental and vocal blocks made possible new conceptions of form in which musical architecture could co-exist with poetic form, sometimes complementing it, and sometimes working independently of it to create abstract forms imposed upon and even contradicting the form of the text. The opening of these new possibilities coincided with the passing, around the middle of the century, of the madrigal as a vital genre; although books of madrigals continued to be published as late as the 1690s, they had acquired an unmistakable air of 'antiquity', and the potential of the concerted techniques developed for the madrigal were eventually realized in other genres, such as the cantata.

3. SOLO MADRIGALS. It was primarily through madrigals for solo voice and continuo that wide currency was gained in the first decade of the 17th century for a fundamental reforming precept of the Florentine Camerata and their sympathizers: that the words of a piece of music should be clearly heard – a notion, incidentally, that presupposed an audience, as was not necessarily the case with polyphonic madrigals. Moreover, the doctrine of the *seconda pratica* enunciated by Monteverdi enjoined the

composer to remember that the words were to be 'the mistress of the harmony' and not vice versa as in polyphonic pieces. The first published madrigals for solo voice and continuo were the dozen that Caccini included in *Le nuove musiche* (1601/2), though there had been certain anticipations of them, including the practice of performing the highest part of a polyphonic madrigal as an accompanied solo, the declamatory homophonic writing found in some of the later madrigals of Wert, the appearance in *intermedi* of one or two solo songs by composers in the orbit of the Camerata, and possibly those published in D.M. Melli's first songbook in 1602.

Solo madrigals are mostly for a high voice, with the realization of the bass played on instruments such as the lute, chitarrone, theorbo and harpsichord; there is a strong polarity between voice and bass. They are almost entirely in common time, and their predominant style can be summed up as melodic arioso. They are settings of the same kinds of poem as polyphonic madrigals (among them a minority of spiritual texts). The musical form is thus very similar too, as is the nature of the melodic lines. The most obvious structural difference is that the successive periods of a madrigal, corresponding to segments of the text, could no longer be bound together by counterpoint, though there are occasional snatches of imitation between voice and bass, even in the madrigals of Caccini, arch-enemy of counterpoint (e.g. in *Dolcissimo sospiro* in *Le nuove musiche*). Solo madrigals may thus have seemed easy to compose, and they undoubtedly attracted a few composers – some of them amateurs, such as Flamminio Corradi, who produced little or no other music, others professional composers such as Barbarino and Ghizzolo, who seem to have been more at home in more traditional genres – in whose works a rather dry arioso is enervatingly presented in a succession of short phrases ending with perfect cadences. More significantly, however, the new genre stimulated many composers, both amateurs and professionals – among them Benedetti, Marco da Gagliano, d'India, Peri and Saracini, as well as Caccini – to the composition of music of a high order. Several of them lived in or near Florence. At their best they shaped their settings into longer phrases and used the repetition of phrases and larger units to structural ends; for example, in Benedetti's *Ho visto al pianto mio* (*Musiche ... libro quarto*, 1617) the reappearance of the opening phrase establishes a cadence in the dominant halfway through, and in Mutis's *Non è di gentil core* (*Musiche*, 1613) the short initial motif recurs near the end and is there treated sequentially. The latter piece is thus one of the many solo madrigals in which the closing bars are treated in a climactic way. This is often achieved through expansive writing enhanced by ornamentation, which is in any case a conspicuous feature of many madrigals, not simply at final cadences. Some of the embellishments stemmed from the diminutions of the 16th century, but others, probably prompted by Caccini's fine example, are far subtler and are a principal means of expressing the meaning of the text.

Caccini's madrigals are almost entirely diatonic, with little modulation, as are those by several other composers, among them Barbarino, Bonini and Rasi. On a larger view they can be seen as part of the mainstream of Italian music, for it was through diatonic music (though generally in triple time and especially in the aria and cantata) that secular music developed in Italy during the 17th century. Certain other solo madrigals, among the most interesting and seemingly radical, though in fact a dead end, are, on the contrary, highly charged interpretations of emotive verses, abounding in dissonance and arresting harmonic progressions and displaying discontinuous textures and unstable tonality. Two fine examples are the settings of Marino's *Tu parti, ahi lasso* by d'India (*Le musiche*, 1609) and Saracini (*Le seste musiche*, 1624); Benedetti's *Ho visto al pianto mio*, mentioned above, is another. But such music, especially in the hands of amateurs like G.S.P. de' Negri, could sometimes sound merely wilful or eccentric.

Several non-strophic solo songs are settings of more schematic texts than madrigals, notably sonnets and ottavas. Composers often set them more schematically too, especially as STROPHIC VARIATIONS, in which the music is generally of a madrigalian cast. Other settings, while still divided into well-defined sections corresponding to the octave and sestet or to subdivisions of them, are not founded, as strophic variations are, on recurring basses and are thus closer in their musical form to settings of madrigal verses. A fine example is Gagliano's *Valli profonde* (in his *Musiche*, 1615), one of the greatest songs of the period, which displays aforementioned features such as imitation between voice and bass and the reappearance near the end of a phrase from earlier in the piece. Another exceptional work is Monteverdi's *Con che soavità* (book 7, 1619), his only solo madrigal, which is accompanied by three groups of instruments and is unified by two bass figures.

Some 60 volumes containing solo madrigals appeared in Italy between 1602 and 1617. Several (e.g. Barbarino's two collections of 1606–7) consist only of madrigals, others (e.g. d'India's *Le musiche* of 1609, a large and unusually fine collection) of solo madrigals and arias. In a number of other volumes, often, like a few solo volumes, called *Musiche*, solo madrigals were published alongside ensemble pieces, stage music and instrumental pieces (e.g. Gagliano's *Musiche*, 1615, another notable collection). As regards the declining popularity of madrigals and the growing enthusiasm for arias, a watershed can be seen in Italian solo song in 1618, for that year saw the publication not only of virtually the last book in which all the songs are madrigals, but also of the first in which they are all arias. The same year was also the first in which books containing more arias than madrigals outnumber those containing more madrigals than arias – by eight to three – and the figures for the following years show that this development gathered momentum. A number of distinguished solo madrigals, especially by d'India and Saracini, were yet to appear, but even these two composers published none after 1623 and 1624 respectively. It is not surprising that about this time too madrigals began to be invaded by some of the characteristics of the developing aria. While Vincenzo Calestani's *Tornat'o mio Licori* (in his *Madrigali et arie*, 1617) seems to be the only solo madrigal in triple time throughout, there are many others in which triple-time passages occur. It is particularly significant when they do so at the end of a madrigal, for such pieces herald the future recitative and aria. An instance occurs as early as 1606 in Domenico Brunetti's *O miei pensieri* (in his *L'Euterpe*). There are examples in the *Amorosi concetti* of 1612 and 1616 by Cecchino, but perhaps the most significant instance in these earlier years is Falconieri's *Deh dolc'anima mia* (in his *Musiche ...*

libro sexto, 1619), which is virtually in the form of a double recitative and aria. Collections published in 1633 by Benedetto Ferrari (*Musiche varie*) and Sances (*Cantade*, first set) show that by that date the madrigal and aria were virtually indistinguishable. For example, in Ferrari's madrigal *Amor, com'esser può* the first ten lines of text occupy 54 bars of 4/4 arioso, and the last three are spread over 72 bars of 3/2 aria-like writing; this piece is thus almost identical in form to the aria *Ahi! traditor ingrato* in the same book. Rinuccini's madrigal text *Filli, mirando il cielo* lends itself to treatment as a recitative and aria, which is how Sances set it, whereas Caccini's setting (1602) simply consists of undifferentiated arioso. Sances also published settings of madrigal texts that include aria sections founded on ostinato basses surrounded by syllabic recitatives; such a piece is *Misera, hor sì ch'il pianto*.

It is no accident that Sances's 1633 volume, like his duet volume of the same year, is entitled *Cantade*, for solo madrigals, like those for larger forces, were not only being supplanted by arias at this period but were merging with them and also with the more extended form of the cantata. Though they set madrigal texts, Sances and other progressive composers of the time probably did not consider that they were thereby composing madrigals. While the ensemble concertato madrigal enjoyed a somewhat longer life because it was sufficiently distinct by virtue of its larger forces from the all-conquering aria and cantata, very few solo madrigals appeared after the early 1630s. On the whole they either were strongly influenced by other genres or were by minor composers clinging to an outdated style.

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IV. The English madrigal

In the 1580s and 90s a lively offshoot of the *madrigale arioso* and the 'light' madrigal style of Ferretti and Gastoldi (see §II, 7 above) took root in England. Several impressive composers of madrigals emerged, and for a short time nearly all native composers seem to have interested themselves in the new style. The English madrigal development is of interest for its startlingly frank embrace of foreign models; in this respect it marks something of a watershed in the history of English music. The extent of the development – about 50 printed editions between 1588 and 1627, including nine of Italian music in translation or transcription – is also notable, by the standards of local musical activity at the time. It is well to bear in mind, however, that Monte wrote more madrigals and Marenzio published more editions than were produced by all the English madrigalists together.

1. Origins. 2. The 1590s: Morley, Weelkes and Wilbye. 3. After 1600. 4. Later history.

1. Origins. Italian madrigals circulated in manuscript in England from as early as the 1530s, though apart from a few specialized sources, their appearance in manuscripts up to the 1590s is scant compared to motets and chansons. In the 1560s and 70s a colourless but prolific Italian madrigalist, Alfonso Ferrabosco (i), held a prominent position at Queen Elizabeth's court and built up a great local reputation (see §II, 3 above). However, the composition of madrigals in the vernacular was unthinkable until poets could conceive of English verse at least

approximately comparable in form and content to Italian madrigal poetry. One could not write madrigals to the lyrics in Tottel's *Miscellany* (1557) or *The Paradyse of Daynty Devises* (1576), which are for the most part stiff, stanzaic, alliterative and still 'courtly' in the late medieval tradition.

A favourable literary situation developed in the 1570s, when Spenser, Sidney and other 'new poets' undertook a comprehensive reform of native poetry along Italian lines. The English madrigal development was an accurate reflection of an important literary movement. The decade of the 1590s which saw the greatest concentration of madrigal composition was also the heyday of the English sonnet sequence. A leading literary figure, Thomas Watson, issued the first of the sonnet sequences, *Hekatompathia* (1582), and a set of *Italian madrigalls Englished* (1590). Essentially a Marenzio collection, this anthology seems to have been conceived as propaganda for the fashionable italianate current in music, letters and manners that was seeping through late Elizabethan England.

Musica transalpina (1588) was a larger and more influential anthology of translated madrigals. This book stemmed, as its extremely interesting preface tells (fig.7), from a group of 'Gentlemen and Merchants of good accompt (as well of this realme as of forreine nations)' who met at the home of Nicholas Yonge, a London lay clerk, for 'the exercise of Musicke daily used'. Thus it appears that in their social settings, too, the English and the early Italian madrigal were broadly analogous. The later Italian development away from amateurism and towards professional, virtuoso singing found no echo across the Channel.

Most of the translations, according to Yonge, were made 'five yeeres agoe', that is, in 1583, which is the date of *Musica divina*, the first important madrigal anthology issued by the Antwerp publisher Phalèse. *Musica divina* provided much of the contents for *Musica transalpina*, as well as a model in general layout and in stylistic orientation. The music 'daily used' by Yonge's circle was fairly up-to-date but conservative, in the mixed style of the late 1570s (see §II, 7 above). Favourite composers were Ferrabosco and Marenzio, the latter represented by the most popular of his very early work. And broadly speaking, this marks a stylistic terminus for the English madrigal development which was soon to follow. Native composers did not adopt the so-called 'expressionistic' and 'recitational' styles practised by Wert and Marenzio in the mid-1580s, still less the radical *maniera* pioneered in the 1590s at Ferrara.

There was demand enough for three more of these anthologies in the 1590s. As a result, more translated madrigals were published in London than pieces by any single native madrigalist. Furthermore, the anthologies became an important source of poems for resetting by English composers – who in many cases also modelled their work on the music that lay so obviously at hand. In two ways, then, the anthologies played a central role in the domestication of the Italian madrigal style.

The madrigal is intimately associated with the first important period of London music printing, which began in 1588 under Byrd's monopoly. *Musica transalpina* includes a consort song by Byrd on Ariosto's *La verginella*, 'brought to speake English with the rest' (and provided with words in all the five parts). For Watson's anthology Byrd wrote two madrigals in praise of Queen Elizabeth,

To the right honourable Gilbert Lord Talbot, ſonne and heire to the right noble & puiſſant George Earle of Shrewesbury, Waſhford and Waterford, Earle Marſhal of England, Lord Talbot, Furniuall, Verdune, Louetoft, & Strange of Blackmeere, one of hir Maieſties moſt honorable priuie councel, Iuſtice of the forreſts and chaces by north the riuer of Trent, and knight of the moſt honourable order of the garter. Nicholas Yong wiſheth increaſe of honour, with all happineſſe.

RIght honourable, ſince I firſt began to keepe houſe in this Citie, it hath been no ſmall comfort unto mee, that a great number of Gentlemen and Merchants of good accompt (as well of this realme as of forreine nations) haue taken in good part ſuch entertainment of pleaſure, as my poore abilitie was able to affoord them, both by the exerciſe of Muſicke daily vſed in my houſe, and by furniſhing them with Bookes of that kinde yeerely ſent me out of Italy and other places, which beeing for the moſt part Italian Songs, are for ſweetnes of Aire, verie well liked of all, but moſt in account with them that underſtand that language. As for the reſt, they doe either not ſing them at all, or at the leaſt with litle delight. And albeit there be ſome Engliſh ſongs lately ſet forth by a great Maiſter of Muſicke, which for skill and ſweetnes may content the moſt curious: yet becauſe they are not many in number, men delighted with varietie, haue wiſhed more of the ſame ſort. For whoſe cauſe chiefly I endeuoured to get into my hands all ſuch Engliſh Songs as were praiſe worthie, and amongſt others, I had the hap to find in the hands of ſome of my good friends, certaine Italian Madrigales tranſlated moſt of them fiue yeeres agoe by a Gentleman for his priuate delight, (as not long before certaine Napolitans had been engliſhed by a verie honourable perſonage, and now a Councellour of eſtate, whereof I haue ſeene ſome, but neuer poſſeſſed any.) And finding the ſame to be ſingulerly well liked, not onely of thoſe for whoſe cauſe I gathered them, but of many skilfull Gentlemen and other great Muſiciens, who affirmed the accent of the words to be well mainteined, the deſcant not hindred, (though ſome fewe notes altred) and in euerie place the due decorum kept: I was ſo bolde (beeing well acquainted with the Gentleman) as to entreate the reſt, who willingly gaue me ſuch as he had (for of ſome he kept no Copies) and alſo ſome other more lately done at the requeſt of his particular friends. Now when the ſame were ſeene to ariſe to a iuſt number, ſufficient to furniſh a great ſet of Books, diuers of my friends aforeſaid, required with great inſtance to haue them printed, whereunto I was as willing as the reſt, but could neuer obtaine the Gentlemans conſent, though I ſought it by many great meanes. For his anſwer was euer, that thoſe trifles being but an idle mans exerciſe, of an idle ſubiect, written onely for priuate recreation, would bluſh to be ſeene otherwiſe then by twilight, much more to be brought into the common view of all men. And ſeeing me ſtill importunate, he tooke his

A.ij. penne,

The Epiſtle dedicatorie.

penne, and with an obſtinate reſolution of his former ſpeech, wrote in one of the Bookes theſe verſes of the Poet Martial.

Seras tutior ibis ad lucernas,
Hæc hora eſt tua, dum furit Lyæus,
Dum regnat roſa, dum madent capilli,
Tum te vel rigidi legant Catones.

Wherefore I kept them (or the moſt of them) for a long time by mee, not preſuming to put my ſickle in an other mans corne, till ſuch time as I heard, that the ſame beeing diſperſed into many mens hands, were by ſome perſons altogither vnknowen to the owner, like to be publiſhed in Print. Which made mee aduenture to ſet this worke in hand, he beeing neither priuie nor preſent, nor ſo neere this place as by any reaſonable meanes I could giue him notice. Wherein though he may take a iuſt offence, that I haue laid open his labours without his licence: yet ſince they were in hazard to come abroad by ſtraungers, lame and vnperfect by meanes of falſe Copies, I hope that this which I haue done to auoide a greater ill, ſhall deſerue a more fauourable excuſe. But ſeeking yet a ſtronger ſtring to my bow, I thought good in all humble and duetifull ſort to offer my ſelfe and my bold attempt to the defence and protection of your Lordſhip, to whoſe honourable hands I preſent the ſame. Aſſuring my ſelfe, that ſo great is the loue and affection which hee beareth to your L. as the view of your name in the Front of the Bookes, will take away all diſpleaſure and vnkindnes from mee. And although this may be thought a greater boldnes then the firſt (I being not any way able to doe your L. ſuch a ſeruice, as may deſerue ſo great a fauour) yet I hope theſe Songs being hitherto well eſteemed of all, ſhalbe ſo regarded of your L. as I for them, and they for themſelues, ſhall not be thought vnworthie of your honourable defence. With which hope I humbly commit your L. to the protection of the Almightie: wiſhing to the ſame, that encreaſe of honour which your true vertue deriued from ſo noble and renowmed Anceſtors doeth worthely deſerue. From London the firſt of October. 1588.

Your Lordſhip's

moſt humble

at commandement,

N. Yonge.

7. Preface to 'Musica transalpina' (London: East, 1588), Nicholas Yonge's anthology of madrigals translated into English

one of them related to a 'six Virgins Song' performed at the elaborate entertainment at Elvetham (1591) put on for the queen by the Earl of Hertford. Other madrigals dealing with the queen and various court figures (Bonny Boots, Dorus, Carimel) were published during the 1590s, up to *The Triumphes of Oriana* in 1601. Court interest may have contributed decisively to the English development; like the Dukes of Mantua and Ferrara, Queen Elizabeth could have seen in the madrigal style an ideal vehicle for celebrating the Renaissance prince. As a further speculation, this might have dawned on her first in 1591–2, when in the face of falling popularity she resumed her progresses. But madrigals seem to have circulated widely – not only at court and among amateur musicians in London, but also elsewhere in the nation, as dedications to patrons ranging from Norfolk and Suffolk to Cheshire and Derbyshire show.

2. The 1590s: Morley, Weelkes and Wilbye. Byrd, who by this time was past 50, drew back from the madrigal style after his initial experiments with it. 19th-century scholars called his secular compositions to English words 'madrigals', but Byrd himself never did so. His *Psalmes, Sonets & Songs* (1588) are all consort songs for voice and instruments (*see* CONSORT SONG), though words are adapted to all the parts, possibly in response to the new madrigal fashion. The secular pieces in his later songbooks (1589, 1611) remain resolutely un-italianate, though madrigal ideas increasingly invade them.

Morley, a younger musician temperamentally much more closely attuned to Italy, became the guiding force of the whole English madrigal development. As a pupil of Byrd and a well-connected Gentleman of the Chapel Royal, as the monopolist of music printing after 1596 and as the learned 'Master' of *A Plaine and Easie Introduction to Practicall Musicke* (1597), Morley occupied a position of considerable prestige and power. He published more madrigals, canzonets and balletts than anyone else, mostly at a time when no-one else was publishing them. His books were almost the only ones to require more than a single edition (though other publications of the time have been shown to exist in several impressions, with the type partly or fully reset but without a new title-page date). Morley established the stylistic norm that was followed, at least in the first instance, by all later English madrigalists.

His first two books are similar in style: the *Canzonets or Little Short Songs to Three Voyces* (1593) (more accurately, light madrigals) and *Madrigalls to Foure Voyces* (1594). To Petrarchistic or pastoral verse of trivial quality, Morley adjusted a skilful compound of canzonet and light madrigal ideas, following the words carefully without ever surrendering to them. Counterpoint is employed rather more regularly than with the contemporary Italians, in a simple, clearly harmonic idiom. Morley's smooth, lively, italianate writing must have caused something of a revelation in the sober world of the Elizabethan consort song.
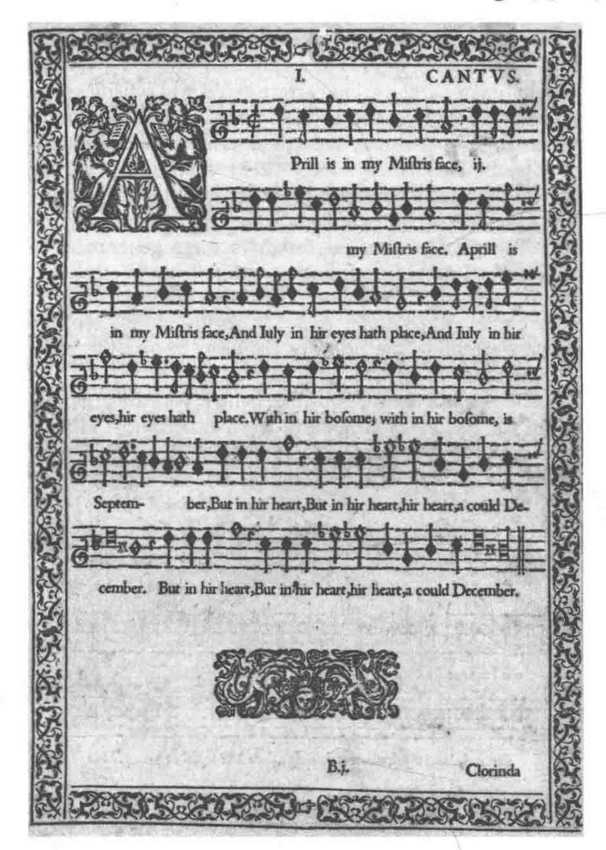
For his next two books (1595) Morley turned to even lighter models. The *Balletts to Five Voyces* and *Canzonets to Two Voyces* consist largely of free transcriptions of the popular ballettos of Gastoldi (*see* BALLETTO, §2) and four-voice canzonets by Felice Anerio; Morley's sets were actually issued in London in parallel English and Italian editions. Derived (or 'parody') compositions turn up in his other publications, too, the models ranging from the Domenico Ferrabosco classic *Io mi son giovinetta* to Giovanni Croce's *Ove tra l'herbe e i fiori* from *Il trionfo di Dori* (1592), which provided the impetus for *The Triumphes of Oriana*. Then Morley edited two more Italian anthologies, of four-voice canzonets (1597) and five-voice *madrigali ariosi* (1598). In the latter, it is Ferretti and Giovanelli, not Marenzio, who share pride of place with Ferrabosco.

The late 1590s saw the publication of three pleasant books (by Farnaby, Farmer and Bennet) of four-voice light madrigals inspired by Morley's 1594 set. But evidently Morley was not the man to lead the way in naturalizing the more serious variety of Italian madrigal for five and six voices. His own examples are few and not always notably successful. The task was left for composers of another new generation, George Kirbye, Thomas Weelkes and John Wilbye, who first published in 1597–8. It is no doubt significant that Kirbye and Wilbye, with John Ward, were the only madrigalists who seem to have been in the private service of members of the English gentry. Ward's single madrigal book shows that he was indebted to Wilbye's serious style and also more conscious of literary values than any other English madrigalist.

In their more serious work, these composers leant further towards the style of Marenzio in the early 1580s. They reacted to words more variously and sensitively than Morley, but at the same time they always seemed to keep purely musical considerations well in mind; they were rarely so concise or mercurial as Marenzio. Effective essays in pathetic expression involving chromaticism, such as Weelkes's *O care thou wilt dispatch mee* (1600) and Wilbye's *Oft have I vowde* (1609), also reveal a lively appreciation of current Italian practice. In general, though, these composers are less frankly italianate than Morley, less derivative, more imaginative and much more individual. Wilbye must be ranked very high among English composers of the time, in spite of his very small output.

Around 1600 nearly all English composers (except Byrd) seem to have become fascinated by the madrigal style. Farnaby, a virginalist, tried his hand at it, and lutenists such as Thomas Greaves and Michael Cavendish, a gentleman amateur, included some feeble efforts in books of lute ayres. Canzonets were appended to Holborne's *Citharn Schoole* (1597) and in 1601 21 English composers wrote madrigals in praise of their queen for Morley's *The Triumphes of Oriana*. With this brilliant exercise in public relations Morley unforgettably implanted the idea of an 'English madrigal school' – though some of the contributors had only the faintest idea as to what constituted a madrigal. *The Triumphes* is a tribute not only to Queen Elizabeth but also to Morley and his successful transformation of the light Italian style into a form that was immediately appealing and viable at home.

3. After 1600. Two years later Morley and Queen Elizabeth were both dead and the madrigal was in decline, a victim of what has been called 'the disenchantment of the Elizabethans'. A growing mood of pessimism, realism and discipline brought with it a literary and musical reaction against Petrarchism. With the circulation of the early poems of John Donne, literary taste turned against the sonnet sequence and the elegant artificiality of italianate verse. And whereas Morley in *A Plaine and Easie Introduction* had eulogized the madrigal at some



8. 'Aprill is in my mistris face': page from the cantus partbook of Morley's 'Madrigalls to Foure Voyces' (London: East, 1594)

considerable length, without so much as mentioning the lute ayre, Campion now prefaced his *First Booke of Ayres* (1601) with a sharp attack on music 'which is long, intricate, bated with fuge, chaind with sincopation, and where the nature of everie word is precisely expresst in the Note ... such childish observing of words is altogether ridiculous'. The lute ayre, indeed, more natural and more native, was the musical genre that suited the new times (*see* AIR, §2). Dowland's ayres were published and republished from 1597 onwards, and in the decade 1600–10 more books of lute ayres were issued than madrigal sets. Some popular sets were still reprinted (as also were popular sonnet sequences) and some new composers appeared, but they contributed no real new energy to the madrigal's development.

The history of the later madrigal, then, comes down to the study of small bodies of work by a number of minor figures. Few of the English madrigalists ever wrote much. Weelkes wrote two books of light music, the *Balletts* (1598) and *Ayeres or Phantasticke Spirites* (1608), and two more serious books (1597, 1600). Michael East produced four (1604, 1606, 1610, 1618) but they are not exclusively madrigalian. Wilbye produced only two (1598, 1609) and only Bateson (1604, 1618) and Pilkington (1613, 1624) matched him. One book was the limit for Kirbye (1597), Farnaby (1598), Farmer and Bennet (1599), Jones (1607), Youll (1608), Lichfild and Ward (1613), Vautor (1619), Tomkins (1622) and Hilton (1627). There are many charming light madrigals in this later repertory, and some striking serious ones, along with many others that ring endless changes of the stock of formulae laid down by Morley. Elements from the consort song, the anthem and the lute ayre are increasingly in evidence. By the time of the essentially non-madrigalian sets of Peerson (1620, 1630) and Walter Porter (1632), the lute ayre and 'recitative musicke' had marked the madrigal as an irretrievable thing of the past.

Throughout the period of the English madrigal certain composers published secular part-music that adheres in one way or another to older, more abstract traditions. These composers apparently ignored or resisted or did not understand the madrigal – its characteristic type of text, its treatment of words, musical texture and harmonic style. Some of the music is very fine; Byrd's songbooks have already been mentioned, and another prime example is Gibbons's set of *Madrigals and Mottets* (1612; the title is revealing). With the decidedly gauche efforts of John Mundy (1594), Carlton (1601) and Alison (1606), too, one hesitates to use the word 'madrigal' at all. In fact, some four-part ayres by Dowland better deserve the name.

4. LATER HISTORY. The later history of the English madrigal has an interest of its own. In the 18th century, in spite of Burney's snobbish disapproval, madrigals were sung regularly by the catch and glee clubs and by the Madrigal Society, founded in 1741. Antiquarians actually reprinted three sets in full score (with 'the customary graces') around 1810, at a time before any publications by such composers as Byrd, Palestrina or Lassus had received similar treatment. A line of enthusiasts starting with Oliphant and Rimbault made the madrigal into the Victorians' favourite genre of old music. 'There can be little doubt', wrote E.H. Fellowes in 1913, 'that the English Madrigal writers of the Elizabethan and early Jacobean period constitute our finest School of national composition'. His famous blue-covered edition *The English Madrigal School* was one of the first successful musical *Gesamtausgaben* to be published in Britain.

Since that time, sophisticated musical taste has turned towards other 'schools of national composition', and Fellowes's judgment now seems over-enthusiastic. *Now is the Month of Maying*, *April is in My Mistress' Face*, *Adieu, Sweet Amaryllis*, *The Silver Swan* and one or two others are sung happily by many choral groups in Britain and America, whatever their level of accomplishment, but the 'early music' movement and its recording arm have generally not been kind to the English madrigal.

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V. The madrigal outside Italy and England

The Italian madrigal never became 'naturalized' in Spain as it did in other European countries such as England, but there otherwise existed many opportunities for Italian influence on Spanish secular music: political connections with Naples, the port of Barcelona (a centre of trade with Italy) and the fact that Spanish composers travelled abroad (e.g. Mateo Flecha (ii)). The italianate madrigal gained popularity simultaneously with a revival of classical Latin as a literary language, and though Vasquez, a Sevillian, protested against its dullness, there was a tendency for later 16th-century composers such as Mateo Flecha (ii), Guerrero and Brudieu to write such pieces. The library of the Duke of Medinaceli in Madrid furnishes a source of the italianate madrigal in Spain (*see* CANCIONERO), while the macaronic *ensaladas* of Mateo Flecha (i) represent an early example of the parody of madrigal idiom. The VILLANCICO was the genre most similar to the Italia Madrigal, adopting a four-part chordal, syllabic style, a musical structure that abandoned the refrain, and texts sometimes written by the greatest poets (e.g. Lope de Vega). The spiritual madrigal was an Italian type also cultivated in Spain, and well suited to the expressive intensity typical of some Spanish music: Guerrero wrote some fine examples.

In Germany from the 1540s the leading printing centres, Nuremberg and Munich, provided an outlet for Italian madrigal publications. The great era of the German polyphonic lied had passed, and some native composers were preoccupied with the Lutheran chorale; the way was open for influence from Italy on German composers of secular music. Many composers working in Germany set Italian texts as well as German, for example Lassus, Monte and Schütz, and lesser figures such as Leonhard Lechner, Handl, H.L. Hassler, and Scandello, whose *Canzoni napoletane* of 1566 were the first settings of Italian texts to appear in Germany. The influence of the Italian canzonetta and light madrigal was specially important in the works of Regnart. Both the lighter forms and more complex structures appear in Hassler's secular music, to German or Italian texts: the pieces in the four-part *Canzonette* of 1590 recall the works of Orazio Vecchi in style and use characteristic refrain schemes such as *AABCC*; those in the 1596 *Madrigali* are more akin to Marenzio's in manner, though not so deftly written; a double-choir German piece, *Mein Lieb will mit mir kriegen*, is utterly Venetian in spirit, as befits the work of one who went to Italy to study with Andrea Gabrieli. The latter's nephew Giovanni taught a later generation of northerners, including Johann Grabbe from Westphalia, around the turn of the century. Grabbe's madrigals exhibit a semi-concertato style: *Ardo sì* begins with a lengthy passage stressing the polarity between two treble parts and the bass.

Antwerp, as a main publishing centre, was the principal outlet for Italian madrigals in the Netherlands. Hubert Waelrant's publication of 1558 included 18 Italian madrigals (as well as French chansons), but a more active period for Netherlandish madrigalists was 1596–1623, when anthologies of works mostly by Italians also included madrigals by Verdonck, Schuyt and Sweelinck (all three are represented in Phalèse's collection *Nervi d'Orfeo*, 1605). Sweelinck's *Rimes françoises et italiennes* of 1612 contains two- and three-voice 'madrigaletti' whose somewhat earnest style recalls Lassus's sacred bicinia rather than Morley's canzonets. Two impressive six-part madrigals by Sweelinck appear in another Phalèse anthology, the *Ghirlanda di madrigali* of 1601.

The court of King Christian IV of Denmark was cosmopolitan in outlook, and at the beginning of the 17th century three of its musicians, Melchior Borchgrevinck, Mogens Pedersøn and Hans Nielsen, were sent to study with Giovanni Gabrieli in Venice. Their studies bore fruit in collections of madrigals published in 1606–9, which reveal that, though their teacher insisted on a self-sufficient five-part scoring without continuo, they were quite abreast of the most modern Italian expressive techniques – even those of Monteverdi's fourth and fifth madrigal books. The madrigals are full of vivid contrasts, impassioned melodic leaps, dramatic silences and bold chromaticisms and harmonic juxtapositions.

In Poland during the reign of Queen Bona, after 1522, numerous Italian musicians arrived to serve at the Polish court, and this contact with Italian music effected a change in the Polish secular vocal texts towards a more intimate style. An early Italian madrigal idiom is discernible, for instance, in *Aleć nade mna Wenus*, in the tablature of Jan z Lublina, a source which also includes many intabulations of Italian madrigals. The late 16th-century Kraków Tablature contains many Polish madrigal texts, the discovery of which has made possible the reconstruction of other works in this genre.

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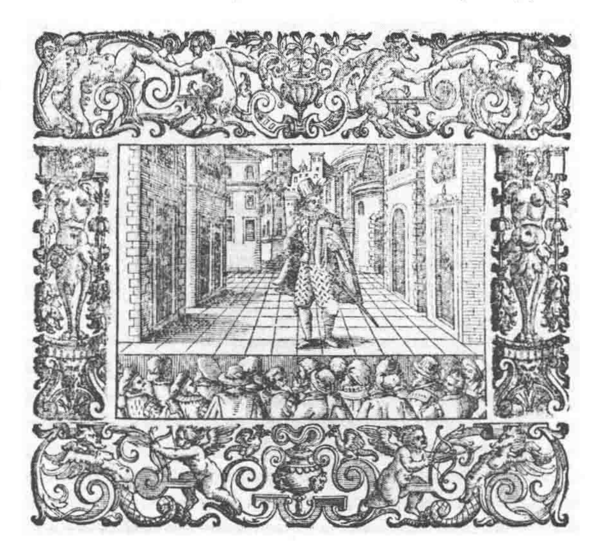
KURT VON FISCHER/GIANLUCA D'AGOSTINO(I), JAMES HAAR (II, 1–6), ANTHONY NEWCOMB (II, 7–13), MASSIMO OSSI (III, 1, 2), NIGEL FORTUNE (III, 3), JOSEPH KERMAN (IV), JEROME ROCHE (V)

Madrigal comedy. A term in general use to describe madrigalesque entertainment music of the late Renaissance in Italy. In the widest sense of the term, a madrigal comedy consists of a series of secular vocal pieces held together by a more or less well-defined plot or story in which the music is descriptive of the action of the characters or situation.

The origin of the term may be traced to Orazio Vecchi's *L'Amfiparnaso* (1597), subtitled 'comedia harmonica', or, as it is referred to in the preface, 'comedia musicale'. The term 'madrigal comedy' appears to have been first used by Einstein, who has been followed rather indiscriminately by others. A distinction ought to be made between entertainments organized along the lines of the literary genre of the comedy proper and those of a more purely descriptive nature such as *Il cicalamento delle donne al bucato* (1567) by Alessandro Striggio (i), Giovanni Croce's *Triaca musicale* (1595) and Adriano Banchieri's *Barca di Venetia per Padova* (1605); such works have too often been classed together in a single category. Banchieri's three madrigal comedies belong with his books of three-voice canzonettas and therefore qualify as madrigals only in a generic sense. The generally humorous content of madrigal comedies has led to the erroneous correlation of 'comedia' with 'comic', ignoring the literary definition of comedy, used by Vecchi, which includes the serious (*grave*) as well as the light-hearted (*piacevole*) in the portrayal of scenes and persons 'imitated from life'.

Vecchi's *L'Amfiparnaso* represents the first attempt at combining the Parnassus of music with that of comic poetry into a unified whole. Its subject matter and its organization of a prologue and 13 scenes grouped into three acts more closely resembles the contemporary *farsa* or the three-act *commedia dell'arte* improvised by Massimo Troiano and Lassus at Munich in 1568 than the five-act *commedia erudita*. Gardano's beautiful edition of this work contains woodcuts illustrating each scene, suggesting that these were intended to stimulate visually the imagination of the performers (figs.1 and 2); Vecchi also called upon the performers in his preface to fill in mentally any lapses in the action. It is made clear in the prologue that it was not intended to be staged:

> the place of this action is the great theatre of the world ... know then that the spectacle of which I speak is seen through the mind, into which it enters through the ears, not through the eyes; be silent then, and instead of looking, listen.



1. *Woodcut showing Lelio in the prologue of Orazio Vecchi's 'L'Amfiparnaso' (Venice: Angelo Gardano, 1597)*



12

ARGOMENTO.

Promette Pantalon di dar ſua figlia
Al Dottore, e di lui (qual rozzo) prende
Piacer, che mal riſponde, e peggio intẽde.

Atto Primo. Scena Terza. Gratiano. Pantalone.

Gra.	Hor per vegnir a la confuſion	Gra.	A vuoi mò dir chl'è tant'al culinicint
	Audigh mſier Piatlon ch'a vuoi la putta		Ch'baibò de ſta fiola
	M'intinziu?me beccan?m'acchiaponau?		Cha vuoi balare
Pan.	V'intendo Caldaron del dì de morti,		Cha vuoi cantare
	Deme la man la putta xe la voſtra.		Cha vuoi ſaltar à la voſtra preſicenza.
Gra.	Dſid da ver? P. da ſeno. G. am'burlad.	Pan	O che Dottor, o via che mi ve ſuono.
Pan.	No à fè da Zentil homo.		Tantara tantaran tà
Gra.	O la me fiola caura		Tantara tantaran tà
	O fiola frà le fiol la prima fiola		Dottor vu pare à punto vn niouo Orfeo
	Che ſippa in tutta quant la fiolaria.		Che ſe tiraua drio.
Pan.	Ch'andeuu fiolando		E beſtie, e piante, e piere,
	Caual d'Orlando		Coſi la voſtra ſcienza tira i putti
	O grama beſtia		Coi ſaſſi tegni, e torſi
	Frà l'altre beſtie		E in ſino i can de becaria xe corſi,
	La mazor beſtia		E la veſt'i n'anaſa
	C'haueſſe mai la beſtialaria?		Entremo dunque in caſa.

2. *Woodcut showing Gratiano and Pantalone, and the opening of Act 1 scene iii of Orazio Vecchi's 'L'Amfiparnaso' (Venice: Angelo Gardano, 1597)*

Banchieri's *La pazzia senile* (1598), *Il studio dilettevole* (1600), *Il metamorfosi musicale* (1601) and *Prudenza giovenile* (1607; republished in 1628 with minor changes as *Saviezza giovenile*) follow the precedent established by Vecchi. All these works adopt a nearly identical scenario – foolish old men duped by ladies – typical of the *giustiniana*, of which these comedies are only an extended example. Their dramatic continuity is even less developed than in *L'Amfiparnaso*, relying on an acquaintance with the stock characters of the *commedia dell'arte*, who need little elaboration beyond the musical sketch to bring them to life. Banchieri clearly had an audience in mind, directing that one of the singers should read aloud the title and argument printed at the head of the single numbers in the partbooks 'so that the listeners may know what is being sung'. He also directed that a change of clefs indicated an

octave transposition up or down depending on whether men or women were being represented, thus allowing for a performance by five singers or three men who sing falsetto as the characterization demands.

Banchieri's stated purpose in writing his comedies was 'for no other end than to pass the hours of leisure', suggesting that they are social diversions no less than the parlour games popular with Italian academies as entertainment during their evening reunions. Vecchi's *Le veglie di Siena* (1604) takes its form from the game of 'imitation' described by Girolamo Bargagli in his treatise on games played by the Accademia degli Intronati of Siena, the *Dialogo de' giuochi che nelle vegghie sanesi si usono di fare* (1572). In Vecchi's musical version the leader proposes that one of the company impersonate the speech and mannerisms of a Sicilian, a peasant woman, a German, a Spaniard, a Frenchman, a Venetian and Jews. The *proposta*, for six voices, is followed by the *imitazione* for three voices in the descriptive style of the villanella; the success of the imitation is then commented upon by the assembled company. The second part of the evening's entertainment portrays a hunt for Cupid ('La caccia d'Amore') and concludes with tongue-twisting word games (*bisticci*). In the second *veglia* Vecchi introduced a subject of his own invention, the portrayal of the various 'humours of modern music' – madrigals descriptive of the serious moods of love in contrast with the facetious caprices of the first *veglia*. Gastoldi's *Balletti* (1591) has a similar programmatic intent to Vecchi's 'humours', forming an organic whole in which the participants are invited to represent a succession of imaginary characters such as Good Humour, Contentment, Hopeful Love and so on.

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Madrigale spirituale (It.). A general term for settings of Italian devotional texts not intended for liturgical use which became particularly fashionable after the Council of Trent.

A few settings began to appear concurrently with the secular madrigal in the 1520s and 30s (Sebastiano Festa's *Vergine sacra* from the *Libro primo de la croce* of 1526 may be the earliest); the absence of the appellation 'spirituale' does not exclude their existence as a genre prior to the earliest complete collection, the Veronese Giovanni dal Bene's *Musica spirituale* (RISM 1563[7]), compiled in the 1550s. Like the secular madrigal the term 'madrigale sprirituale' could cover a variety of musical styles and its development closely paralleled that of its secular equivalent. Distinctions between it and other forms of devotional music (*canzonetta spirituale; lauda spirituale*, *see* LAUDA) were often blurred, though the *madrigale spirituale* was not normally strophic. Some were simply contrafacta of secular madrigals but the majority were independently conceived compositions, with examples by many of the most important composers of the period. The term was even used for pieces with Latin texts, as in the collection *Madrigali de diversi auttori accomodati per concerti spirituali* (1616[8]), which contains Latin contrafacta of madrigals by Marenzio, Andrea Gabrieli and others.

Like their secular analogues, *madrigali spirituali* were principally destined for private performance, often, though by no means always, by cultivated amateurs. Many were written specially for the households of independently wealthy clerics, and were considered particularly suitable for performance during Lent at courts and academies. They were fostered by the Jesuits, to whose members many collections were dedicated during the 1570s and 80s, and by the Oratorians of Filippo Neri. *Madrigali spirituali* are also known to have been used in confraternity oratories and in other paraliturgical contexts. Some extant sources include printed marginal notes indicating the feasts for which particular madrigals were appropriate; G.F. Anerio's *Teatro armonico spirituale* (1619), possibly the most extensive collection, contains a repertory for the entire liturgical year intended for performance at the oratory of S Girolamo della Carità in Rome. Rome, as well as Verona, was an important centre for the production of *madrigali spirituali*: Giovanni Animuccia's pioneering *Primo libro de madrigali, a tre voci ... con alcuni motetti, et madrigali spirituali* (1565) was dedicated to two young adherents of Neri's oratory; it was followed by published collections from Palestrina (two), Marenzio and both Felice and G.F. Anerio. In northern Italy, Rore's setting of Petrarch's canzone *Vergine bella* was published in 1548; Nasco, Ruffo and Willaert contributed to dal Bene's *Musica spirituale*; and collections by Asola, Agostino Bonzanino, Leone Leoni, Merlo, Monteverdi, Pellio and Pietro Vinci, among others, followed. Composers such as Luzzaschi and Gesualdo also contributed to the genre, which was taken up outside Italy too, most noticeably by Monte and Lassus.

While some *madrigale spirituale* texts parodied secular poems, many were originally religious. A particularly prominent role was played by settings of Petrarch's *Vergine cycle* and his sonnet *I' vo piangendo i miei passati tempi*. Among contemporary poets who inspired large numbers of musical settings were Vittoria Colonna, Angelo Grillo, Gabriele Fiamma, Luigi Tansillo and Tasso. Many of the texts written in the late 16th century were vernacular paraphrases of biblical or liturgical texts; Grillo's *Lagrime del penitente* transformed the first two verses of each penitential psalm into a sonnet, and some of the texts of Monteverdi's 1583 collection of *madrigali spirituali* closely paraphrase passages of the Gospels. Some texts, especially those about the Passion of Christ, elicited musical settings that explored the affective possibilities of the *seconda pratica* (e.g. Angelico Patto's 1613 collection of monodic contemplations on the wounds of Christ). Cyclic texts such as Petrarch's *Vergine bella* and Tansillo's *Lagrime di S Pietro* provided opportunities for extended works unified by motivic or tonal means; Lassus's setting of the Tansillo cycle, a 20-section tonal arch, may mark the high point of a genre that includes some extremely expressive works. A number of sacred dialogues, cantatas and oratorio-like works were originally published as *madrigali spirituali* (e.g. G.F. Anerio's *Rispondi, Abramo* and *La conversione di S Paolo*), and the term remained in use until the 1670s.

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SUZANNE G. CUSICK/NOEL O'REGAN

Madrigalism. *See* WORD-PAINTING.

Maegaard, Jan (Carl Christian) (*b* Copenhagen, 14 April 1926). Danish composer and musicologist. He attended the Royal Danish Conservatory (1945–52), where he studied composition, the piano, the double bass and conducting. From 1950 he also studied at the University of Copenhagen (MA 1957). A music critic for various newspapers between 1952 and 1960, in 1961 he became associate professor at the university (full professor, 1971–96). Between 1978 and 1981 he was professor of music at the University of California, Los Angeles. He has acted as a consultant for the musical department of Danish Radio, and from 1983 was head of the consultancy service. He has held various other administrative positions; memberships include the Royal Danish Academy of Sciences and Letters (1986) and the Norwegian Academy of Sciences and Letters (1988).

Initially he composed in the Nielsen tradition, but by chance he discovered 12-note composition through Schoenberg's Serenade op.24 (1922). He was inspired by it and used the method successfully in eleven works over the period 1955–66. During this time he made a study of Schoenberg's development pre-dodecaphony, the subject on which in 1972 he gained his doctorate; this included the first fundamental chronology of Schoenberg's manuscripts. In the Danish musical scene of about 1960 he was regarded as 'avant-gardist', an impression confirmed when he arranged for Stockhausen to give a concert in Copenhagen, and when he issued the book *Musikalsk modernisme* ('Musical modernism', 1964), an excellent introduction to contemporary music. In his compositions of about 1970, Maegaard attempted to move away from strict dodecaphony, experimenting first with open forms ('labyrinths' for solo instruments) and secondly with raw materials consisting of note rows of nine, ten and eleven notes. The most important of these works share the name 'musica riservata', and include opp.61 (1976), 70 (1982), 102 (1996), and the solitary string quartet op.52 (1970). As the name indicates, it is intimate, emotionally nuanced chamber music; although not 'difficult', it requires concentration on the part of the listener. Maegaard found a different type of material in certain systematically ordered sets of triads, which he used, for example, in the organ work op.71 (1983), and which renders the harmony peculiarly indefinite and often undynamic. This is in sharp contrast to what is perceived as a late Romantic orientation in the Cello Concerto op.98 (1993); for the first time Maegaard used a classical genre, and did so again in the lucid Harp Concerto op.99 (1995). His remarkable serial orchestral pieces *Due tempi* op.39 (1961) are characterized by brilliant orchestration, a subject that Maegaard had been taught by Schierbeck – the only teacher at the Academy in whom he found an understanding for his compositional efforts. Further evidence of Maegaard's effective orchestral technique is in his orchestration of Schoenberg's *Variations on a Recitative* op.40 for organ (op.62, 1976). This work, taken next to the 'musica riservata' pieces opp.52 and 61, demonstrates the breadth of Maegaard's output.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Chbr Conc. no.1, op.5, fl, ob, cl, bn, str, 1949; March, str, 1956; Chbr Conc. no.2, op.38, ob, fl, bn, str, pf ad lib, 1961–2; Due tempi, op.39, 1961; Mineforeningens jubilaeumsmarch [Jubilee March of the Mines Association], op.42, military orch, 1963; March, op.67, military orch, 1980; Triptykon, op.72, vn, str, 1983; Sinfonietta, op.76, str, 1986; Vc Conc., op.98, 1993; Jeu mosaïque, op.99, hp, chbr orch, 1995; Elegia, op.108, va, str, 1999

Chbr: Suite, op.9, vn, pf, 1949; Trio, op.10, ob, cl, bn, 1950; Wind Qnt, op.11, 1951; Suite, op.12, 2 vn, 1951; Quasi una sonata, op.14, va, pf, 1952; Sonata, op.15, bn, pf, 1952; Cadenzas to J.C. Bach: Sinfonia concertante, op.16, vn, vc, 1952; Variations impromptus, op.21, pf qt, 1953; Trio-Serenade 'O alter Duft aus Märchenzeit', op.36, pf trio, 1960; Oktomeri, op.40, vn, pf, 1962; ISCM Fanfare, op.44, 4 trbn, 1964; Movimento, op.48, cl, hn, str qt, perc, Hammond org, 1967; Musica riservata no.1, op.52, str qt, 1970; Musica riservata no.2, op.61, ob, cl, sax, bn, 1976; Pastorale, op.63, 2 cl, 1976; Canon, op.68, 3 fl, 1980; Musica riservata no.3, op.70, fl, ob, vc, hpd, 1982; DUO-Phantasy, op.81, 2 gui, 1988; Pierrot in the Ballroom, op.84, 2 gui, 1988; Kinderblicke, op.86, 2 gui, 1989; Preludio notturno d'estate e contrappunto fugato, op.90, 2 fl, str qt, pf 4 hands, 1991; Progressive variationer, op.96, vn, vc, 1993; Musica riservata no.4, op.102, fl, ob, vn, vc, hpd, 1996

Solo inst: Concert Etude (Passacaglia), op.6, pf, 1949; Cadenza to Mozart: Hn Conc. no.3, op.22, hn, 1953; 3 Org Chorales, op.26, 1954; Pf Sonata, op.27, 1955; 5 Preludes, op.32, vn, 1956; 5 pezzi, op.35, pf, 1959; Aus tiefer Not, op.47, org chorale, 1966; 3 Org Chorales, op.51, 1969, arr. 2 pf, 1974; Danse til Marina, op.59, pf, 1975; Passacaglia – Fantasia – Chorale, op.69, org, 1981; Fantasi: indsigter – udsigter [Fantasy: Insights – Outlooks], op.71, org, 1983; Labirinto I, op.77, va, 1986; Labirinto II, op.79, gui, 1987; Partita, op.89, org, 1991; Partita, op.103, vc, 1997; Intermezzo, op.110, org, 1999

Elec: Blå klang [Blue Sound], op.93, 1992

Orch arrs., incl. A. Schoenberg: Variations on a Recitative, op.62, 1976

DRAMATIC AND VOCAL

Incid music: Don Quixote (incid music), op.7, cl, hn, pf, vn, 1949; Den hvide souper (radio score), fl, ob, vn, 1954; Antigone (TV score, Sophocles), op.46, male chorus, orch, 1966

Choral: Fuglene [The Birds] (Keng Tjung), op.3, mixed chorus, 1948; 3 sange til bibelske tekster, op.8, mixed chorus, 1949; Herre hør min bøn [Lord, Hear my Prayer], motet, op.17, mixed chorus, 1952; Gå udenom sletterne [Stay Clear of the Plains] (F. Jaeger), op.23, mixed chorus, str orch, 1953; 2 Motets, op.30, mixed chorus, 1956; Lang eftermiddag (J.A. Schade), op.34 (1v, pf)/ mixed chorus, 1958; 2 sange (J.G. Brandt, T. Larsen), op.37, male vv, 1960; Dagstrømme (O. Sarvig), op.43, male vv, 1964; Motet, op.49, tpt, org, mixed chorus and/or S, 1969; 3 sange (V. Sten), op.50, boys' vv, 1969; 3 nye sange (P. Hein), op.53, boys' vv, 1970; 3 korsange (G.R. Thomsen), op.57, mixed chorus, 1971, no.1 arr. male vv; De profundis (N. Petersen), op.64, male vv, pf, 1976, arr. orch; Konkyliens sang [The Song of the Conch] (Schade), op.74, male vv, 1985; Å disse vinterveje [Oh these Winter Roads] (Sarvig), op.83, girls' vv, org ad lib, 1988; 3 sange (E. Södergran), op.88, mixed chorus, 1990–91; TeD, op.91, 2 mixed choruses, children's chorus, org, 1992; Du er Petrus, motet, op.92, mixed chorus, 1992; The Time has Come (L. Carroll), op.94, mixed chorus, 1992; Stemning [Mood] (J.P. Jacobsen), op.97, mixed chorus, 1993; Glückwunsch an Christoph-Hellmut Mahling, op.100, mixed chorus, 1995; Hvad var vel livet uden musik? [What Was Life without Music?] (T. Bjørnvig), op.101, 1v, pf/mixed chorus, 1996; 3 forårssange [3 Spring Songs] (Schade), op.104, mixed chorus, 1997; 4 sange (Sarvig), op.105, male chorus, 1997; Ps xxiii, op.106, mixed chorus, 1998

Other vocal: Pigens møde med Pan [The Girl's Encounter with Pan] (H.H. Seedorff Pedersen), op.1, S, fl, cl, pf, 1947; Legend (L. Hellsing), op.4, S, vn, pf, 1949; Den gyldne harpe (Chin.), op.13, Mez, ob, vc, pf, 1952; 3 sange (G. Heltberg, U. Hoffmann), op.20, variable scoring, 1952; Jaevndøgnselegi [Elegy of Equinox] (O. Wivel), op.28, S, vc, org, 1954; 5 sange (Thomsen), op.41, variable scoring, 1962; Folkevisan (G. Svanström), op.45, 3vv, 1965; Liebeslied (R.M. Rilke), op.87, A, 2 gui, 1990; Die Engel (Rilke), op.107, B, org, 1998; Die verlassene Liebhaber (Rilke), op.109, B, org, 1999

Songs for 1v, pf: Blomsterdigte (Thomsen), op.2, S, pf, 1948; 10 sange (Thomsen), op.18, 1952; 2 sange (Petersen), op.19, 1952; De fire dvaerge [The 4 Dwarfs] (Seedorff Pedersen), op.24, 1953; 5 sange (Petersen), op.31, 1956; Asiatisk tanke (T. Kristensen), op.33, 1957; 5 lyriske monologer (Thomsen), op.54, S, pf, 1970; Danmark trofast [Faithful to Denmark] (K. Rifbjerg), op.55, T, pf, 1970, rev. 1996 [arr. orch, 1971]; 2 sange (Kristensen), op.85, 1v, pf, 1988

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PETER BRASK

Maelzel, Johann Nepomuk (*b* Regensburg, 15 Aug 1772; *d* at sea, 21 July 1838). German inventor. The son of an organ builder, he settled in Vienna in 1792 and devoted himself to teaching music and to constructing various mechanical devices, including a chronometer, and an automatic instrument of organ pipes imitating flutes and trumpets, and drums, cymbals and a triangle struck by hammers, which played music by Haydn, Mozart and Crescentini. In 1804 Maelzel began touring with his mechanical devices, and as an added attraction he bought a mechanical chessplayer. He also constructed an automatic Trumpeter, which played Austrian and French Cavalry marches and signals, as well as allegros by Weigl, Dussek and Pleyel. In 1805 Maelzel displayed the mechanical orchestra and the chessplayer in Paris; later both were sold there, the orchestra to a Mr Irving of Aberdeen, and the chessplayer to Eugène Beauharnais. Irving shipped the orchestra to Boston in 1811, where it was exhibited throughout the eastern states. Eventually it was sent to Cuba, where it was lost at sea. An American copy of the orchestra was made by a Mr Savage and W.M. Goodrich, and exhibited in Boston in 1824.

In 1808 Maelzel was appointed court mechanician in Vienna, and he and his younger brother Leonhard began manufacturing ear trumpets, one of which was used by Beethoven. Maelzel also constructed another mechanical orchestra, the Panharmonicon. While the first orchestra he created was patterned after a Turkish (Janissary) band, the second resembled a chamber orchestra consisting of trumpets, clarinets, violins, violas and cellos and probably percussion instruments. It was worked by descending weights acting upon pinned barrels. In 1812 Maelzel opened his Kunstkabinett, which had among its attractions the Trumpeter and a new and enlarged Panharmonicon; soon afterwards he made public a musical chronometer, an improvement of a machine by Stöckel, for which he obtained certificates from Beethoven and other leading musicians.

At this time Maelzel and Beethoven were on friendly terms. They arranged to visit London together, proposing to take the Panharmonicon with them, and Maelzel eased Beethoven's financial straits by urging on him the loan of 50 ducats in gold. For the Panharmonicon Beethoven composed the 'Battle Symphony', commemorating the Battle of Vitoria (21 June 1813). Maelzel suggested using patriotic themes, *Rule, Britannia* and *God Save the King*; he also provided the overall compositional plan and sketched in detail the drum marches and trumpet calls of the French and English armies. Maelzel further induced Beethoven to score the piece for orchestra, with a view to obtaining funds for the journey; thus scored, it was performed at a concert in Vienna on 8 December 1813 in a programme that also included Beethoven's Symphony no.7, and the marches by Dussek and Pleyel (by the Trumpeter). The concert was repeated on 12 December, and the two yielded a profit of over 4000 florins. But Beethoven took offence at Maelzel's having announced the battle-piece as his property, broke completely with him, rejected the Trumpeter and its marches and held a

third concert (2 January 1814) for his sole benefit. Maelzel departed for Munich with his Panharmonicon, including the battle-piece arranged on its barrel, and also with a full orchestral score of it, which he had obtained from compiling the instrumental parts without Beethoven's concurrence. When Maelzel had the orchestral piece performed at Munich, Beethoven entered an action against him in the Vienna courts. Beethoven also addressed a statement to the musicians of London, entreating them not to support Maelzel, who arrived there in 1814 and performed the Battle Symphony the following year. That same year, Maelzel travelled to Amsterdam, where from the inventor DIEDERICH NIKOLAUS WINKEL he appropriated the idea of using a balanced, double-ended pendulum as a chronometer. He soon perfected the instrument by adding scale divisions behind the pendulum which indicate the number of beats per minute. After examining many musical compositions, Maelzel gave numerical values to all of the common tempo terms.

In 1815 Maelzel patented the Metronome, both in London and Paris, and the following year began manufacturing it in Paris, as Mälzl & Cie. He issued two promotional guides to its use, in French and German (1816). The word 'metronome' does not appear before 1815, and although there is a long history of musical timekeepers before him the familiar wooden-box metronome remains to this day almost exactly like his later models (for a further account of Maelzel's invention, *see* METRONOME (i)).

With this new venture he no longer needed his Panharmonicon, so he sold it to the Abbé Larroque. Although the remains were later found and reassembled in Stuttgart in 1935, only 12 of its barrels survived the bombing of that city during World War II.

Wishing to repurchase the chessplayer and to promote his metronome, Maelzel returned to Munich and then Vienna in 1817. Beethoven's lawsuit was abandoned and the costs divided equally between them. Maelzel obtained the chessplayer on easy terms, but was soon unable to pay the Beauharnais estate, and hastily sailed for the USA, landing in New York on 3 February 1826. He exhibited his inventions at the National Hotel in New York until June, when he fled to Boston, pursued by the agents of the Beauharnais estate. They located him and he apparently paid them a final settlement of 4000 francs.

For the next ten years Maelzel toured various large cities in the USA. In 1837 he sailed to Havana, Cuba; the venture was financially disastrous, so he left for Philadelphia on 14 July 1838 on the brig *Otis*. He was found dead in his berth on 21 July, off the coast of Charleston, South Carolina. Ironically his first mechanical orchestra had been lost at sea in the same region.

Maelzel was evidently a shrewd and energetic businessman, and as well as an inventor he was considered a good composer and pianist. He certainly built on the ideas of others, but his genius lay in the ability to recognize a marketable invention, improve it, and then present and promote it with such skill that even the most resistent composer could be persuaded to try one of his products, such as the metronome, or to compose music for one of his musical machines, such as the Panharmonicon.

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For further bibliography see METRONOME (i).

ALEXANDER WHEELOCK THAYER/DIXIE HARVEY

Maendler-Schramm. German firm of harpsichord and piano makers. Karl Maendler (*b* Munich, 22 March 1872; *d* Munich, 2 Aug 1958) began as a piano maker. He married Susanne Schramm, daughter of M.J. Schramm, and on 1 April 1903 became the sole owner of his father-in-law's piano firm in Munich. It is probable that the firm had already produced harpsichords (one labelled 'M.J. Schramm' is known to exist), but Maendler built up this side of the business, producing his first harpsichord in 1907, and continuing to make harpsichords, clavichords and pianos until he went blind in 1956. The business then passed to Ernst Zucker. Maendler's main output was of heavily built, mass-produced instruments; he also built harpsichords to the so-called 'Bach disposition' (*see* BACH HARPSICHORD); he also used a metal frame which Zucker called *Panzerplatte*. In the 1920s he developed the BACHKLAVIER, an attempt at a harpsichord capable of admitting touch dynamics. On the other hand, the Händel-Haus at Halle has a Maendler-Schramm harpsichord of 1939 which, except for the typical German pedal mechanism, appears to be a careful copy of a Shudi of 1770.

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H. Henkel: *Besaitete Tasteninstrumente* (Frankfurt, 1994)

MARGARET CRANMER

Maercker, Matthias. *See* MERCKER, MATTHIAS.

Maes, Jef (*b* Antwerp, 5 April 1905; *d* Antwerp, 30 June 1996). Belgian composer. From 1922 he studied the viola and chamber music at the Antwerp Conservatory, and he took private lessons in harmony, counterpoint and fugue with Candael. He played the viola with the leading ensembles and orchestras of Antwerp before devoting himself to teaching and composing. He was a co-founder of the Antwerp PO, now known as the Royal Flanders PO. He became a violin teacher at the Boom Academy of Music in 1933, becoming its director ten years later. From 1942 until his retirement in 1970, Maes was a teacher of harmony, then (from 1955) chamber music at the Antwerp Conservatory.

Maes called himself a modern romanticist, 'a 19th-century poet in the body of a 20th-century orchestrator'. He deliberately used an uncomplicated style of composing, but his works always have an excellent structure, fluent melodic lines, strong rhythmic impulses and clear thematic form. He gained international fame with his ballet *Tu*

auras nom ... Tristan (1963), commissioned by the French ballerina Jeannine Charat. To celebrate the 80th birthday of the Antwerp music patron Marcel Baelde he composed the *Concertante Overture* (1961), which became extremely popular with Belgian orchestras and audiences.

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(*selective list*)

Stage: De antikwaar (TV op, 3 pts, A. van Wilderode), 1961; Tu auras nom . . . Tristan (ballet, 3 pts), 1963

Orch: Pittoreske, 1932; Va Conc., 1943; Pf Conc., 1948; Vn Conc., 1951; Sym no.1, 1953; Hpd Conc., 1955; Burleske, bn, orch, 1957; Ouverture concertante, 1961; Sym. no.2, 1965; Danses folkloriques, wind orch, 1966; Partita, str, 1966; Prelude, Pantomime and Scherzo, 1966; 5 volkdansen, 1968; De verloofden, chbr orch, 1969; Dialoog, vn, orch, 1972; Pf Conc. no.2, 1975; Sym. no.3, 1975; Intrada, 1980

Chbr and solo inst: Duo, vn, pf, 1954; Trio, vn, va, perc, 1964; 4 Contrasts, 4 cl, 1965; pf pieces, duos, trios, qts, sax qts etc.

Other works, incl. choral works, music for theatre, band works, songs (1v, pf)

Principal publishers: CeBeDeM, Maurer, Metropolis

DIANA VON VOLBORTH-DANYS

Maessens [Maessins], **Pieter** [Massenus Moderatus, Petrus] (*b* Ghent, *c*1505; *d* Benfeld, 10 Dec 1562). South Netherlandish composer. He began his career as a choirboy in the chapel of the Archduchess Margaret of Austria. After some years at university he became a soldier of fortune, fighting with the armies of Charles V. He took part in the relief of Vienna in 1529, and in the following year accompanied the emperor to his coronation in Bologna. In 1535 he was rewarded by the emperor for bravery and distinguished by the title 'eques auratus'. In 1538 he went with the Spanish army to Flanders and, while there, ended his military career. In 1539 he received the minor orders of the priesthood in Tournai so that on 19 July 1540 he could take up duties as Kapellmeister in the service of the chapter of Onze Lieve Vrouwkerk in Kortrijk. At the same time, he also took over the inventorying of the church's music, for his predecessor Jan van den Piedt (Johannes Pes) had been dismissed for misconduct. Maessens was dismissed at Easter 1543 for neglect of his duties and excessive drinking.

A year earlier, in July 1542, Ferdinand I had requested the Regent of the Netherlands, Maria of Hungary, to find him a capable man to assist his chief Kapellmeister Arnold von Bruck in the Viennese court chapel. On her recommendation, Maessens obtained the post of second Kapellmeister on 1 March 1543. When Bruck retired, Maessens was appointed Kapellmeister on 1 January 1546, a post he probably held until his death. Jean Guyot succeeded him on 1 November 1563.

As Kapellmeister Maessens made several journeys to recruit singers both for the emperor's chapel and also, from 1550, for that of Maximilian II at Prague. As various documents show, Maessens took some interest in the welfare of his choirboys: in 1555 he proposed a separate school for the boys recruited to court service, but it is not known whether the scheme came to fruition. Maessens's activity as Kapellmeister moved Ferdinand I to raise him to the hereditary nobility with the title 'von Massenberg'. Among his pupils were Petrus Speilier, Matthias Zaphelius, Thomas von Winkl and Johann Bauernfeind, and Pierre Reulx from his time at Kortrijk.

Although no single publication was devoted to him, his works survive in many sources from different places. His grasp of contrapuntal devices is shown particularly in the secular motet *Discessu – Quid maius*, which can be performed in 16 different ways from the one written version. In addition to his musical work, evidences of considerable literary activity have also been preserved. A little book with Latin prayers, *Piae et breves orationis dominicae declarationes*, first appeared in 1556 and was reprinted three years later. Another literary work, an astronomical *Calendarium*, was also printed in 1556. Towards the end of 1562 the emperor guaranteed Maessens a printing privilege for a number of 'libri sancti'. None of these works has survived.

WORKS

Edition: *Pieter Maessins: Sämtliche Werke*, ed. M. Eybl and O. Wessely, DTO, cxlix (1995)

SACRED

Domine Jesu Christe – Quia dixisti, 5vv, E
In dedicatione huius templi, 5vv, E
Memor esto verti tui, 6vv, E
O praeclarum nomen Benedic anima mea, 4vv, E
Per signum crucis, 9vv, E
Quicquid appositum est – Gloria tibi Domine, 3vv, E
Salve suprema Trinitas, 4vv, E
Surge propera amica mea, 5vv, E
Tota pulchra es, 5vv, E
Veni sancte spiritus, 6vv, E
Veni sponsa Christi – Veni electa mea, 6vv

SECULAR

Discessu – Quid maius, 6vv, E
En venant de Lyon, 16vv, E

DOUBTFUL WORKS

Arentes irrigate fauces, ?4vv, MS added to Lassus's Novae cantiones (Munich, 1577), formerly in Liegnitz, Ritterakademie, now ?*PL-WRu* (A, T only); Confiteantur tibi Domine, *D-Rp* B 220–22; Consecratio mensae, 4vv, 1541[7] Domine Jesu Christe, respice, 5vv, *Rp* A.R. 877 (inc.); Ego Dominus, 4vv, E; Ne reminiscaris Domine, 5vv, E; O bone Jesu, salvator mundi, 4vv, E

WORKS WITH CONFLICTING ATTRIBUTIONS

Accesserunt ad Jesum, attrib. Maessens in *D-Z*, attrib. Clemens non Papa in *Rp*, *NL-L*, 1555[5], 1556[2], 1558[7], 1559[1]

Gaudent in coelis, attrib. Maessens in 1546[8], attrib. Clemens non Papa in *B-LVu NL-L*, 1549[15], 1554[15]

O Christe redemptor, attrib. Maessens in *D-LEu*, attrib. Jean Mouton in 1519[1], 1521[5]

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ALBERT DUNNING

Maessig. *See* MÄSSIG.

Maestoso (It.: 'majestic'). A term used alone as an indication of mood or as a tempo designation. It also appears as a modification of some other tempo mark. J.G. Walther

(1732) described it as 'ansehnlich und langsam, iedoch mit einer lebhaften Expression' ('stately and slow, but with a lively expression'). H.C. Koch (1802) indicated that, like *con gravità*, *maestoso* implied the use of overdotting (*see* GRAVE). The spelling *majestoso* is also found, particularly in German scores.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Maestro (It.: 'master'). A title applied in musical parlance in several senses, to refer to a composer, a virtuoso, a teacher (*maestro di canto fermo*, 'master of plainchant'; *maestro dei putti*, 'master of the boys'), an instrument maker, a conductor or a leader of an ensemble, as in concertmaster, *maestro al cembalo* (leader of the 18th-century Italian opera orchestra), and particularly *maestro di cappella* (It.) and its equivalents *maestro de capilla* (Sp.), *maître de chapelle* (Fr.) and Kapellmeister (Ger.). For a discussion of the role of the *maestro*, *see* CHAPEL.

□

Maestro, Johann Friedrich. *See* MEISTER, JOHANN FRIEDRICH.

Maestro Capitán. *See* ROMERO, MATEO.

Maestro di cappella (It.; Sp. *maestro de capilla*). The musician in charge of a CHAPEL.

Maeterlinck, Maurice (*b* Ghent, 29 Aug 1862; *d* Nice, 6 May 1949). Belgian writer. In the 30 years that followed the publication of his first play, *La princesse Maleine* (1889), Maeterlinck's dramas stimulated compositions or projected compositions from Chausson, Debussy, Dukas, Fauré, Honegger, Humperdinck, d'Indy, Lyadov, Martinů, Rachmaninoff, Schoenberg, Sibelius, Webern and a host of lesser figures. That composers of such varied backgrounds and interests should have been drawn to the works of the same contemporary dramatist and poet is remarkable and indeed without precedent; some explanation may be found in Maeterlinck's dramatic theory. It was his view that the writer should be concerned with innermost psychological states, whose presentation is only hindered if they are linked to great actions or if they are associated with characters fixed in a known time or environment; and so he gave most of his early plays a tenuous, highly ambiguous plot, set in an ill-defined, quasi-medieval limbo. Since the deepest emotions are unspoken, words themselves might prove a barrier; he therefore used a very simple language, concluding a large proportion of his lines with ellipses. The audience was provided with clues not so much in dialogue and action as in symbol and suggestion. As a result the drama took on a dream-like character, but instead of inviting the spectator to Freudian analysis it offered an escapist fantasy. Maeterlinck's problem – how to understate meaningfully in a verbal medium – could be solved only by the addition of a parallel current, such as music provided. And composers, above all Debussy and Schoenberg, found in Maeterlinck's scenarios ideal frameworks for exploring deep-lying mental states in a way that Wagner had intimated. (Newman's essay is a comparison of Maeterlinck's aesthetic with that of Wagner.) The only text which Maeterlinck wrote for musical setting was *Ariane et Barbe-bleue*.

WORKS SET TO MUSIC

dates in brackets are those of publication

STAGE

La princesse Maleine (play, 1889): ov. by Bréville, 1891; ov. by C. Scott, 1912; op by L. Boulanger, 1918, inc.; ov. by Steinberg

Les aveugles (play, 1890): music theatre by W. Zimmermann, 1984; music theatre by B. Furrer, 1989

L'intruse (play, 1890): ov. by J.D. Davis; incid music by Durey, 1933; op by G. Pannain, 1940

Les sept princesses (play, 1891): incid music by Bréville, 1895; op by V.V. Nechayev

Pelléas et Mélisande (play, 1892): incid music by Fauré, 1898; op by Debussy, 1892–1902; sym. poem by Schoenberg, op.5, 1903; orch suite by W. Wallace; incid music by Sibelius, 1905; ov. by Scott, *c*1912

Alladine et Palomides (play, 1894): op sketched by Webern, 1908; op by E.F. Burian, 1923; op by Chlubna, op.16, 1925; chbr op by Burghauser, 1944

La mort de Tintagiles (play, 1894): ov. by Carse, 1902; sym. poem by Loeffler, op.6, 1905; op by Nouguès, 1905; ov. by Martinů, 1910; ov. by Voormolen, 1915; sym. poem by Absil, op.3, 1923–6; op by L. Collingwood, perf. 1950; sym. poem by Santoliquido, 1907

Aglavaine et Sélysette (play, 1896): ov. by Scott, *c*1912; ov. by Honegger, 1917

Monna Vanna (play, 1902): op by Ábrányi, Budapest, 1907; op by Rachmaninoff, 1907, inc.; op by H. Février, Paris, 1909; op by Brânzeu, 1934, rev. 1976

Soeur Béatrice (play, 1902): op by Yanovs'ky, 1907; incid chorus by Lyadov, op.60, 1910; op by Grechaninov, op.50, 1912; op by A. Wolff, 1914; incid music by Atterberg, 1917; op by Mitropoulos, 1919; op by Rasse, 1944; op by A. Marquès Puig; incid music by Atterberg, 1917; incid music by Luening, 1926; op by Hoiby, 1959

Joyzelle (play, 1903): op by A. Tcherepnin, 1926

Ariane et Barbe-bleue (op, 1907): op by Dukas, 1907; incid music for production as play by A.N. Aleksandrov, 1920

L'oiseau bleu (play, 1908): incid music by O'Neill, perf. 1909; incid music by Humperdinck, 1910; 13 Scenes by F. Hart, op.8, orch, 1911; ov. by Křička, op.16, 1911; incid music by Vaughan Williams, 1913; op by A. Wolff, 1919; incid music by Szeligowski, 1935

Les fiançailles (play, 1922): incid music by C.A. Gibbs and L.H. Heward, perf. 1921

CONCERT WORKS

Il destino, sym. poem by G.L. Tocchi, after *La sagesse et la destinée* (essay, 1898); P.-H. Dittrich: Kammermusik VII 'Die Blinden', 1986, after *Les aveugles* (play, 1890)

Songs: L. Boulanger: Attente, 1910, Reflets, 1911; Chausson: Serres chaudes, op.24, 5 songs, 1893–6; H.F. Gilbert: Orlamonde (1907); L. de Freitas Branco: 3 sonnets, 1913; Orff: Sym., after Serres chaudes; Schoenberg: Herzgewächse, op.20, S, cel, hp, hmn, 1911; Séverac: L'infidèle, 1900; R. Clarke: Chanson, ?1904; Taneyev: Otsvetï [Reflections], 1905; Zemlinsky: Sechs Gesänge, op.13, 1910–13; other settings by Ibert, S. Lazzari, A. Radò, C. van Rennes, G. Samazeuilh, A. Šatra

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PAUL GRIFFITHS/RICHARD LANGHAM SMITH

Maffei, Giovanni Camillo (*b* Solofra, nr Salerno, early 16th century; *fl* 1562–73). Italian physician, singer and lutenist. In 1562 and 1573 he was living in Naples, where he served Giovanni di Capua, count of Altavilla and music-lover, in both his professional capacities. He dedicated a long letter to his master (printed in 1562 with the rest of his correspondence) which amounts to a treatise on embellished song as it was then practised by Italian

singers. He appears to have been the first physiologist-musician, and examined vocal physiology before explaining his actual method of *cantar di garganta*, which he illustrated with numerous music examples. He concluded with some therapeutic advice. This work, which helps resolve difficult and ever-controversial problems of interpretation, remains an excellent guide for the singer wishing to learn how to sing the sort of *passaggii* that performers then improvised quite freely.

WRITINGS

Delle lettere del Signor Gio. Camillo Maffei da Solofra, libri due, dove ... v'è un discorso della voce e del modo d'apparare di cantar di garganta (Naples, 1562)

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NANIE BRIDGMAN

Maffon [Maphon], **Giovanni Francesco** [Franciszek] (*fl* 1574–93). Italian composer and organist active in Poland. He was perhaps related to Pietro Maffon, a merchant of Brescia, who from 1553 was a burgher of Kraków, where he died in 1575. Giovanni Francesco Maffon probably visited Venice about 1574, since a *greghesca* by him was published there in that year in Pietr'Antonio Spalenza's book of four-part madrigals: the *greghesca* was a genre exclusively identified with Venice. He was organist of the Polish court at least from 1577 to 1593. In addition to the *greghesca* there is also a madrigal by him in Spalenza's book, and he is known too by a fantasia for the lute (published in 1603), possibly arranged for the instrument by Besard (edns of all three in ZHMP, xx, 1970).

PIOTR POŹNIAK

Magadis (Gk.). One of the terms for the Greek harp (*see* TRIGŌNON). This most elusive term appears early, in the 6th century BCE, in circumstances that point quite definitely to its identification with the harp. Later, however, its original meaning became obscured, so much so that Athenaeus could write in the *Sophists at Dinner*: 'Look now, Masurius, my friend, I as a lover of music have often considered whether what is called the magadis is a kind of aulos or kithara'. The derivation of the term gives further cause for puzzlement; it appears to come from the word *magas* meaning 'bridge', a feature that is obviously not proper to the harp. More interesting is the verb that derives from the term *magadis* itself – *magadizein*, meaning to sing in octaves. Perhaps there is a reference here to the capacity of the harp to play in octaves because of its wide tonal compass and the fact that the instrument was played simultaneously with two hands.

See also ANACREON; ALCMAN; and GREECE, §I, 5(iii)(b).

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JAMES W. McKINNON

Magalhães, Filipe de (*b* Azeitão, nr Évora, *c*1571; *d* Lisbon, 17 Dec 1652). Portuguese composer. He was ordained in 1585, when the names of his parents were given as António Gomes and Filipa Fernandes. He was the favourite pupil of Manuel Mendes at the cloister school of Évora Cathedral. In 1590 he stood fourth on the list of salaried singers at the cathedral. On the death of his patron Teotónio de Bragança (Bishop of Évora, 1578–1602) he joined the choir of the royal chapel at Lisbon, and he also conducted the choir of the Capela da Misericórdia. In 1605 Mendes bequeathed him all his music in the hope that he would arrange for its publication, but he was unable to do so. On 27 March 1623 he became *mestre* of the royal chapel, where he remained until his retirement on 15 March 1641 at his full annual salary of 80,000 réis and five *moios* of wheat. He was perhaps the greatest Portuguese composer of his time; his works surpass even those of Cardoso and Duarte Lobo in expressiveness.

WORKS

Cantus ecclesiasticus commendandi animas corporaque, 3–5vv (Lisbon, 1614; 3/1691 as Cantum ecclesiasticum [incl. chants for the dead, several polyphonic resp])
Missarum liber cum antiphonis dominicalibus in principio, et motetto pro defunctis, 4–6vv (Lisbon, 1636); ed. in PM, ser. A, xxvii (1975)
Cantica Beatissimae Virginis (Lisbon, 1636)
Domine, probasti me (Ps cxxxviii), 4vv, *P-VV*
Missa secundi toni, 8vv; 6 motets, 5–8vv; ps, 6vv; villancico, 1, 7vv: lost, listed in *JoãoIL*

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ROBERT STEVENSON

Magaloff, Nikita (*b* St Petersburg, 26 Jan/8 Feb 1912; *d* Vevey, 26 Dec 1992). Swiss pianist of Russian birth. When he was six his parents were driven by the Revolution from Russia to Finland and stayed there for four years before the family settled in Paris. At the Paris Conservatoire he studied with Isidor Philipp, won a *premier prix* when he was 17, and earned an enthusiastic testimonial from Ravel. Another important early influence was the émigré Prokofiev, who gave him private composition lessons. From 1949 to 1959 he took over Lipatti's masterclass at the Geneva Conservatoire.

Magaloff played with most of the great orchestras and conductors, and at leading festivals. He was particularly renowned for his warm Romantic sympathies, especially in the music of Chopin, whose complete works he played in a series of recitals in many European centres, and he was admired by younger colleagues for his freedom of

spirit and lively imagination. His numerous recordings include several with Joseph Szigeti, whose daughter he married. Magaloff was also the composer of a violin sonatina, piano pieces and songs.

JOAN CHISSELL/JESSICA DUCHEN

Maganini, Quinto (*b* Fairfield, CA, 30 Nov 1897; *d* Greenwich, CT, 10 March 1974). American composer, conductor, arranger and flautist. After initial training in California, he played the flute in the John Philip Sousa band until 1916, before joining the San Francisco SO (1917–19) and then the New York SO (1919–28). He studied privately with Emilio Puyans, Georges Barrère, Domenico Brescia, and was also a composition student of Nadia Boulanger (1926–7) in Paris and Fontainebleau, where he eventually became the president of the American School of Music and Fine Arts. Encouraged by Walter Damrosch, he conducted the New York Sinfonietta (1930–32), the Norwalk (Connecticut) SO (1939–70), and in 1932 founded his own orchestra, the Maganini Chamber SO, which toured extensively. He served as an editor for both Carl Fischer and Edition Musicus, eventually becoming president of the latter. He also lectured occasionally at Columbia University and other educational institutions throughout the United States. His opera *The Argonauts*, on the subject of the California gold rush of 1849, received both the Pulitzer Prize and the Bispham Medal. Widely respected in his day for well-constructed, idiomatic and accessible music, his reputation today rests mainly on works for flute and his many arrangements for chamber orchestra.

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(*selective list*)

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Orch: Tuolumne, a California Rhapsody, tpt, orch, 1920; South Wind, 1922; An Ornithological Suite, 1928; Conc., d, chbr orch, 1929 [after Dante]; Sylvan Sym., chbr orch, 1932; Napoleon, 1935; The Royal Ladies, 1949; band works; numerous arrs.

Chbr: A Flute in the Garden of Allah, fl, hp, 1921; Realm of Dolls, 4 fl, 1922; Caprice Terpsichore, fl, 1924; Fantaisie japonaise, fl, pf, 1925; Prelude, g, fl, v, 1928; Sonate gauloise, fl, pf, 1929; Nocturne, str qt, 1929; Sonata da camera, vn, pf, 1935; The Boa Constrictor and the Bobolink, fl, bn, 1936; Fiesta: Spanish March, 2 fl, 1936; Twins, 2 fl, 1936; Geographs, ob/fl, cl, bn, 1937; Gaeta, fl, eng hn, tambourine, 1940; Ars contrapunctus, fl, cl, bn, 1942; Two Hummingbirds, fl, pf, 1943; Shepherds in Arcadia, 4 fl, 1943; Troubadors, 3 hn, 1944; Night Piece, fl, pf, 1946; An Ancient Greek Melody, fl, pf, 1946; Maria's Trinity, tpt, pf, 1946; Song of a Chinese Fisherman, fl, pf, 1949; Three Little Kittens, 3 fl, 1950; Sonnet, trbn, pf, 1950; Petite suite classique, fl, cl, 1951; numerous arrs.

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MICHAEL MECKNA

Magasin de Musique (i). French music publishing firm, whose full title was Magasin de Musique à l'Usage des Fêtes Nationales et du Conservatoire. The firm was founded by Bernard Sarrette as a result of a governmental decree of 15 February 1794; it opened at 16–17 rue Joseph, Paris, and in October 1794 moved to 4 rue des Fossés-Montmartre. Two months after the founding of the Paris Conservatoire in August 1795, the firm added to its name 'ou Imprimerie du Conservatoire'. In August 1797 it moved to premises within the Conservatoire, at 152 rue du Faubourg-Poissonnière at the corner of the rue Bergère, at the same time changing its name to Magasin de Musique (occasionally Imprimerie) du Conservatoire. In 1806 the street number was changed from 152 to 11 and subsequently an alternative address, 3 rue Bergère, was sometimes used. From 6 March 1797 Etienne Ozi was manager, and from the early 1800s the imprint normally read 'Le Magasin de Musique du Conservatoire, tenu par M.M. Ozi et Compagnie'. After Ozi's death on 5 October 1813 his successors substituted 'MM. Charles, Michel, Ozi et Compagnie' and used only the 3 rue Bergère address. Janet & Cotelle took over the firm, probably late in 1825.

Sarrette directed the music corps of the National Guard, which was responsible for performing the patriotic music composed for the *fêtes* held in Paris from 1790. The firm primarily published music for the Parisian *fêtes* and patriotic music in general 'whereby to excite the courage of the defenders of la Patrie'. The profits were to be used to support widows and children of the National Guard's musicians. Two monthly periodical publications were started; the first, dating from April 1794, was a volume of some 50 pages containing an overture, a patriotic hymn or song, a military march and a rondo or quickstep; the second, launched about three months later, was a single folded leaf containing three or four patriotic songs or hymns. The government subscribed to 550 copies of the first, one for each district of the Republic, and to 12,000 copies of the second, for distribution among the land and sea forces. During the first year production costs rose by about 500% and the government, although making good the firm's deficiency, did not renew its subscription to the first periodical; the firm nevertheless continued to issue the second irregularly until 1799 and also published patriotic and military music required for *fêtes* and by the municipalities and armies.

As the revolutionary fever gradually subsided the needs of the newly founded Conservatoire gave the firm a new focus. It began publishing music and didactic works for the use of students, most of which were the work of Conservatoire professors themselves. Between 1800 and 1814 the *Principes élémentaires de la musique* and other treatises on harmony, singing and plainchant, two books of solfège and nine instrumental methods were published. Other publications included 17 overtures and 36 duets for wind instruments, 30 concertos, 14 symphonies concertantes for various instrumental combinations and full scores of Cherubini's *Eliza* and of six operas by Catel. After Ozi's death in 1813 production was almost entirely limited to reprinting earlier publications. All the publications of the firm were engraved.

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RICHARD MACNUTT

Magasin de Musique (ii). French music publishing firm, whose full title was Magasin de Musique Dirigé par MM. Chérubini, Méhul, Kreutzer, Rode, N. Isouard et Boieldieu (each of these composers being a partner). The firm was officially founded for a period of nine years on 5 August 1802, and in December announced the opening of premises at 268 rue de la Loi, Paris. In 1805–6 the street

number and name were altered to 76 rue de Richelieu. Isouard left the firm in July 1807, and at its dissolution (12 August 1811) the business, manuscripts and 9679 engraved plates were sold to J.-J. Frey.

In the late 18th century composers had frequently published their works from their homes, selling them personally and through music shops; this forced them to waste time in business matters, while receiving insufficient publicity and paying disproportionate fees to the music seller who took little or none of the risk. It was to overcome these disadvantages that the six composers joined forces. Each contracted to furnish at least one opera or 50 pages of his music each year; each was entitled to the proceeds from the sale of his own works, less 5%, and to a share in the profits of the firm's publications of works by non-associated composers.

Isouard was the only one of the six who regularly provided operas for publication; the firm printed nine of his in full score. Other full scores published included Cherubini's *Anacréon*, Méhul's *Joseph* and Boieldieu's *Ma tante Aurore*. In publishing the music of other composers precedence was given to instrumental works by contemporary musicians prominent in Paris – numerous works by Viotti (including five violin concertos), flute concertos by Devienne, piano sonatas by Steibelt and chamber music by J.L. Dussek. The most notable operatic publication was the first edition in full score of *Le nozze di Figaro* (*c*1807–8), which considerably preceded the Simrock edition of 1819. Altogether more than 650 editions were published, all from engraved plates.

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RICHARD MACNUTT

Magdalaine, Robinet de la. *See* ROBINET.

Magdalen Hospital. London institution founded in 1758 for the care of penitent prostitutes, and in aid of which concerts were given. *See* LONDON, §I, 5.

Magdeburg, Joachim (*b* Gardelegen, Altmark, ?1525; *d* after July 1587). German theologian and poet. He had a very chequered career, not only because of the Counter-Reformation but also because during the post-Reformation confessional conflicts between Protestants he steadfastly adhered to Flacianism, the strictest form of Lutheranism; his deeply conscientious nature impelled him constantly to stand up for his religious convictions in an uncompromising way. After attending the University of Wittenberg from 1544, he became a Rektor at Schöningen, near Brunswick, in 1546 but was soon expelled by the Catholics. A series of similarly short-lived posts followed; between 1547 and 1585 he was compelled by his extreme religious position to move at least ten times. By 1585 he was at Iserlohn, Westphalia, whence he was prevented from returning to Essen. His final recorded place of residence was Cologne, whose Lutheran community had repeatedly provided him with support.

In addition to a number of theological works, Magdeburg published one musical work, *Christliche und tröstliche Tischgesenge* (Erfurt, 1572), which has a characteristically intransigent preface (there are four melodies in *ZahnM* and several texts in G. von Tucher: *Schatz des evangelischen Kirchengesangs*, i, Leipzig, 1848, and in P. Wackernagel: *Das deutsche Kirchenlied*, iii, Leipzig, 1870). It is a small collection, published in partbooks and containing one three-part and two four-part songs for each day of the week with the cantus firmus in the soprano or tenor. Their sources are unknown, except for the four-part piece *Was mein Gott will, das gscheh allzeit*, which originated over 40 years earlier as Claudin's chanson *Il me suffit*. The words of the first verse of *Wer Gott vertraut, hat wohl gebaut* are by Magdeburg himself, and he must certainly have written other texts in the collection. Whether he wrote any of the music is as yet unknown. Two similar works are attributed to Magdeburg in Michael Praetorius's *Musae Sioniae ... achter Theil* (1610[12]; ed. in *Michael Praetorius: Gesamptausgabe*, viii, Wolfenbüttel, 1932).

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WALTER BLANKENBURG

Magdić, Josip (*b* Ogulin, 19 March 1937). Composer and conductor of dual Bosnian and Croation nationality. He graduated from Škerjanc's composition class at the Ljubljana Academy in 1963 and completed postgraduate studies in 1966; he was a self-taught organist, but studied conducting with Švara. From 1970 he lectured in theory and composition at the Sarajevo Music Academy and in 1994 he joined the academy in Zagreb. While at Sarajevo he founded the contemporary music ensembles Momus and Masmantra. In 1986 he was awarded the City of Sarajevo's 6 April Prize. His output is extremely varied in terms of both genre and style. In over 200 chamber or orchestral works there are instances of neo-classicism, neo-romanticism and a style approaching Expressionism. Electro-acoustic and computer music also form part of his output, while works of a contrapuntal nature often use Gregorian chant and Bosnian folk melodies. He is the author of *Vokalna polifonija* (Sarajevo, 1979) and other textbooks.

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(*selective list*)

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Principal publishers: Boosey & Hawkes

IVAN ČAVLOVIĆ

Mager, Jörg (Georg Adam) (*b* Eichstätt, 6 Nov 1880; *d* Aschaffenburg, 7 April 1939). German instrument inventor. He began experimenting with quartertones on a pipe organ in 1911 and commissioned a two-manual quartertone harmonium. He constructed a series of electronic instruments in Berlin during the 1920s and, from 1929, in Darmstadt. His first was the Elektrophon (1921); this had a beat-frequency oscillator and was played by moving

a lever around a calibrated semicircular dial. It was followed by two versions of the similar Kurbelsphärophon (*c*1923 and 1926), and the Klaviatursphärophon (1928), which had an audio oscillator, two monophonic manuals instead of levers (with short keys, permitting one hand to play on both simultaneously) and an additional pedal-board. His more experimental Kaleidophon [Kaleidosphon] (1927) had a monophonic keyboard tuned in semitones, but with a pantograph-like 'stork's beak' mechanism which could expand or contract the basic intervals. The equivalent of chords were apparently produced by mixtures of overtones, possibly controlled by a touch-sensitive facility on the keyboard. Glissandos, vibrato and 'timbre trills' were also possible. His two models of the Partiturophon (1930–31; with three and four manuals respectively) were similar in principle to the Klaviatursphärophon. The circuits of all Mager's electronic instruments were simple but ingenious, featuring wide-ranging timbre controls. His early loudspeakers were made from telephone earpieces and a variety of materials (including gongs, brass and steel sheets, and cardboard boxes) that produced different timbres (*see* ELECTRONIC INSTRUMENTS, §I, 5(ii)). In his later multi-manual instruments each voice could be allocated a different timbre.

Mager's electronic keyboard instruments attracted considerable interest. In 1931, using electromagnetically-struck and possibly amplified Javanese gongs, he provided the bells for *Parsifal* at Bayreuth under Toscanini, and he used the Partiturophon to create sound effects, including thunder, for the *Ring* later the same year. He also composed microtonal incidental music for Goethe's *Faust* in 1932. Hopes for the commercial manufacture of the Partiturophon were unfulfilled, and in 1935, for a combination of personal and political reasons, he was forced to leave his Darmstadt laboratory. Mager's last 'official' commission was to contribute music for a film, *Stärker als Paragraphen*, in 1936. He composed several short works for his instruments, most of which were broadcast.

He died in isolation, and during World War II all his instruments disappeared or were destroyed. Although he was an important pioneer, financial, political and personal problems prevented Mager from achieving his ideal instrument (the Omnitonium), capable of 'all sounds and tunings'. His son Siegfried also worked in electronic instrument design.

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HUGH DAVIES

Maggi, Carlo Maria (*b* Milan, 3 May 1630; *d* Milan, 22 April 1699). Italian poet and playwright. He was the son of a merchant of luxury goods, studied law at Bologna and travelled throughout Italy before becoming in 1661 secretary to the senate of Milan, a post he held for the rest of his life. From 1664 he was a lecturer in Latin and Greek at the Scuole Palatine and from 1691 a member of the Accademia d'Arcadia. He is known primarily for his comedies in Milanese dialect (e.g. *I consigli di Meneghino*), performed with great success at the Collegio dei Nobili: the servant characters (who speak in dialect) have a monopoly of sententious and proverb-laden wisdom, which, consistent with the author's declared pessimistic moralism, compensates for and neutralizes the caricatured social, economic and cultural corruption of the ruling-class characters. L.A. Muratori published three librettos in his edition of Maggi's works; they were friends and both criticized the shortcomings of musical theatre, sharing a concept of theatre committed to urban society. Maggi may have been the unnamed author of the parts in Milanese dialect in Carlo Righenzi's comic opera *La farsa musicale* (music by Francesco Rossi; Milan, Teatro Ducale, Feb 1664). The 'favola pastorale' *Lucrina* was written in 1666 for the visit of the future Empress Marghareta Theresa of Austria to Milan on her way to Vienna; the music is attributed to G.A. Celidone (in *I-Rvat* Ottob. lat.2480, ff.24–8). For the theatre of Count Vitaliano Borromeo on Isola Bella, Lake Maggiore (opened *c*1667–8), he wrote *Bianca di Castiglia*, first performed in October 1669, and at the Salone Margherita, Milan, in 1674 and 1676. Also for Count Borromeo's theatre he wrote *Gratitudine umana*, *Irene di Salerno* and *Ben venga maggio, o sia La ninfa guerriera*. In the winter of 1672–3 his *Il trionfo d'Augusto in Egitto* and *Amor tra l'armi, overo Corbulone in Armenia* were performed at the Salone Margherita, Milan. *Ippolita reina delle amazzoni* has also been attributed to him. Scores of *Ben venga maggio* and *Il trionfo d'Augusto in Egitto* and music fragments of *Bianca di Castiglia*, *Gratitudine umana* and *Irene di Salerno* are held at the Borromeo family archive in Stresa, Italy (*I-IBborromeo*).

In all these 'opere in musica' (the nomenclature is intentionally closer to the tradition of the *commedia dell'arte* than the normal 'dramma per musica' would be) the author of the text, though never mentioned by name on the title-page, is often present for the purpose of satire or criticism in the characters of servants or ministers or through transparent allusions to Milanese state and cultural events or to his own biography (e.g. the secretary Alfonso, the principal male character in *Bianca di Castiglia*). The romance-like intrigue, often of Spanish inspiration, is rigorously realistic (with abundant use of such mundane props as clocks, handkerchiefs and rings). The style is plain and clear, with a good deal of banter against metaphorical, high-flown language. The moralism is conveyed by the great number of terse 'mezz'arie', particularly for the secondary characters. Precisely because their comedy and morality were rooted in a specifically Milanese social reality, Maggi's works were never performed outside Milan, although they must be reckoned among the finest Italian librettos of the 17th century: the very structure of the mainstream of Italian opera ruled out any attempt at moral and stylistic regeneration such as that undertaken by Maggi, who after 1673 was reduced to supplying 'arie aggiunte' for imported dramas (e.g. *Girello*, 1674, and *Attila*, 1677; scores at *IBborromeo*).

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LORENZO BIANCONI

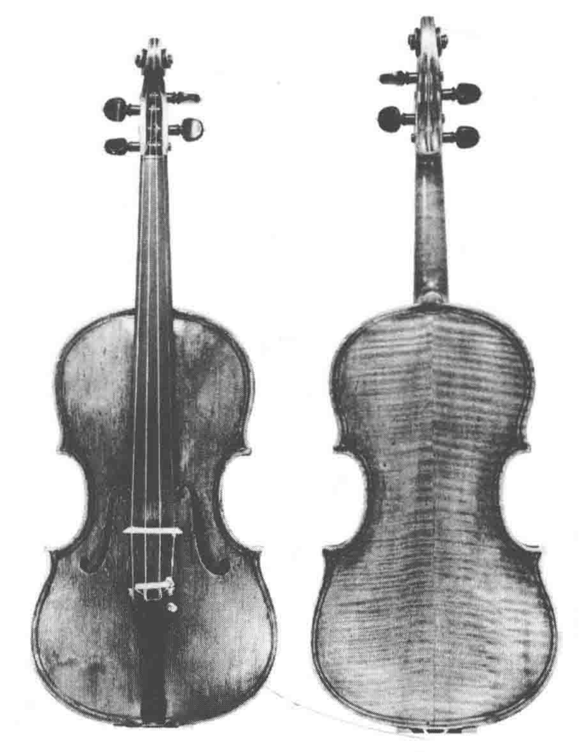
Maggi, Francesco. Italian singer, possibly identifiable with FRANCESCO DI MAGGIO.

Maggiello, Dominico. *See* MAGIELLO, DOMINICO.

Maggini, Gio(vanni) Paolo (*b* Botticino Sera, nr Brescia, bap. 25 Aug 1580; *d* Brescia, ?1630–31). Italian violin maker. The best-known maker of the Brescian school, he was a pupil of Gasparo da Salò. Whereas Gasparo is chiefly noted for his tenor violas, Maggini's output reflected the increased popularity of the violin. His instruments influenced the work of many later makers (including at times Stradivari and Guarneri).

Maggini moved to Brescia between 1586 and 1587, where he became Gasparo's pupil. His presence there is documented from 1598 to 1604, and in 1606 he bought a house with a workshop near Gasparo's first home, in the front of the Palazzo Vecchio del Podestà. He married Anna Foresti in 1615 and had ten children, although only four survived. A dowry document shows that Giacomo Lafranchini, '*magister a violinis*', lived with the Maggini family. Evidence of his family and business life is documented in two tax returns (1617 and 1626) and a number of notarial documents and other records of the parish of S Agata. In 1622–3 he moved to a larger house in via Bombaserie a Sant'Agata. He is shown to have paid a salary to a workman, possibly Lafranchini. In July 1630 he was still alive, shortly before the arrival in the city of the plague. The death register was abandoned between July 1630 and June 1631, during which time Maggini must have died: his death is not recorded in the register after its resumption, and in 1632 he is referred to as dead in a document witnessed by his son Carlo, then six years old.

In comparison with those of his Cremonese contemporaries the Amatis, Maggini's violins appear compact in outline: in general the waist of his design is less pronounced than on an Amati instrument with its more rounded, more elegant curves. In addition the arching of back and table are left fuller towards the edge. The violins are of two patterns, the bodies being either rather less than 35·5 cm long or, more usually, about 37 cm. It was the deep, rich sonority of the larger model that encouraged Stradivari to seek a combination of the virtues of Cremona and Brescia with his 'long pattern' violins dated between 1690 and 1699. In general, however, by increasing the volume of air in the body of a violin, the maker runs the risk of losing the essential soprano quality of violin tone,



Violin by Gio: Paolo Maggini, Brescia (private collection)

particularly on the lower strings. What Guarneri – more than a century later – sought to do, and achieved with unsurpassed success, was to adapt the compactness of Maggini's form and the strong gradation of the thickness of the plates in Gasparo's violins to 18th-century Cremonese principles of construction, at the same time limiting his dimensions strictly to preserve a much smaller volume of air than the normal Maggini. Maggini's achievement, however, was the creation of a violin with a big, broad tone, darker in colour but with more depth of response than the Amati. That the later Cremonese makers reacted as they did to his work shows that the tonal characteristics of the Maggini were well appreciated by players of the 17th century, as they were again in the 19th, when innumerable copies were made in the best workshops of Paris as well as Mirecourt, and in the German factories. The copies mostly have more normal dimensions, but are complete with the characteristic double row of purfling, soundholes with small lobes and small wings and other features. Needless to say they lack the rich, glowing red-brown or golden orange varnish, usually quite equal to that of the Amatis, though sometimes with a rather drier appearance.

Maggini is credited with having modernized the viola in accordance with changes in musical style and the demands of instrumental technique, thus contributing to the development of a new sound ideal. He reduced the dimensions of the viola from 44·4 cm (Gasparo's model) to 42·8 cm, and later to about 41·5 cm. Three examples of the smaller size are believed to be extant, and apparently predate the sole small viola made by Antonio and Girolamo Amati in 1615. In Maggini's viola the bridge is placed halfway along the body: as well as making the instrument easier to handle by reducing the string length and therefore the necessary reach of the fingers of the left

hand, this has a positive effect on the tone quality because the bridge is fixed at a good vibration point on the top plate; however, some may regard this placement as less aesthetically pleasing.

Maggini may also have been the first to make a cello smaller in size than the large Cremonese instruments commonly in use until the last quarter of the 17th century: the two known survivors, broad in proportion to their length, foreshadow the dimensions favoured by the celebrated Venetian makers a century and more later. Maggini, when compared to his contemporaries, brought the voices of the individual members of the violin family closer together in timbre to produce a highly homogeneous sound mixture, perhaps influenced in part by technical devices used in the organ. This idea was to some extent revived by Stradivari. In addition to violins, violas and cellos, Maggini made basses and instruments of the viol family, and also the Brescian cittern.

It is impossible to indicate with conviction the different stages of Maggini's development, as his labels (on which his name appeared as Gio: Paolo Maggini in Brescia) were never dated. Maggini's early death ended the contribution of the Brescian school to the development of the violin family: he was the last of the great Brescian makers.

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CHARLES BEARE/UGO RAVASIO

Maggio, Francesco di. *See* DI MAGGIO, FRANCESCO.

Maggiolata (It.). An Italian popular song sung on May Day (Calendimaggio). Angelo Poliziano's poem *Ben venga maggio* is a 15th-century example of the May song of popular, oral tradition transformed into an art form of some literary pretension, analogous to the transformed *canti carnascialeschi* of Lorenzo de' Medici. Like most other Italian popular music of the 15th century, May songs were probably sung to simple strophic tunes that were never written down; Ghisi (p.47) suggested, however, that Isaac's *Or'è di maggio* may contain a paraphrased version of the melody that was originally sung to this text. Later in the 16th century the propitiatory character of May Day celebrations was subsumed into the pastoral, where it found a natural outlet in rustic texts set as light madrigals. A popular form of partly spoken and partly sung open-air theatre known as the 'maggio' is still prevalent in Tuscany, frequently representing a combat between Winter and Spring.

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TIM CARTER

Maggiore (It.: 'major'). A term used mainly in the late 18th and early 19th centuries to denote a change to the major tonality in a work or movement written predominantly in the minor key. It was employed in a similar manner to MINORE, primarily in sectional movements (e.g. Beethoven's 32 Variations in C minor woo80, and the middle section of the funeral march of the 'Eroica' Symphony). The return to the minor key was usually indicated by the term *minore*.

See also VARIATIONS, §§8 and 9.

MICHAEL TILMOUTH

Maggiore, Francesco (*b* ?Naples, *c*1715; *d* ?Netherlands, ?1782). Italian composer and entertainer. He was said by contemporaries to have been talented ('brilliant and pleasing', in Gerber's words) but, as far as is known, he never achieved regular employment, and his life was unusually peripatetic. He studied under Durante at the Conservatorio dei Poveri di Gesù in Naples, 1730–35. After the production of a comic opera in Naples in 1737 he spent a number of years in the Veneto and elsewhere in north Italy, picking up occasional musical and composing jobs; librettos of the time name him as *maestro di cappella* of the Marchese di Torrecuso. For Carnival 1742 he contributed arias to a pasticcio of Piovene's *Nerone* in Gorizia, where he directed the operas at the Teatro Nuovo. In the same year he directed the music at the newly rebuilt theatre in Verona and wrote a cantata in Udine to celebrate the possession of Gorizia by the Count of Purgstall. The next year he was director of the opera in Reggio nell'Emilia, adding at least seven arias to a production of Gluck's *Demofoonte*, and seems also to have been in Ferrara. Similarly, in Venice at Ascension 1751, he helped put together a revival of Goldoni's *Statira*, providing the recitatives and several arias; other arias (according to Piovano) were chosen by the singers. He is of historical interest as having been among the first Naples-trained composers to write *opera buffa* for Venice (*I rigiri delle cantarine*, 1745), contributing to the new popularity of the form there. He travelled extensively throughout Europe giving concerts (for example in Frankfurt in 1763 and 1764) and directing operas. He had a singular gift for mimicking in his music (or, according to Schmidl, with his voice) the natural sounds of animals and birds. Although La Borde considered this a 'low and undesirable' species of entertainment, and Villarosa felt it to be 'useless and laboured', chroniclers agree that he amused his audiences well. He is said to have settled in the Netherlands by 1764, living with a daughter (perhaps Angelica Maggiore, later the wife of the tenor Giuseppe Gallieni, whom the Mozarts heard in Brescia in 1771), and finally to have died there in poverty.

Maggiore's surviving arias show compositional ability. Melodic lines, frequently setting conventional texts, are fresh, take unexpected turns and exhibit an unusual degree of expressive chromatic detail, which, however, does not obscure the solid harmonic structure. In 'Più di me sei fortunata' (*I-Nc*), for example, full da capo form is used, but with the addition in the first section's second half of a second repetition of text, after the return to the tonic key (in effect an elaboration of the tonic cadence), but with altered harmonies involving colourful augmented

6th chord to dominant progressions. The setting of the middle section is short, tonally unstable and essentially transitional in character. This structure suggests influence from instrumental music of about 1755.

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Aminta (serenata pastorale), Bologna, Formagliari, 1 Nov 1742
Il Demetrio (os, Metastasio), Verona, Accademia Filarmonica, or Graz, Tummelplatz, 1742; Verona, Accademia Filarmonica, carn. 1749, collab. others
Cant. a 4, Udine, 1742
Il Temistocle (os, Metastasio), Ferrara, Bonacossi, 30 Jan 1743
La pace consolata (serenata, Goldoni), Rimini, 7 Jan 1744, for the marriage of the Archduchess Marianne of Austria and Prince Charles of Lorraine
Siface (os, Metastasio), Rovigo, Manfredini, 10 Oct 1744
Caio Marzio Coriolano (os, Pariati), Livorno, aut. 1744
I rigiri delle cantarine (dg, B. Vitturi), Venice, S Cassiano, aut. 1745
Merope, Accademia dei remoti, carn. 1745; Genoa, S Agostino, 1746, collab. others
Cant. per le nozze Cornaro-Pisani, Bologna, 1745
Cant. per le nozze Carassini-Buri, Ferrara, 1746
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Arias for pasticcio of Nerone (A. Piovene), Gorizia, Nuovo, carn. 1742; at least 7 arias for Gluck's Demofoonte, Reggio nell'Emilia, 1743; recits and several arias for Statira (Goldoni), Venice, S Angelo, Ascension 1751; other arias
Arias in *A-Wn*, *D-Dl*, *F-Pn*, *I-Nc*, *Pca*, *Vmc*

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JAMES L. JACKMAN/FRANCESCA SELLER

Mägi, Ester (*b* Tallinn, 10 Jan 1922). Estonian composer. She studied at the Tallinn Conservatory (graduated 1951), where her teachers included Mart Saar, and at the Moscow Conservatory (graduated 1954) with Vissarion Shebalin, among others. From 1954 until her retirement in 1984 she taught music theory at the Tallinn Conservatory. As a composer, Mägi adopted the values of Saar, one of the founders of an Estonian national style. Her interest in folk music, her settings of Estonian poetry and the suppressed emotionality, sincerity and seriousness of her music all demonstrate this. Her numerous choral and solo songs have received frequent performances and some of her large-scale orchestral works, such as the Symphony (1968), Variations for Piano, Clarinet and String Orchestra (1972) and *Bukoolika* ('Bucolics', 1983), have found their place in the concert repertory. Later works, such as *Lapimaa joiud* ('The Joiks from Lapland', 1987) employ complex polytonal and colouristic textures, repetition and static tonal figures that may originate from folk material, but also demonstrate the general tendencies of postmodern music. She was awarded the Estonian state prize in 1980.

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(*selective list*)

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Chbr: Ostinato, wind qnt, 1962; Str Qt no.1, 1964; Str Qt no.2, 1965; Canto doloroso et inventione, org, 1973; Dialoogid [Dialogues], fl, cl, vc, pf, 1976; Conc., org, hpd, 1980; Serenade, fl, vn, va, 1982; Duod rahvatoonis [Duos in Folk Style], fl, vn, 1983; Sonata, cl, pf, 1985; Vana kannel [The Ancient Kannel], pf, 1985; Cantus and Processus, vc, gui, 1987–8; Lapimaa joiud [The Joiks from Lapland], pf, 1987; Collocutio, sax qt, 1994; other chbr works

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URVE LIPPUS

Magi, Play of. Modern title given to the medieval liturgical play formerly described as *Officium stelle*. *See* MEDIEVAL DRAMA, §II, 2.

Magiello [Maggiello], **Dominico** (*b* Valeggio, nr Verona; *fl* 1567–8). Italian composer. His earliest known work, *Il primo libro di madrigali a cinque* (Venice, 1567), is among the first music publications to be dedicated to the important music patron and composer Guglielmo Gonzaga after his succession to the Duchy of Mantua in 1563. The book opens with an encomiastic composition, but is largely devoted to settings of Petrarch's verse including a six-section version of *Padre del ciel*, a particular favourite among contemporary composers. Petrarch's poetry also predominates in *Il secondo libro di madrigali a cinque* (Venice, 1568), which includes a further extended cycle, on the text *Non ha tanti animali il mar fra l'onde*. In the dedication of the *Secondo libro* Magiello echoed contemporary belief in the dignity of musical science which was, he claimed, 'second to none, including metaphysics, in nobility, age and certainty'.

IAIN FENLON

Magini-Coletti, Antonio (*b* Iesi, 17 Feb 1855; *d* Rome, 7 July 1912). Italian baritone. He studied in Rome at the Accademia di S Cecilia, and, having made his baritone début at the Teatro Costanzi in 1880, was retrained as a tenor. This proved unsuccessful and he quickly returned to the baritone repertory, becoming associated throughout Italy with the role of Escamillo. In 1885 he had a considerable success in Lisbon, appearing in rarities such as Rossini's *Matilde di Shabran* and Donizetti's *Poliuto*. Two years later he established himself as a favourite at La Scala, where in 1889 he created the role of Frank in Puccini's *Edgar*, and in 1901 appeared in the première there of Mascagni's *Le maschere*. He also sang Méphistophélès in the first Italian performances of *La damnation de Faust*. His wide-ranging repertory included Wagnerian roles such as Kurwenal, Telramund and Wotan (*Die Walküre*). Though his career centred on Italy, where he was engaged by most of the major houses, he sang regularly in South America, travelling also to Russia and Poland. He made his Metropolitan début in 1901 as Nevers (*Les Huguenots*) with Albani and the De Reszke brothers. His last stage appearance was as Iago at Reggio nell'Emilia in 1910. From 1902 to 1908 he made many recordings, showing to advantage his resonant, evenly

produced voice, wide in its range and authoritative and dramatic in use.

J.B. STEANE

Magli, Giovanni Gualberto (bur. Florence, 8 Jan 1625). Italian castrato. A Florentine, he was a pupil of Giulio Caccini and entered Medici service on 23 August 1604. In 1607 he was lent to Prince Francesco Gonzaga of Mantua for the first performances of Monteverdi's *Orfeo*: he played Music and at least one other role, acquitting himself well despite the difficulty of learning the music. Magli then performed in the wedding festivities for Prince Cosimo de' Medici and Maria Magdalena of Austria in 1608. He came under the protection of Don Antonio de' Medici, who arranged two years' paid leave (from 18 October 1611) to study vocal and instrumental technique in Naples. Magli again left Florence in October 1615 to serve the elector of Brandenburg, but his salary payments had resumed by September 1622.

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TIM CARTER

Magnard, (Lucien Denis Gabriel) Albéric (*b* Paris, 9 June 1865; *d* Baron, Oise, 3 Sept 1914). French composer. His mother died when he was four, and the text for the first of his op.15 songs laments this loss and the ensuing loneliness of his childhood. He was brought up by his father François Magnard, a prominent author and journalist and editor of *Le Figaro* (1879–94). They had a strained relationship: raised in comfortable affluence, Alberic came to resent his position as 'le fils du *Figaro*', and the assumption that he would use his family's influence to launch his career. He passed the baccalaureate in 1882, and travelled widely at his father's expense (staying for six months at St Augustine's Abbey, Ramsgate). Subsequent military service was followed by law school, where he gained a degree in 1887. Though his musical gifts had not yet become apparent in any striking way, he had already determined on a career in music – which would depend on his talent rather than nepotism. The decisive catalyst in this decision seems to have been his attendance at the 1886 Bayreuth performance of *Tristan und Isolde* – and also his friend August Savard's winning of the Prix de Rome that year. He enrolled at the Paris Conservatoire shortly after and studied counterpoint with Dubois and composition with Massenet, graduating in 1888 with the *premier prix* in harmony. At the Conservatoire he began a lifelong friendship with Ropartz, who introduced him to César Franck and Chausson. The idealism of Franck's circle proved far preferable to the academicism of the Conservatoire, and Magnard soon embarked on private study of fugue and orchestration with Vincent d'Indy. His earliest important works, the first two symphonies and the opera *Yolande*, were written under d'Indy's tutelage, and the First Symphony is dedicated to him. This was performed in Angers, and *Yolande* was staged (though without success) in Brussels – almost certainly through the influence of Magnard *père*, who had taken to supporting the Schola Cantorum composers in *Le Figaro*.

After the death of his father in 1894 Magnard was forced to come to terms with conflicting emotions of chagrin, gratitude and loss. He expiated them with the deeply-felt orchestral *Chant funèbre*, which he regarded as marking a new stage in his artistic development. In 1896, the year of his marriage to Julia Creton, he completed the Third Symphony, perhaps his best-known work, and began to teach counterpoint at the Schola Cantorum (his most notable pupil was Déodat de Séverac). He also experienced the first symptoms of partial deafness, which exacerbated his social isolation. His time was divided between his Schola duties and composition for the rest of his career. In 1899 he financed a concert of his orchestral works in Paris, which won him some critical praise and a small circle of enthusiasts. Otherwise his music was seldom performed, except at Nancy, where Ropartz was director of the Conservatoire. However Ysaÿe and Pugno took up Magnard's Violin Sonata, and Busoni arranged for him to conduct the German première of the Third Symphony in Berlin in January 1905. Magnard printed and issued his major works at his own expense – owing to his dislike of the commercial nature of music publishing – which tended to restrict their distribution. The opera *Guercoeur* was not performed complete in his lifetime; *Bérénice* made little impression when presented at the Opéra-Comique in 1911; the *Promenades* were not played until 16 years after their publication and the Fourth Symphony was written for an orchestra that gave it a calamitous first performance. Prone to depression and disillusionment, Magnard may have come to regard himself as a failure.

He had settled with his family at the Manoir des Fontaines in Baron in 1904. After the outbreak of war he sent his wife and daughters to safety and awaited the German advance alone; although he had volunteered for military service, he had been disqualified on account of his age. When two enemy soldiers entered the grounds one was killed by a single shot, apparently fired by Magnard, and the Germans set fire to the house. Magnard died in the blaze, although his body could not be identified among the remains; the fire also consumed all existing copies of *Yolande*, two acts of *Guercoeur* in full score, and the recently completed set of *12 poemès en musique*.

Magnard was reputedly proud, unsociable and sardonic, an impression probably increased by his deafness, though he was capable of warm friendship and ready wit. Caring little for popular opinion – the *Hymne à la Justice* expressed his disgust at the hounding of Dreyfus – he also had a reputation for moral austerity, which originated in rebellion against his cushioned upbringing. He once wrote: 'l'artiste que ne puise pas sa force dans l'abnégation est ou près de la mort ou près du déshonneur', and denial may indeed be seen as one of the driving forces of his music. Though sharing his generation's enthusiasm for Wagner, he tended to eschew extreme chromaticism or rich instrumental colours. He had no interest in impressionism (though he shared Debussy's admiration of Rameau), preferring to concentrate on clarity of line and form. His vocal works subordinate lyric expression to what might be termed instrumental concerns, a tendency enshrined by *Bérénice*, where the love-duets proceed by canon at the octave and Titus's crucial meditation is cast as a fugue. His op.15 set of autobiographical meditations on his own texts, written in Alexandrines, are structured to resemble a four-movement symphony or sonata. And his operas manifest a particularly dark tone: Titus

renounces his beloved Hebrew princess, and the hero of *Guercouer* is killed by his former comrades.

Magnard's music, then, has long had a reputation for excessive austerity, but although some works are heavily scored and unremittingly serious in tone, they are well-crafted, clear in structure, rhythmically dynamic and passionate in expression. Despite his relatively small output, he made valuable contributions to all the major genres. His four symphonies are the last significant examples of the Franck-d'Indy tradition, but also transcend their models, foreshadowing, if anyone, Roussel. Rather than the Franckian three-movement form, he favoured a more classical four movements: all his symphonies contain important and effective scherzos. Redolent of rustic dances and sometimes in unusual metres (e.g. the 5/4 passages in Symphony no.3, inspired by a visit to the Auvergne), these scherzos are among his most individual inventions; further examples enliven the major chamber works. In his use of fugue, chorale and hymn forms, his exalted grandeur of expression and the sense of light and space that characterizes his mature orchestral style, Magnard resembles a French Bruckner.

As a musical dramatist his models were Wagner and Gluck, and he adapted the technique of leitmotif to a statuesque purity of expression. *Guercoeur*, to his own scenario and libretto, is perhaps his most unusual work: its first and last acts are almost oratorio-like and are set in a rationalist Heaven in which the divinities are Truth, Beauty, Goodness and Suffering. *Bérénice*, however, is probably his *chef d'oeuvre*, with the libretto's derivation from Racine matched by a tragic sobriety of utterance.

Magnard's small output of chamber music is as distinguished as that of any French composer. The melodic tenderness of the Violin Sonata's slow movement and the vigour and concision of the Trio and Cello Sonata are highly creative, and the substantial and technically demanding String Quartet bears comparison with Franck's own quartet. Its almost unrelieved intensity and contrapuntal activity, however, are less typical of Magnard than is often alleged. The Quintet has a serenade-like amiability and the piano *Promenades*, inspired by rambles around Paris, suggest a delightful fusion of Chabrier and early impressionism that constitutes an isolated but elegantly-sited milestone in the evolution of French piano music.

WORKS

printed works published in Paris

OPERAS

op.	
5	Yolande (drame en musique, 1, Magnard), 1888–91; Brussels, Monnaie, 27 Dec 1892, vs (1892)
12	Guercoeur (tragédie en musique, 3, Magnard), 1897–1901; Act 3 perf. in concert, Nancy, Conservatoire, 23 Feb 1908, Act 1, Paris, Concerts Colonne, 18 Dec 1910, complete perf. Paris, Opéra, 24 April 1931, with parts reconstructed by Ropartz, vs (1904)
19	Bérénice (tragédie en musique, 3, Magnard, after Racine), 1905–9; Paris, oc (Favart), 15 Dec 1911, vs (1909)

SONGS

3	6 poèmes en musique, lv, pf, 1887–90 (1891): 1 A elle (Magnard); 2 Invocation (Magnard); 3 Le Rhin allemande (Musset); 4 Nocturne (Magnard); 5 Ad fontem Bandusiae (Horace); 6 Au poète (Ropartz) [2, 4, 5, arr. 1v, orch; 3 arr. 1v, male chorus, orch; all lost]
—	A Henriette (Magnard), ?1890 (1892), also pubd in *Figaro musical* (1892)
15	4 poèmes en musique (Magnard), Bar, pf, 1902 (1903): 1 Je n'ai jamais connu les baisers d'une mère (Assez lent); 2 Les roses de l'amour ont fleuri sur tes joues (Doucement); 3 Enfant rieuse, enfant vivace (Vif); 4 Quand la mort viendra (Modéré)
—	12 poèmes en musique (nos.1–6 A. Chénier, nos.7–12 Desbordes-Valmore), 1913–14, lost: Rien n'est doux que l'amour; Accours, jeune Chromis; Des vallons de Bourgogne; O vierge de la chasse; Toujours cè souvenir m'attendrit et me touche; Là reposait l'amour; Orages de l'amour, nobles et hauts orages; Les cloches et les larmes; Le nid solitaire; Fierté, pardonne-moi; La couronne effeuillée; Que mon nom ne soit rien qu'une ombre douce et vaine

ORCHESTRAL

2	Suite d'orchestre dans le style ancien, g, 1888, rev. 1889 (1890), arr. pf 4 hands
4	Symphony no.1, c, 1890 (1894)
6	Symphony no.2, E, 1893 (1899)
9	Chant funèbre, 1895 (1904)
10	Ouverture, 1895 (1904)
11	Symphony no.3, b♭, 1896 (1902)
14	Hymne à la justice, 1902 (1903)
17	Hymne à Vénus, 1904 (1906)
21	Symphony no.4, c♯, 1913 (1918)

CHAMBER

8	Quintet, d, pf, fl, ob, cl, bn, 1894 (1904)
13	Violin Sonata, G, 1901 (1903)
16	String Quartet, e, 1902–3 (1904)
18	Piano Trio, f, 1904–5 (1906)
20	Cello Sonata, A, 1908–10 (1911)

PIANO

1	3 pièces, 1888 (1891): Choral et fugette, Feuille d'album, Prélude et fugue
7	Promenades, 1893 (1895): Envoi, Bois de Boulogne, Villebon, Saint Cloud, Saint Germain, Trianon, Rambouillet
—	En Dieu mon espérance et mon épée pour ma défense, pubd in *Almanach de l'escrime* (1889)

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MALCOLM MACDONALD

Magne, Michel (*b* Lisieux, 20 March 1930; *d* Cergy-Pontoise, 19 Dec 1984). French composer. Essentially self-taught, he formed his own orchestra when he was 15 and made concert tours throughout France. He then took lessons with Simone Plé-Caussade and became passionately involved in *musique concrète*. A strong imagination and a taste for adventure led him to invent what he termed 'musique infrasonore': music of very low pitch which was to be felt rather than heard. Abandoning this, he wrote a sweeping fresco on World War II, his *Symphonie humaine* (1955).

From 1956 he experimented in another invented genre, 'musique tachiste', which mixed visual and aural techniques, both light-hearted and serious. He subsequently collaborated with Françoise Sagan on a ballet, *Le rendez-vous manqué* (1958), wrote several hit songs and devoted himself seriously to film music, writing more than 100 scores. In the 1960s, he was one of the most sought-after

screen composers, collaborating with many of the leading directors of the period, including Roger Vadim, Jacques Deray, Julien Duvivier and Claude Autant-Lara. He was nominated for an Academy Award for *Gigot* (1962). He committed suicide at the age of 54.

WORKS
(selective list)
all film scores
directors' names in parentheses

Le diable et les dix commandements (J. Duvivier), 1962; Gigot (G. Kelly), 1962; Le repos du guerrier (R. Vadim), 1962; Germinal (Y. Allégret), 1963; Symphonie pour un massacre (J. Deray), 1963; Cyrano et d'Artagnan (A. Gance), 1963; Les grands chemins (C. Marquand), 1963; Le vice et la vertu (Vadim), 1963; Mélodie en sous-sol (H. Verneuil), 1963; Angélique (B. Borderie), 1964; Fantômas (A. Hunebelle), 1964; La chasse à l'homme (E. Molinaro), 1964; La ronde (Vadim), 1964

Le journal d'une femme en blanc (C. Autant-Lara), 1965; Par un beau matin d'été (J. Deray), 1965; Compartiment tueurs (Costa-Gavras), 1965; Johnny Banco (Allégret), 1967; I bastardi (D. Tessari), 1968; Road to Salina (G. Lautner), 1971; Cold Sweat (T. Young), 1971; Les Chinois à Paris (J.T. Yanne), 1973; Réveillon chez Bob (P. Granier-Deferre), 1981; Les Misérables (R. Hossein), 1982; Surprise Party (Vadim), 1983; more than 70 others

DOMINIQUE AMY/MARK BRILL

Magni. Italian family of printers and musicians, active in the 17th century. Bartolomeo Magni came from a family of musicians from Ravenna. Of his brothers, BENEDETTO MAGNI was a composer and organist and Giovanni was organist at S Maria in Porto, Rome. Bartolomeo was apprenticed to Angelo Gardano and married his daughter. On Gardano's death in 1611 the estate passed to his daughter and Magni printed as the 'heir of Angelo Gardano'. For much of his output he retained the Gardane title, presumably for commercial reasons, though he added his own in one of several formulae, such as 'Stampa del Gardano appresso Bartolomeo Magni'. He was a prolific printer, and although there were others in north Italy, he did not have to face the competition of Scotto, whose heirs had stopped printing a few years before. As a result he printed music by most of the important composers of the period to 1645, including the first editions of Monteverdi's later works and music by Agazzari, Banchieri, Cazzati, Cifra, Marco da Gagliano, d'India, Merula, Nenna, Giovanni Priuli and Filippo Vitali.

Bartolomeo Magni had two sons who were mentioned in Banchieri's *Lettere armoniche* (Bologna, 1628). One of these may have been the Paolo Magni who had a motet published in RISM 1679[1]; Francesco (*d* 1673) is first named in 1651. It is possible, however, that Bartolomeo had died in 1644, for the prints of the intervening six years are merely signed 'Stampa del Gardano'. Francesco continued printing until his death, though his output declined in later years. He concentrated on sacred and instrumental music, including works by Cazzati, Legrenzi, Vitali and G.M. Bononcini. The firm continued in business after his death. During the second half of the century it inclined away from music towards books, but it printed some music until 1681; it ceased production in 1685. Catalogues of music published by the firm in 1619 and 1649 are extant.

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STANLEY BOORMAN

Magni [Magno], **Benedetto** (*b* Ravenna; *fl* 1604–17). Italian composer and organist. He was the brother of the printer Bartolomeo Magni (*see* MAGNI) but seems to have taken no part in the family business. He served as organist of Ravenna Cathedral under Cardinal Pietro Aldobrandini, the papal legate at Ferrara. One of his pupils was the 'gentleman' Giovanni Macigni, whose first book of five-voice madrigals (his only known publication) contains madrigals by Magni; there is no indication as to which pieces are by which composer. Magni's first printed work was a five-voice madrigal in *Musica de diversi eccellentissimi autori* (RISM 1604[8]). He published five collections of music, all but one sacred and four of them printed by Bartolomeo. The second book of 1612 was assembled by his brother Giovanni, who added to it five motets of his own; another brother, Sebastiano, assembled Benedetto's only book of secular music, the madrigals for five voices.

WORKS
all published in Venice

Concerti ... libro primo, 1–4vv, bc (1612)
Concerti ... raccolti da Don Gio. Chrisostomo da Ravenna ... suo fratello, libro secondo, 2–6vv, bc (1612[10])
Messe concertate, 8vv, bc (org), op.4 (1614)
Concerti ... libro terzo, 1–4, 8vv, bc (1616)
Works in 1620[2], 1624[3] [possibly repr. from above vols.]

[13] Madrigali ... raccolta da Bastiano Magni da Ravenna suo fratello, 5vv, op.3 (1613) [incl. canzona]
Madrigal, 5vv, 1604[8]
Madrigals, 5vv, in G. Macigni: Madrigali ... libro primo, 5vv, bc (Venice, 1617); inc.

CLAUDIO SARTORI/R

Magni, Paolo (*b* ?Milan, *c*1650; *d* Milan, 21 Feb 1737). Italian composer and organist. He was active throughout his career at Milan, where on 31 January 1686 he was appointed second organist of the cathedral and, on 22 December 1688, first organist, retiring on 28 April 1716 with full pay. For most of that period he was also *maestro di cappella* of the Milanese court, with the composition of operas, often in collaboration with others, as one of his chief functions. The preface to *Il Radamisto* (1695) first names him as occupying this post; from 1718, because of his age, his duties were carried out by Giuseppe Vignati, though he retained his title. His solo motet *Ad pugnas o furie* (RISM 1679[1]) has a multi-sectional cantata-like structure, with arias in contrasting metre and rhythm; it requires considerable vocal agility and is perhaps a little more skilful than average.

WORKS
music lost unless source given

OPERAS
first performed at Milan, Ducale, unless otherwise stated

Gratitudine umana (C.M. Maggi), Isola Bella, Lake Maggiore, Dec 1670; as Affari ed amori, sum. 1675, frags. *I-IBborromeo*, lib *Mc*; collab. C. Borzio
Enea in Italia (G.F. Bussani), Milan, Regio Nuovo, 1686, 2 arias *MOe*, pubd lib *Bc*; collab. C.A. Lonati and F. Ballarotti (?C. Pallavicino)
Scipione africano (N. Minato, rev.), 1 Feb 1692, collab. Lonati
Endimione [Act 1] (F. de Lemene), Lodi, 24 Nov 1692, pubd lib *Bc* [last 2 acts by G. Griffini]
L'Aiace (P. d'Averara), 1694, collab. Lonati and Ballarotti, score in *US-Cn*
Il Radamisto, overo La Fede nelle sventure (P.F. Manfredo Trecchi), 1695
L'Etna festivo (introduzione al ballo), Milan, 1696, collab. 19 other composers
L'Amfione, 26 Dec 1697
Ariovisto (d'Averara), 1699, collab. G.A. Perti and Ballarotti

Cleopatra regnante, Novi Ligure, S Giacomo, 1700 (cited in *SchmidlDS*)
Admeto re di Tessaglia (d'Averara), 1702
L'Agrippina, 1703, rev. of Perti: Nerone fatto Cesare
Il Meleagro, Pavia, 1705, collab. A.F. Martinenghi and B. Sabadini
Il Teuzzone (A. Zeno), 1706, ? arias *E-Mn*; collab. C. Monari
Tito Manlio (M. Noris, rev.), 8 Feb 1710, *A-Wn*, ? collab. A.S. Fiorè

OTHER VOCAL

Motet, 1v, bc, 1679[1]
I sacri sponsali di Maria con S Giuseppe, orat, Milan, 1691 (cited in *RicordiE*)

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AllacciD; EitnerQ; GaspariC, v; *RicordiE; SchmidlDS*
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THOMAS WALKER

Magnificat. One of the biblical canticles, sung with an antiphon at the end of Vespers. The text as it appears in St Luke's Gospel (i.46–55: 'My soul doth magnify the Lord . . .') evidently derives from an earlier Jewish or Jewish-Christian hymn. The use of the *Magnificat* at the end of Vespers, where it replaced Psalm cxl (Vulgate numbering) – a common practice at this Office in Oriental rites, was first prescribed in the Rule of St Benedict (*c*535).

1. Monophonic. 2. Polyphonic to 1600. 3. After 1600.

1. MONOPHONIC. The *Magnificat* is chanted to a canticle tone, a formula somewhat more elaborate than a psalm tone, the mode and ending (*differentia*) of which are determined by the antiphon. In some manuscripts, including several of the oldest antiphoners, special series of antiphons for the *Magnificat* are provided. These quote or paraphrase the *Magnificat* text, and usually appear in an order corresponding to that of the phrases on which they are based (see CAO, i, 1963, no.142, Compiègne; ii, 1965, no.142, Hartker). Antiphons from this series are sometimes incorporated in the ferial Office (op. cit., i, nos.37–43, Ivrea). Some of these texts are short, and the musical settings are quite plain. It has been proposed that these are the original *Magnificat* antiphons.

In another group of antiphons, intended for both the *Magnificat* and the *Benedictus* (the canticle of Lauds), the texts are based on the Gospel lesson of the Mass of the day. This sometimes results in the juxtaposing of markedly dissimilar ideas and literary themes. Some of these texts are long, though their musical setting is usually simple. In earlier manuscripts (11th century) a choice is often permitted from among these for a particular day, but in later manuscripts only two are provided, one for each of the New Testament canticles. In some instances these antiphons (*in evangelio*) are the only Proper chants in the Office for a particular day.

The tone to which the canticle is chanted seems not to have been fixed until a relatively late date; manuscripts differ a good deal in details. Peter Wagner published two versions of the canticle tone (*Einführung in die gregorianischen Melodien*, iii, Leipzig, 1921/*R*, pp.98–9, 102–3); others were published by P. Ferretti (*Estetica gregoriana*, i, Rome 1934/*R*; Fr. trans., enlarged, 1938, pp.303–6) and W.H. Frere (*The Use of Sarum*, ii, Cambridge, 1901, pp.lxvii–lxxi). A late date for the codifying of these tones is also suggested by the fact that antiphons for the *Magnificat* and *Benedictus* are usually not differentiated in tonaries from other antiphons.

2. POLYPHONIC TO 1600. Apart from the Ordinary of the Mass, the *Magnificat* was the liturgical text most often set polyphonically from the mid-15th century to the beginning of the 17th. The wide dissemination of the polyphonic *Magnificat* is doubtless linked with liturgical practice: established as the textual climax of daily Vespers, the Latin *Magnificat* was sung in both Catholic and early Protestant churches, usually in polyphony, on Sundays and feast days; and the musical-liturgical authorities were continually demanding the preparation of *Magnificat* settings in different modes (to match those of the framing antiphons). Thus there are relatively few composers of sacred music during the 15th and 16th centuries who did not set the *Magnificat* at some time. A fairly large number of settings were written by composers such as Du Fay and Stoltzer (who wrote five), with later composers writing increasing numbers of settings – Appenzeller wrote 12, Victoria 18, Palestrina more than 30 and Lassus about 100. In the 16th century the settings by Morales were the most widespread, while the settings of Gombert and Gaffurius, for example, have survived in only one source each. In the 15th century most settings were for three parts, whereas in the 16th (until about 1560) most were for four parts.

The manuscript and printed sources containing polyphonic Latin *Magnificat* settings are spread throughout the centres for sacred music during the 15th and 16th centuries, even though in the 15th century there was a predominance of Italian and afterwards of German sources – the latter not least because of the large number of editions designed for use in Protestant services. The earliest example of a polyphonic *Magnificat* dates from the 14th century (*GB-Cu* Kk.1.6.) and is an anonymous fragment. The real tradition began in the first half of the 15th century (Du Fay, Binchois) with the transmission of individual pieces in manuscripts containing a mixed sacred repertory by several composers, and was followed by a considerable increase in sources from the 16th century. From about 1520 there are manuscripts, and after 1534 prints, which contain either exclusively or predominantly *Magnificat* settings (e.g. *D-Ju* Cod.20; *I-Rvat* C.G.xv.29, xv.36, xvi.12, viii.39; RISM 1534[7], 1534[8], Attaingnant; 1544[4], Rhau; 1553[3], Du Chemin; 1557[8], Le Roy & Ballard).

The form and style of the polyphonic *Magnificat* was determined by three factors. First, the general vocal and polyphonic style that happened to be in vogue at a given time and in a given place exerted much influence. Thus, for example, simple discant settings were most common in the 15th century, while from the beginning of the 16th century settings with melodic through-imitation prevailed, and in Germany pure cantus firmus adaptations were preferred for a long time. Second, the conditions of musico-liturgical practice determined the relative complexity of style in which composers could indulge, so that from the 16th century we find simple fauxbourdon or *falsobordone* pieces alongside highly artificial motet-like settings. Third, and most important of all, was the cantus prius factus, almost inevitably the canticle tone, which formed the basis for virtually all polyphonic *Magnificat* settings until the 17th century. Together with the formal structure of the canticle text, the omnipresence of the tone

gave the polyphonic *Magnificat* a distinct character and allowed it to become a largely independent species of motet. The only exceptions to the use of the tone as a cantus prius factus were made by the English composers (John Browne, William Cornysh (ii), Fayrfax, Horwood, Tallis), and in the parody *Magnificat* settings written since the last third of the 16th century which were based on motets, secular compositions and non-psalmodic cantus firmi (Lassus, Hoyoul, Johannes de Fossa, Demantius, Michael Praetorius). Early parody *Magnificat* settings include Fayrfax's 'O bone Jesu' and 'Regali' and Ludford's 'Benedicta et venerabilis'.

The specifically liturgical function of the polyphonic *Magnificat* is apparent in the formal arrangement of the settings. Until the beginning of the 17th century *Magnificat* settings were arranged almost exclusively in sections, verse by verse; the large bipartite or tripartite motet form of the 16th century, which combines several verses of text at once, occurs in only a very few examples (e.g. by Gasparo Alberti, Valentin Rab, Jheronimus Vinders). The verse-by-verse setting facilitated the responsorial or *alternatim* performance of the *Magnificat* (a method also usual for polyphonic hymns, psalms and sequences). Thus the vast majority of polyphonic *Magnificat* settings use only half of the ten (with the doxology, 12) verses of the canticle, usually only the even-numbered verses beginning with 'Et exultavit'. Compositions comprising only the odd-numbered verses usually begin with 'Anima mea', and the introductory word 'Magnificat' is intoned in plainchant. Only an insignificant few polyphonic settings begin directly with the word 'Magnificat' (e.g. by Alexander Agricola, Gasparo Alberti, Johannes de Lymburgia, Valentin Rab, Jheronimus Vinders). Because the basic plainchant sounded the same in all verses of a *Magnificat*, it occasionally became desirable, in order to economize on effort, to use a single section of music for several verses of text, as in Du Fay's *Magnificat tertii et quarti toni*, with the form *abcdebcdecd* (this technique, like *alternatim*, was also common in polyphonic hymn settings). Most such strophic settings date from the 15th century and are found in Italian and German manuscripts.

Verses not set in polyphony were normally sung monophonically on the canticle tone or replaced by instrumental music. Of special note are intabulations of vocal pieces, and free paraphrases of the canticle tone. To the former group belong, for instance, an instrumental version of Josquin's *Magnificat quarti toni* in a St Gallen manuscript (*CH-SGs* 530), and the intabulation of various separate movements by Morales in Fuenllana's *Libro de musica para vihuela* (1554[32]), as well as several pieces in Venegas de Henestrosa's *Libro de cifra nueva* (1557) and in Valderrábano's *Libro de musica de vihuela* (1547[25]). The second group includes the explicitly didactic organ versets in the Buxheimer Orgelbuch and Paumann's *Fundamentum organisandi* of the 15th century. The earliest, and also the sole surviving *Magnificat* cycle (all eight tones) for organ is in a print by Attaingnant (RISM 1530[8]).

Within the continental *Magnificat* repertory the liturgical practice of the time and place determined the choice of antiphons for the *Magnificat* and thus the number of settings that would be required in a particular mode. The most frequently set tones were the eighth, sixth and first, the least frequently set the seventh, third and fifth. Some composers used several tones simultaneously in a single setting (including Du Fay, Brumel, Le Brung, Martini, Johann Walter (i), Clemens non Papa and Gombert). Local liturgical preferences also led to new arrangements of existing settings, evidence of which can be seen in variations among the surviving sources of a composition. The *Magnificat* settings by Costanzo Festa, for example, survive as continuously polyphonic settings of all 12 verses in manuscripts written for the papal choir (*I-Rvat* C.S.18 and C.G.XII.5), which seldom used *alternatim* performance. Four of the same works survive in a choirbook at S Maria Maggiore in Rome arranged for *alternatim*, setting only the even-numbered verses in polyphony. Similar variety is found among the sources of Morales's *Magnificat* settings: in editions printed by Scotto (1542) and Rhau (1544) they appear as eight continuously polyphonic settings, one on each tone, while in Gardano's edition of 1545 (on which Anglès based his edition in MME, xvii, 1956) they are arranged as 16 settings, an odd- and an even-numbered group for each tone. The influence of locale even extended to choice of style; for example, many written for the papal choir (e.g. by Festa, Morales, Palestrina and Victoria) increase the number of parts for the concluding doxology, and often introduce canons and other contrapuntal artifices.

In the sources from about 1500 onwards *Magnificat* settings are arranged ever more frequently according to the tones: the original names 'Primi toni', 'Secundi toni' and so on, are already to be found in the 15th century. The earliest complete *Magnificat* cycles (eight settings, one for each tone) that can be regarded as the original work of one composer are by Sixt Dietrich (1535) and Senfl (1537). Some *Magnificat* cycles of this sort, not at all ambitious from a compositional point of view, were clearly didactic examples showing how to set the eight canticle tones in polyphony (e.g. the settings by Martin Agricola in Rhau's *Ein kurtz deudsche Musica* of 1528 or the anonymous settings in the Berg edition *Kirchengesanng teutsch und lateinisch* of 1557, also in manuscripts at *D-Ju* Cod.34, *E-Bc* 682 and *GB-Lbl* Add.4911). These show direct expression of the compositional principle that determines every polyphonic *Magnificat* – 'variatio'. This is the task of arranging the constant plainchant in a different polyphonic way from verse to verse. The constraint of presenting the unalterable given plainchant in several different forms in a comparatively small space and with limited stylistic resources meant that many *Magnificat* settings (especially those of the minor masters) have a cramped, unnatural style showing an unbalanced relationship between 'elaboratio' and 'inventio'.

In the 15th and 16th centuries the melodic and harmonic relationship of *Magnificat* settings to the plainchant model could be highly varied. Simple adaptations of the canticle tone, usually in the top part, with chordal accompaniment were the rule during most of the 15th century (see the settings of Du Fay and Binchois); at the turn of the 16th century the tone often appeared as a cantus firmus in long notes and varying degrees of melodic ornamentation could be added by way of paraphrasing the tone in the 'free' parts (techniques combined in Josquin's *Magnificat tertii toni*); after 1520 it became the rule for the *initio* and *terminatio* of the canticle tone to be included in the polyphonic texture, often as points of imitation (see the settings of Gombert and Palestrina), while the repeated notes wholly disappeared. The presence of at least the outlines of the tone formed the stereotype element of all *Magnificat* settings, the style of which often hovered

between melody and psalmodic recitation, depending on the model used.

Above all, in the course of the 16th century the polyphonic *Magnificat* became an increasingly hybrid genre, standing between strict liturgical music and extended motet form, and contributing equally to the development of both. This character is visible in works that contributed to the development of polychoral writing, particularly in northern Italy in the first half of the 16th century (such as the polychoral *Magnificat* by Gasparo Alberti, antiphonally set from verse to verse, in choirbooks of about 1545 now at Bergamo, *I-BGc* 1207–9). It is also evident in a small group of 16th-century *Magnificat* settings that have Latin and German Christmas carols interpolated between the verses, rather like textual and musical tropes; these are a special instance of folk tradition, clearly confined to Reformation Germany. Nevertheless, traces of it are still apparent in Bach's first (E♭) setting of the *Magnificat*.

The *Magnificat* settings by Palestrina and Lassus represent a consolidation of all the 16th-century currents in the genre, serving as a guide for the *stile antico* settings of the 17th century. Those of Lassus, numbering over 100, must be given pride of place. About 40 of them are not based on the normal plainchant, but on other cantus firmi, on unrelated motets or on secular pieces. Indeed, it seems that Lassus devised this special class of parody *Magnificat* (the first edition of them appeared in 1573). Examples by other composers are all somewhat later, including those by Balduin Hoyoul (1577), Christoph Demantius (1602), Michael Praetorius (1611) and Johann Stadlmayr (1614).

The English tradition of the Latin *Magnificat* has always been somewhat distinct from that on the Continent, providing, for example, the earliest examples of the parody *Magnificat*, by Fayrfax and Ludford, in the early 16th century (see above). Settings by English composers of this time are unusual in other respects, too: in contrast to continental compositions, they are mostly five-part; in addition, the number of voices is changed frequently within a work, there are many fluent changes of register, and they are founded on small-scale structures, often with a caesura at the half-verse; but the most significant departure from the continental *Magnificat* lies in the fact that English composers did not usually adopt one of the eight canticle tones, but used instead in the tenor an improvised faburden, that is, the lowest voice (tenor) of a three-part movement, with the plainchant cantus firmus in the middle voice. The earliest surviving *Magnificat* (already noted) is this type of three-part faburden movement. Later examples are provided in the treatise of an anonymous Scottish theorist (*Gb-Lbl* Add.4911, *c*1560). However, the treatment of an independently devised faburden in the tenor voice is seen in most English 15th- and 16th-century composers. A most important source for English *Magnificat* style is an incomplete choirbook at Eton College (*GB-WRec* 178), which dates from the period 1490 to 1504, and once contained 24 *Magnificat* settings, of which ten survive. It contains further examples by English writers such as Nesbet, Kellyk, Walter Lambe, Stratford, Richard Davy, Robert Wilkinson and Sygar.

3. After 1600. After 1600 settings of the *Magnificat* began to show the new Baroque style with its enormously increased resources of colour and potentialities of word-painting. The *Magnificat* text provides ample opportunity for the depiction of words, both emotional ('exultavit', 'humilitatem', 'timentibus', 'dispersit', 'deposuit' etc.) and purely illustrative (as when the full ensemble enters after a solo passage at 'omnes generationes' or a phrase is left incomplete at 'dimisit inanes'). *Stile antico* settings are found from the early Baroque period, such as the three by Stefano Bernardi (DTÖ, lxix, Jg.xxxvi/1, 1929, pp.53–60) which start with an intonation of the plainchant and continue chorally, retaining the sectional construction and prevailing homophony of 16th-century settings and adding the occasional instance of word-painting (e.g. 'dispersit' in the third setting).

Unquestionably the greatest early Baroque *Magnificat* settings are the two with which Monteverdi concluded the Vespers of 1610. The first is a massive piece requiring considerable instrumental resources, the second an alternative, simpler version for smaller forces. As in the Vespers as a whole, Monteverdi achieved a remarkable coordination of styles, combining plainchant and vocal polyphony on the one hand with instrumental ritornellos, echo effects and other modern devices on the other. The concertato sectional construction of the early Baroque is evident, as is seen from the opening of the larger setting:

Magnificat	full, plainchant in upper voices
anima mea Dominum	soprano solo and continuo (plainchant)
et exultavit … salutari meo	florid parts in tenor and quintus, plainchant in altus, continuo
quia respexit … omnes generationes	instrumental ritornello, then plainchant in quintus against various instrumental duets: return of ritornello (? word painting) against 'omnes generationes'

The return of the opening material of the work at 'Sicut erat in principio' in the 'Gloria' occurs in both settings, and is an obvious illustrative device found in later *Magnificat* settings (although it can apply, of course, to any psalm setting and in fact appears in some of the other psalms of the Vespers). As with many devices of this kind, it performs a useful musical function in providing an element of recapitulation.

The great *Magnificat* by Schütz (SWV468) is another notable monument of early Baroque sectional style, and shows the influence of the polychoral style of Giovanni Gabrieli. It is for two choirs, one *coro favorito* (select choir), trombones, strings and continuo, and is a fine example of Schütz's use of concertato effects. At the outset the single *favorito* tenor alternates with the full ensemble: a substantial instrumental passage for the trombones with continuo then introduces 'Et exultavit' as a *favorito* soprano and tenor duet; 'Quia respexit' is for *favorito* bass with two violins and continuo. The 'Sicut erat in principio' recapitulatory device just mentioned is exemplified here also.

As the Baroque period progressed, such sectional construction gradually evolved into a sequence of more self-contained 'numbers' (arias, choruses etc.) as is the practice in the works of Bach and Handel. The *Magnificat* in D attributed to Buxtehude, for five-part chorus, five soloists, two violin parts and continuo, shows only minimal signs of this development, although the bass solo 'Esurientes' and the soprano duet 'Suscepit Israel' do point the way. A feature typical of Buxtehude is the instrumental ritornello heard at the opening, after 'timentibus eum', and again before the final 'Gloria', though in other respects the work seems to lack the hallmarks of his

style. In the *Magnificat* of 1657 by J.R. Ahle (DDT, v, 1901/*R*) 'Magnificat anima mea Dominum' takes 20 bars and 'Exultavit ... salutari meo' a further 26, and subsequent sections follow this pattern, each ending with a definite cadence usually in the tonic, A. Although there are still changes of time, speed and so on within each section (e.g. 'Magnificat', full, triple time; 'anima mea Dominum', tenor and continuo only, quadruple time), there is clearly a tendency here towards the use of separate numbers. The setting is for four-part choir and four-part instrumental ensemble (cornett and three trombones or violin, two violas and violone). No solo voices are indicated, but their use might be implied in suitable contexts. 'Omnes generationes' receives the illustrative treatment mentioned above and 'dispersit', 'esurientes' and 'inanes' are also suitably depicted.

The *Magnificat* by Dionigi Erba for double choir and strings is chiefly known for Handel's use of much of its material in *Israel in Egypt*. Its date is not known, but the late Baroque style is clearly evident in the use of separate numbers and in a stylized use of chromaticism, often used to prepare a cadence or other important event: thus 'humilitatem' produces digressions to B♭ minor, A♭ major and F minor from a local tonic of F major (main tonic A minor). The solo pieces now have ritornellos. The duet for two basses at 'Quia fecit ... timentibus eum' became 'The Lord is a man of war' in *Israel in Egypt*, and the dissonance expressing 'misericordia' was used by Handel for '[His chosen captains] also are drowned'.

In Vivaldi's *Magnificat* for four-part choir, soloists and strings the familiar late Baroque design is fully established. There are nine numbers, six choral and three solo (assuming the three voice-parts of 'Sicut locutus' to be solo). 'Et exultavit', for soprano, contralto and tenor soloists in turn, contains two choral interjections for the inevitable 'omnes generationes'. 'Et misericordia' is typically mournful and makes much of 'timentibus', the strongest chromaticism being significantly left for the end, where it also functions as preparation for the final cadence. 'Deposuit' is notable as being a chorus entirely in octaves, including the instruments. In an alternative version the solo pieces are replaced by more brilliant arias intended for pupils at the Ospedale della Pietà, three separate numbers now replacing the above-mentioned 'Et exultavit' (thus making 11 numbers in all), exemplifying even more strongly the late Baroque tendency towards the maximum number of separate pieces.

J.S. Bach wrote his *Magnificat* for his first Christmas at Leipzig, 1723. It is a festive setting in E♭, including trumpets and drums. Effectively there are now 12 numbers, 'omnes generationes' being virtually a chorus in its own right, though still inextricably connected to the preceding 'Quia respexit' soprano aria. The solo numbers are, however, remarkable for their brevity as compared to the average length of Bach's normal cantata arias. They show considerable variety of instrumental colour. 'Timentibus' produces striking chromaticism at its final appearance (preparatory to the final ritornello) and 'inanes' is depicted not only by a preparatory chromatic chord but also by the cutting off of the two obbligato recorders just before they reach the final chord. In the 'Suscepit' the German *Magnificat* plainchant is played by the trumpet against the counterpoint of the three upper voices, the lower parts being silent, an ethereal effect. There is the conventional recapitulation at 'Sicut erat'. The autograph score also includes four Christmas pieces, interpolations into the *Magnificat* text proper: *Vom Himmel hoch* (a short working of the chorale), *Freut euch und jubiliert*, *Gloria in excelsis Deo* and *Virga Jesse*. They would have been inserted into the work at appropriate points in conformity with Lutheran practice. Bach later rearranged the work in D (more normal for trumpets and drums), making a number of changes in detail and removing the special Christmas interpolations. It is in this form that it was performed in Leipzig in 1728–31 and is generally known today.

Bach probably represents the extreme of the extended treatment of the text in separate numbers. As the Classical period approached the tendency (as in the mass) was towards a more concise setting, but with a vital difference of approach. In Baroque settings each set of words was allocated its own music, often with definite word-painting; Classical composers, however, tended rather to design a complete movement in a definite form – often a rather free sonata form – and then to fit the words to this as best they could (such methods of construction are sometimes called 'symphonic'). Thus in Classical settings the music originally designed for one phrase of the words may be repeated to a quite different one (and even repeated again, thus bearing three sets of words in all).

These developments are already evident in the *Magnificat* for four-part choir, four soloists (presumably) and strings attributed to Pergolesi. The number of separate movements is now reduced to six. The first chorus takes the words as far as 'sanctum nomen ejus' (no.5 in Bach's setting). It is a ternary movement in B♭ using the same plainchant as Monteverdi did (as it happens with the same notes, although Monteverdi's settings are really in G minor). 'Magnificat ... salutari meo' forms the *A* section, ending in the dominant, and 'Quia respexit ... omnes generationes' (no depiction of these words) the *B* section, mainly in the mediant minor and ending with a firm cadence in that key. For the first time there is an artificial repeat of the initial words 'Magnificat anima mea' to the original opening plainchant: it appears in D minor in the *B* section and is used, at its original pitch, to mark the return of the *A*, before the text proper is resumed from 'quia fecit' onwards. It continues to appear against 'sanctum nomen ejus'. The cadence theme originally set to 'in Deo salutari' appears at the end to 'sanctum nomen ejus', now diverted to end in the tonic. All this shows the new subservience of the words to purely musical considerations: form has begun to have priority over word-setting. 'Et misericordia' starts as a soprano and contralto duet, but leads directly to a chorus for 'Fecit potentiam'. 'Deposuit' is a fugue, but the fugue subject later takes the words 'et divites dimisit' – a change that would have been quite unthinkable in the Baroque period. The latter part of the work is less far removed from the older methods, and the time-honoured 'Sicut erat' recapitulation is used, the return being made to the opening B♭ plainchant with these new words. It leads to a fugal conclusion and a further triumphant statement of the plainchant to 'et in saecula saeculorum, Amen'. The plainchant is thus used more sparingly but structurally more significantly than in Monteverdi.

C.P.E. Bach's *Magnificat* (1749), which has become popular in recent years, harks back to Baroque methods in the number of separate movements employed, though not in the musical style generally. The key is the same (D)

as the well-known setting of J.S. Bach and by coincidence the opening bar sounds as if it might be the beginning of the older composer's work. The listener soon realizes that the busy semiquavers, which in the father's work were an essential part of the contrapuntal web, are in the son's simply decorative material over a harmonic background. Many of the movements now have substantial ritornellos, and the solo pieces especially tend towards a sonata-form structure, thus showing much in common with the contemporary concerto. The soprano aria no.2 'Quia respexit' is notable for its patch of harmonic colour at bars 5 and 7 of the ritornello, later used to depict 'humilitatem': the use of a concord of a remote key (A♯ minor), although explicable as a double sharpened appoggiatura decorating an ordinary chord, nevertheless looks forward to Romantic harmonic technique. The 'solo exposition' (to use concerto terms) makes a very firm path from B minor to the relative major, the modulation being prolonged by an interrupted cadence in G minor (preparatory chromaticism in a typical Classical usage). 'Ecce enim' is used as a kind of second subject (bar 23, recapitulated 65). Choral depiction of 'omnes generationes' is now a thing of the past: it would disrupt the clear sonata-form structure. Similar second subjects, but to the same words as the opening, can be found in the tenor aria no.3 'Quia fecit' (bar 50, recapitulated, oddly at the same position initially, at 104) and in the chorus no.4 'Et misericordia' (bar 14, recapitulated 57). The latter piece makes much of 'timentibus', the composer perhaps remembering his father's memorable final setting of the word. The bass aria no.5 'Fecit potentiam' has a second subject brilliantly depicting 'dispersit superbos' (bars 48, 122). No.6 consists of two alto and tenor duets, the first, 'Deposuit', in A minor and the second, 'Esurientes', in F (the linking of what are really separate numbers by a modulatory passage is found also in the composer's piano sonatas). The final aria, no.7 'Suscepit', in D minor, makes an effective preparation for the D major recapitulation of the opening of the work, not at 'Sicut erat' but more logically at 'Gloria Patri', 'Sicut erat' being set to a long fugue which, typically of a period in which fugue was ceasing to be a natural mode of expression, makes great play with academic devices. In all, C.P.E. Bach's *Magnificat* is a kind of equivalent to the 'cantata mass' (as exemplified by Mozart's Mass in C minor K437): it employs the old separate numbers technique, but within each number the methods are strictly those of the Classical period, the words being subordinated to the musical design, their expression being general rather than specific.

The *Magnificat* of G.A. Fioroni (*GB-Lbl* Add.31310), for two choirs and double orchestra, is interesting as an example of an early Classical setting in that although there are separate numbers they are not entirely self-contained. The main tonic is F major, and the opening F–G–A–G–F motif is probably a reference to the above-mentioned plainchant. The first solo 'Et misericordia' for tenor begins in B♭ but ends in F, to be followed by a 'Fecit potentiam' chorus in F. 'Deposuit', a bass solo, begins in A minor but ends in C, leading to 'Esurientes'. Unity of key begins to be established towards the end: 'Suscepit', opening in D minor, works its way round to the dominant of F with F minor preparatory harmonies and a long melisma on 'saecula' over a dominant pedal. By a clever stroke the 'Gloria' opens not in the expected tonic but in A minor (soprano solo), thus keeping the listener waiting for an important event. The return to the opening key and material is reserved until 'Sicut erat', the composer thus happily combining a modern device with an old tradition. As in C.P.E. Bach's setting, an *alla breve* fugue to 'et in saecula saeculorum' completes the work.

The symphonic style of *Magnificat* setting is carried to its logical conclusion in the final movement of Mozart's *Vesperae solennes de Confessore* K339 (1780). Here the words have become almost completely subservient to the form. The *Magnificat* (one of six pieces forming the complete Vespers) is set as a single sonata-form allegro with an adagio introduction. The key is the main tonic, C major, and trumpets and drums are used, as in the first number of the work. The allocation of words is as follows:

Magnificat anima mea Dominum	*Introduction* (5 bars ending on the dominant)
	Allegro
et exultavit ... salutari meo	first subject (soprano solo)
quia respexit ... sanctum nomen ejus	transition (chorus)
et misericordia ... timentibus eum	second subject (strings, followed by solo quartet)
fecit potentiam ... inanes from	development (chorus, apart two bars soprano solo)
suscepit ... misericordiae suae	recapitulation, first subject (soprano solo)
sicut locutus ... in saecula	transition (chorus)
Gloria ... spiritui sancto	recapitualation, second subject (strings, then solo quartet)
sicut erat ... Amen	coda

The only possible concessions to the words are the use of a solo quartet after the full chorus at 'et misericordia', a sudden *piano* at 'humiles', the use of soprano solo, with a diminished 7th drop, at 'esurientes' and another *piano* at 'dimisit inanes'. Any of these devices could have occurred anyway (there is, for instance, another sudden *piano* at 'saeculorum' in the 'Gloria'): their use is incidental rather than integral, and Mozart's setting thus stands at the opposite pole from those of the Baroque period.

After a dearth of *Magnificat* settings in the Romantic period, modern composers have returned to the text with new inspiration. In 1958 the American composer Alan Hovhaness produced an essentially popular *Magnificat* employing modern orchestral effects such as low string tremolos, *senza misura*, and neo-organum and modal harmonic techniques. Despite this, the words are still set in separate choral and solo numbers, the first being an orchestral introduction entitled 'celestial fanfare', and there is even a separate chorus (sopranos and altos) for 'omnes generationes'. A notable 'traditional modern' setting is that of Lennox Berkeley (1968) for chorus and orchestra without soloists. With obvious profound differences this nevertheless looks back in some ways to the early Baroque sectional construction with its due regard for the words. Near the opening a triadic motif in the orchestra is taken up by unaccompanied sopranos entering with the single word 'Magnificat', using a diminished triad – almost a kind of B-mode plainchant. The end of a first main section is marked by the unaccompanied chorus singing 'sanctum nomen ejus', followed by an orchestral postlude. The idea of 'sanctum' – not a word usually chosen for depiction at this point – inspires solemn, largely diatonic progressions. 'Et misericordia' is in eight parts, entirely unaccompanied in a free use of the E-mode. A turbulent orchestral prelude, possibly inspired by

similar events in Janáček's *Glagolitic Mass*, ushers in 'Fecit potentiam', and 'dispersit' is traditionally set. Quite original, however, is the little ternary section at 'Esurientes'; filling the hungry with good things is depicted in an almost diatonic G major (Lento, 3/4), while 'et divites' is gigue-like and more chromatic, dying away to an almost longing repeat of 'inanes' that seems to suggest some sympathy with the rich, before the G major section returns with its own words. Another sectional break occurs at 'misericordiae suae', again an E-mode ending; the orchestra introduces an unaccompanied 'Sicut locutus'. The 'Gloria' links the old and the new, the rhapsodic melismas, possibly suggested by Stravinsky's mass with wind instruments, giving place to the traditional return to the opening triadic motif in the orchestra, introducing 'sicut erat'.

Penderecki's *Magnificat* (1974) is a setting for soloists, chorus and orchestra in the composer's typical manner of bizarre solo writing, massed choral effects and strange orchestral sonorities. It is in several sections, but the tone is almost constantly dark and heavy, bringing the piece closer to Penderecki's earlier works on Passion and Requiem texts than to any other setting of this young girl's song of praise. Arvo Pärt's *Magnificat* (1989), on the other hand, is a setting of great delicacy and intimacy. Scored for unaccompanied mixed choir, and written in Pärt's characteristic tintinnabuli style, it alternates between a two-part 'verse' texture (solo soprano coupled with other single vocal lines) and a three-part 'choral' texture (with occasional doubling at the octave to create six parts).

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For further bibliography *see* CANTICLE and DIVINE OFFICE.

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Magno, Benedetto. *See* MAGNI, BENEDETTO.

Magnus, Albertus. *See* ALBERTUS MAGNUS.

Magnus liber (Lat.: 'great book'). The name given to the repertory of liturgical polyphony (and some monophony) created at the Cathedral of Notre Dame in Paris during the second half of the 12th century and the first few decades of the 13th. The collection is mentioned by two music theorists: Johannes de Garlandia, who, in the version of his treatise included in the compilation of Hieronymus de Moravia (ed. S. Cserba, 1935, p.229), used the term 'magnum volumen'; and Anonymous IV (ed. Reckow, 1967, i, 46), who referred to it as the 'magnus liber organi de gradali et antifonario' ('the great collection of organum on the graduale and antiphonale') and wrote that it was 'made' ('fecit') by Leoninus 'to enhance the divine service' ('pro servitio divino multiplicando'). It was subsequently revised or 'edited' by Perotinus ('qui abbreviavit eundem'), whose work included the creation of 'many better clausulas', or sections of larger organa. In this revised form it remained in use at Notre Dame up to Anonymous IV's own time, the end of the 13th century. This Parisian *liber organi* is thus less a book containing a specific collection of works than an evolving repertory with somewhat different material in each surviving manuscript.

The *Magnus liber* is perhaps the greatest single achievement in medieval music, whose historical significance resides above all in its being a written collection. Appearing at a time when most polyphony was improvised, or at least orally created and transmitted, it represents the beginnings of polyphonic 'composition' in the modern sense, and was the matrix in which the

harmonic, contrapuntal and rhythmic aspects of European musical language were developed and normalized. The *Magnus liber* survives in several 13th-century manuscripts; numerous additional sources, now lost, are mentioned in medieval catalogues.

1. Repertory. 2. Chronology.

1. Repertory. Most scholars regard the *Magnus liber organi* as containing only two-voice organa. However, Anonymous IV made it clear that it was more comprehensive, and that 'organum' refers not to the genre of organum specifically, but rather to *musica mensurabilis*, polyphony in general, regardless of genre or the number of voices used. The *Magnus liber* described by Anonymous IV contained organum (settings of responsorial chant and a few other plainchant items) for two to four voices and conductus for one to four voices (Reckow, 1967, i, 46, 82); it is possible that Anonymous IV also understood the early motet to be represented, included among the new clausulas that formed part of Perotinus's revision of Leoninus's collection. It is likely that Leoninus and Perotinus both worked in a variety of genres and idioms, and composed for differing numbers of voices. It is unlikely that they were the only musicians involved in the creation of the *Magnus liber*, however: Anonymous IV mentioned the involvement of another figure, Robertus de Sabilone, and still others doubtless also contributed repertory or recast already existing works.

The surviving manuscript copies of the *Magnus liber* vary in the repertory and even the genres that they include, reflecting the changing character of the collection. Most sources do concur in the arrangement of the repertory, however. Thus the largest source, and the one with the closest ties to Notre Dame itself, *I-Fl* Plut.29.1 (hereafter F), begins with plainchant settings (organa and clausulas), continues with works with newly created texts, many of which have a less clearly defined place in the liturgy (conductus and motets), and concludes with a collection of refrain songs that are the most closely related of any of this music to the secular repertory. Within each group, the collection moves from pieces with more voices to those with fewer (*organa quadrupla*, *tripla* then *dupla*; conductus for three voices, then for two voices; then 'conductus motets' for three voices copied as though they were two-voice conductus, followed by motets for two voices copied as single lines; and finally monophonic conductus and solo refrain songs). Within the organum collections complete pieces precede separate clausulas (*quadrupla*, one four-voice clausula; *tripla*, three-voice clausulas; *dupla*, four cycles of two-voice clausulas), and within each of these collections the order follows the liturgical calendar (works for *temporale* and *sanctorale* feasts are fused into a single cycle; in the *dupla* and two-voice clausulas, Office and Mass organa appear in separate cycles, but in the relatively small collection of *tripla*, Office and Mass organa for the same feast appear together). The three-voice motets, all based on clausulas, are also arranged in liturgical sequence, suggesting that they constitute a clausula cycle of sorts in their own right; what determines their location in F (and hence the placement of the two-voice motets that follow them in the manuscript) is their layout on the page, which resembles that of the conductus that precede them. In the *Magnus liber* fragment *DK-Kk* 1810 4°, the motet *Gaudeat devotio/Nostrum*, included in F, appears in two-voice form as a clausula in the organum *Alleluia, Pascha nostrum*. The other large *Magnus liber* sources have somewhat different repertorial emphases but reveal the same overall principles of organization: *D-W* 628 (hereafter W_1) includes only a handful of motets and transmits them as conductus; *D-W* 1099 (hereafter W_2) concludes with four fascicles of motets, each divided into a series of alphabetically arranged collections, including two fascicles devoted to motets with French texts; and *E-Mn* 20486, after beginning with *organa quadrupla*, is dominated by conductus and Latin motets, most of them grouped together as though they belonged to the same genre.

The organa include settings of the solo portions of the gradual and alleluia of the Mass, the great responsories of the Office (the responsory sung at first Vespers and, on rare occasions, second Vespers, the third and sixth matins responsories and, often, the ninth, which frequently repeated the vespers responsory), responsories and antiphons sung during processions, and the *Benedicamus domino* at the close of Vespers and possibly other Offices as well. Organum was composed for the major feasts of the Parisian ecclesiastical calendar, the four *annuale* festivals of Christmas, Easter, Pentecost and the Assumption of the Blessed Virgin Mary, feasts of duplex rank, and feasts ranked as semiduplex and nine lessons. For the *annuale* feasts, polyphony was provided not only for the main festival but also for some of the days within the octave and for the octave itself. In their choice of chants and even in the details of the plainchant melodies themselves, the organa correspond to the liturgical practice of Notre Dame to a remarkable degree.

In a number of instances there is more than one setting of the same plainchant, even within the same copy of the *Magnus liber*. There are in F two organa for two voices and one for four of the gradual *Viderunt omnes*, for example. Some organa are contrafacta of other works: Perotinus's three-voice setting of *Alleluia, Nativitas*, for example, is also used for *Alleluia, Diffusa est gratia*, *Alleluia, Iudicabunt sanctis* and *Alleluia, Sanctissime Iacobe*, the first in F, the last two in W_2. *Alleluia, Post partum virgo*, found only in F, is for the most part cobbled together from material taken from *Alleluia, Assumpta est Maria* and *Alleluia, Per manus*, preserved in one or another form in W_1, F and W_2. In many organa, shared material is less the result of deliberate borrowing than a consequence of the use of common property, of stock figures that recur from work to work. Thus the openings of the responsory *Descendit de celis* and the gradual *Viderunt omnes* are each found in numerous other compositions (ex.1), and stereotypical cadence gestures appear, disappear and replace each other, seemingly at the discretion of the scribes who compiled the manuscripts. Ex.2 gives three different endings for the same clausula on 'Et Iherusalem' from the responsory *Iudea et Iherusalem*. A large number of these formulae are collected in the 'Vatican organum treatise' (*I-Rvat* Ottob. lat.3025), in which the melodic and contrapuntal language of the *Magnus liber* is presented in synthesis, probably to facilitate the creation of new organa.

Within the 'same' organum, there are likely to be striking differences from copy to copy. In *Alleluia, Assumpta est Maria*, for example, F differs from W_1 and the related setting in W_2 on 'Alleluia' and the beginning of 'Assumpta est', for the rest of which the three move into and out of agreement; F and W_2 share the same

Ex.1

(a) *I-Fl* Plut.29.1, f.65*v*

Des- -cen- [-dit]

(b) *I-Fl* Plut.29.1, f.99*r*

Vi- [-derunt]

Ex.2

(a) *I-Fl* Plut.29.1, f.65*r*

-lem.

(b) *D-W* 1099, f.47*r*
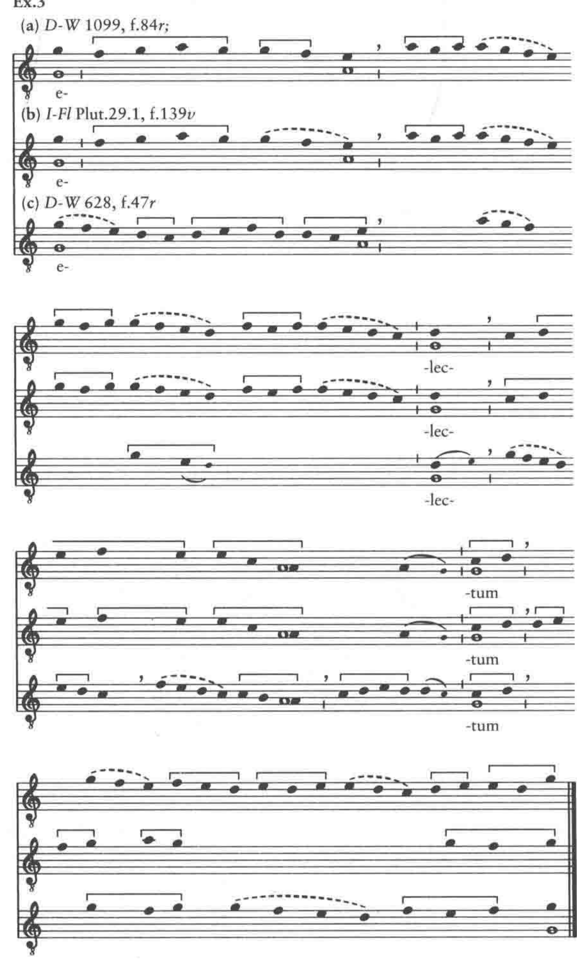
-lem.

(c) *I-Fl* Plut.29.1, f.147*r*

-lem.
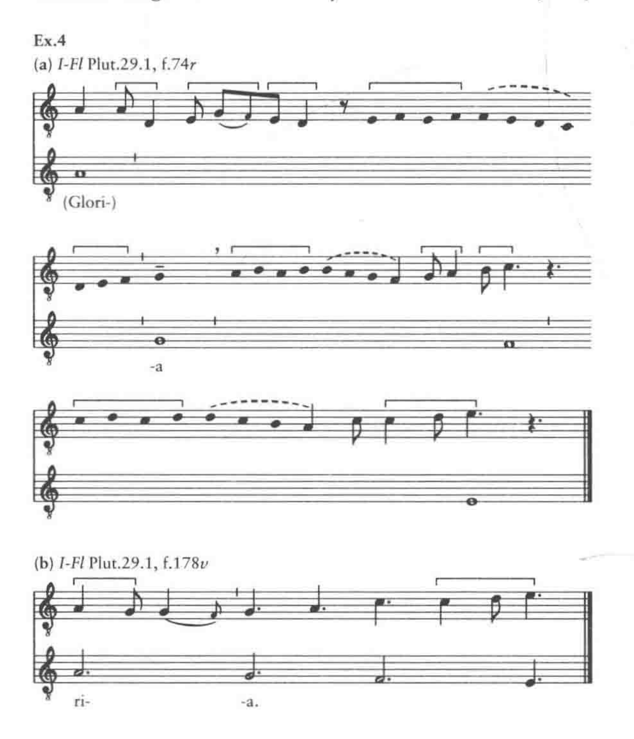
discant clausula on 'Maria', while W_1 has *organum purum*, and so on; throughout this organum, W_1 is largely in *organum purum* while F and W_2 include significantly more (if not always the same) discant clausulas. In many instances, seemingly unrelated settings are actually different elaborations of the same underlying polyphonic structure, as in ex.3, from *Alleluia, Posui adiutorium.* Looking at the organum collection as a whole, each manuscript can be shown to have its own distinctive musical character, reflecting the aesthetic sensibilities and preferences of the particular composers, singers and scribes who were instrumental in shaping and transmitting it.

All of this underscores the constant revision sustained by the *Magnus liber* throughout its history, described by Anonymous IV as a 'revision' (*abbreviatio*) by Perotinus. One aspect of this entailed making *organum purum* more like discant. The organa were conceived in modal notation, which permits *organum purum* melismas in particular to flow in an unconstrained, rhythmically free, less than precisely measured fashion. The scribes of W_2, *D-Bs* lat. 4° 523 and *DK-Kk* 1810 4° copied the organa in mensural notation of one kind or another, thereby imposing precise measure (and in some cases rhythmic designs that were foreign to the original style) on the *organum purum* melismas and, in effect, yoking them into a consistent metrical structure. Another aspect of the



recasting involved actual abbreviation: in some manuscripts, the *organum purum* melismas are shortened or eliminated, as in the *organa tripla* in *F-MOf* H196 and the *organa dupla* in *D-Bs* 4° 523. Moreover, the clausula collections in F include two cycles of tiny snippets of rather simple polyphony, one for Office organa, the other for Mass settings (154 pieces in all), that can be used to replace much longer sections of *organum purum* and thereby effect a similar reduction in the overall scale of an organum (ex.4). The majority of the 462 independent two-voice clausulas in F and the 102 similar works in W_1 are, however, like the clausulas for three and four voices, substantial, sophisticated discant compositions, many of which explore and extend the possibilities inherent in modal rhythm. These are polyphonic treatments of plainchant segments that are also set as discant in the larger organa; without question, their primary function was as replacements for pre-existing discant, in many cases extending rather than shortening the work, and thus they probably bear witness to the 'many better clausulas' cited by Anonymous IV in connection with Perotinus's recasting activity. For example, the first three clausulas in F are all discant settings of the chant segment 'et Iherusalem' from *Iudea et Iherusalem*; the first is also found in the F and W_2 copies of the *Iudea et Iherusalem* organum (but with different cadence formulae; see ex.2), the second is found in the W_1 copy of the organum, and the third is unique to the F clausula cycle.

2. Chronology. Analysing the different stages of work in the *Magnus liber* has proved a difficult task. Even the pieces in the F clausula cycles are not necessarily all 'revisions' of earlier settings; many were probably salvaged from organa that were being reworked, and some doubtless came from alternative organum compositions on the same plainchant. Ludwig (1909, 1910) believed that each different copy of the *Magnus liber* preserves a distinct stage in the history of the collection, W_1 transmitting the organa of Leoninus and Perotinus's clausulas, F containing the music of Perotinus in its most comprehensive state and W_2 representing a subsequent stage in the evolution of the collection. However, this is too simplistic, since all the sources are significantly later than the repertory they transmit and each is the product of compilation from a number of exemplars (Roesner, 1981). Husmann (1962, 1963) suggested that the organa in the three major sources reflect various stages in the development of the *Magnus liber* in a somewhat different way, arguing that the pieces common to W_1, W_2 and F represent an original layer that began to appear at the time of the inception of work on Notre Dame in 1163, and that the organa found only in F and W_2 were created after the consecration of the new cathedral's high altar in 1182, while works common to F and W_1 and those unique to F constitute still later layers of creative activity, much of it at Paris churches other than Notre Dame. This view is no longer accepted, however (Wright, 1989, chap.7). It has always been assumed that the *Magnus liber* was created for the new cathedral, yet while this seems a reasonable hypothesis, especially in view of the appropriateness of the organum style to the spatial and acoustical environment of Notre Dame, it is not impossible that the origins of this idiom extend back to a period before the construction of this Gothic edifice began. Moreover, each of the three major organum sources has its own liturgical character, reflecting more the intent of its compiler than its place in the chronology of the *Magnus liber*: the large collection in F includes polyphony for both Matins and Vespers, as well as for processions and the ferial days within the octaves of the *annuale* feasts; W_2 includes no polyphony for Matins specifically, for days within the octave or for processions, and it subsumes within a *commune sanctorum* section numerous organa that are assigned in F to specific saints; W_1 also omits most organa specifically for Matins, most processions and the days within the octave, except for the second day within the octave of *annuale* feasts. F and W_2 provide polyphony for the 'Gloria Patri' section of responsory organa and, often, for the repeat of the respond in both Office and Mass organa; these sections are not included in the W_1 copies of the corresponding organa, undoubtedly reflecting a difference in local performing practice.



Several manuscripts contain what appear to be supplements to the *Magnus liber*, collections that bring the established Parisian repertory into line with local practices. These include the *organa tripla* transmitted in the fragment *CH-Bu* FX37 and the conductus, organa and clausulas in the 'St Victor' manuscript *F-Pn* lat.15139, both sources evidently reflecting Parisian liturgical traditions in the decades after the principal repertory had ceased to grow, and the cycle of organa for Marian masses in the last fascicle of W_1, which clearly reflects insular liturgical customs. Although the *Magnus liber* orginated at the secular cathedral of Paris, it achieved a wide dissemination and was used in a variety of institutions. W_1 was copied for the Augustinian cathedral priory of St Andrews in Scotland, and *E-Mn* 20486 was written in Spain, possibly for Toledo Cathedral. Other manuscripts confirm the presence of the *Magnus liber* in the English Benedictine cathedral of Worcester, the Spanish Benedictine monastery of S Domingo de Silos, the royal Cistercian nunnery of Las Huelgas, Burgos, and the French cathedral

of Beauvais, as well as at Dominican houses in present-day Germany and Poland. From library catalogues and archives we know that the Parisian *liber organi* was used at St Paul's Cathedral, London, and in the royal chapels of Henry III and Edward I of England, and probably in the chapel of Charles V of France in the later 14th century; one copy, which bore some resemblance to F, was in the treasury of Pope Boniface VIII in the early 14th century, and there is also evidence of the presence of the Notre Dame repertory in Italian Franciscan convents at the time. The music of the *Magnus liber* circulated throughout Europe, the first music to do so since the dissemination of Gregorian chant in the Carolingian domains four centuries earlier. As a 'classic' repertory, an *ars antiqua*, it was the point of departure for numerous local repertories and emerging styles, not only in France, but also in England and Italy.

See also DISCANT, §I, 3; ORGANUM, §§8–10; LEONINUS; PEROTINUS; SOURCES, MS, §IV, 4.

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For further bibliography *see* ORGANUM.

EDWARD ROESNER

Magrepha (from Heb. *garaph*: 'to scoop' or 'shovel'). A shovel employed in the Temple of Jerusalem and possibly a kind of ritual pipe organ. The *magrepha* is first mentioned in the Mishnaic tractate *Tamid*, a work written soon after the destruction of the Herodian Temple by the Romans in 70 CE that describes the Temple and its daily sacrifice. It is depicted as a bronze shovel used by a priest to clear away the accumulation of ashes from the continually burning sacrificial fire. At one point in the service it is cast down upon the pavement near the altar with a great clatter (presumably as a threatening cultic symbol): 'No one in Jerusalem', the *Tamid* reports, 'could hear his neighbour's voice because of the sound of the shovel'.

A number of somewhat later rabbinic sources speak of the Temple's *magrepha* as a kind of pipe organ. Yasser has reconstructed the instrument on the basis of these sources, concluding that it consisted of a cube-shaped

chamber housing the bellows from which projected a long shovel-like handle. The handle serves a number of purposes: its stem is hollow and contains a wind-pipe leading from the bellows; its spade-like ending functions as a wind-chest, from each side of which protrude five clusters of ten small pipes; and the entire handle is worked back and forth to inflate the bellows. Such an organ would have all 100 pipes playing simultaneously to produce a shrill and menacing sound, one fulfilling with greater efficiency the purpose of casting down the original shovel.

If Yasser's reconstruction seems strange, it corresponds nonetheless with the later sources and has a certain historical plausibility in view of the fact that instrument repair experts from Alexandria (the home of mechanical signalling devices) are known to have visited the late Temple. The possibility cannot be ruled out, however, that the *magrepha* as wind instrument might be a literary creation rather than an actually observed artefact.

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JAMES W. McKINNON

Magri, Gennaro (*b* Naples, *fl* 1755–79). Italian dancer in the grotesque style, choreographer and teacher. He is important mainly for his *Trattato teorico-prattico di ballo* (Naples, 1779; Eng. trans., 1988). This rare work is the only one so far discovered that connects the development of the formalized theatrical dance techniques of the late 18th century with the pre-Romantic movement of the early 19th. Considerable space is given to the use of music for dancing, attention being drawn to the rules that govern both arts and to the essential concordance of dance with its music. There is emphasis on the necessity of the dancer's knowing music and on the ill consequences of ignorance of this subject. Importance is given to the choice of dance music suitable to the type of theatre, and to the plight of the musician who does not give due thought to this problem. Technical steps, the minuet and 39 contredanses, with music and diagrams, are fully described.

MARY SKEAPING

Magri [Macri, Macro], **Paolo** (*b* Bologna; *fl* 1550–84). Italian composer. He was employed at S Petronio, Bologna, from 1550 to 1568, first as *chierico* and, from 1554, as *cantore*. His name disappears from the records from 1558 to 1561 but reappears, again among the cantori, from 1562 to 1568. According to Schmidl, he was nominated *maestro di cappella* at Vercelli Cathedral in 1569. In 1581, the year of his first publication, the *Liber primus ... mottettorum, due tamen addiciuntur dialogi* (Venice, 1581), for five, seven and eight voices, he was back in Bologna, where he was employed by the Accademia degli Argenti as *maestro di cappella*. On 8 September 1582 he was appointed *maestro di cappella* at the Santa Casa, Loreto, where he remained until 31 August 1584. A further publication, the *Lamentationes Jeremiae prophetae duo tamen adijciuntur psalmi, Benedictus, et Miserere, cum hymno ad crucem* (Venice, 1597), for five, seven to ten and 13 voices, is signed 'Venice, 8.5.1597' and is dedicated to Giovanni Morone.

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IAIN FENLON

Magrini, Tullia (*b* Imola, 15 April 1950). Italian ethnomusicologist. She studied composition with Aldo Clementi and the piano (diploma 1971) at the Bologna Conservatory. After graduating at Bologna University in 1973, she taught music history at the Bologna Conservatory before becoming associate professor at Catania University (1988–91). In 1991 she was appointed to teach the anthropology of music and musical ethnography at Bologna University. She was general secretary to the Società Italiana di Etnomusicologia (1982–6), and in 1986 became chairman of the Italian committee of the International Council for Traditional Music, founding in 1992 its study group on the Anthropology of Music in Mediterranean Cultures. She has carried out field research in Italy and Crete on the anthropological aspects of orally transmitted music and also its relations with written musical sources.

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TERESA M. GIALDRONI

Maguire, Hugh (*b* Dublin, 2 Aug 1927). Irish violinist. He studied at the College of Music in Dublin, and made his first public appearance in Dublin in 1938. His London début, after studies at the RAM, was in 1947 at the Wigmore Hall; in 1949–50 he studied with Enescu in Paris. He had a distinguished career as an orchestral leader and chamber music player, leading the Bournemouth Municipal Orchestra (which became the Bournemouth SO in 1954), 1952–6, the LSO, 1956–62, and the BBC SO, 1962–7. He succeeded Eli Goren as first violinist of the Allegri Quartet in 1968. With this ensemble he devoted much effort to the dissemination of 20th-century British music, recording quartets by Bridge, Britten, Elgar, Forbes, Goehr, Maconchy and Robert Sherlaw Johnson and touring British universities to give concerts and lecture recitals under the auspices of the Radcliffe Trust. In 1976 he left the Allegri Quartet to become first violinist of the Melos Ensemble, with which he worked until 1991; during this period he was also leader of the Royal Opera House orchestra. Maguire has taught at the RAM and the GSM, and is director of the orchestra and of string studies at the Britten-Pears School.

BERNARD JACOBSON

Magyar Kórus. Hungarian firm of publishers. Active in Budapest, its full name was Magyar Kórus Zeneműés Lapkiadó Kft. ('Hungarian Choir Music and Periodicals Publishers Ltd'). It was founded in 1931 by Lajos Bárdos (1896–1986), György Kerényi (1902–86) and Gyula Kertész (1900–67), pupils of Kodály, composers and choirmasters, to supply classical and modern choral music, especially to schools. The firm's publications quickly became popular and played an important role in rejuvenating the country's musical life. All types of choral music were included: Gregorian chant, solfeggio (Bertalotti, Kodály's pedagogical works), sacred and secular works, classics and contemporary Hungarian compositions. Magyar Kórus first published the choral works of Bartók and Kodály. From 1934 the firm organised the 'Singing Youth' concerts. Its series titles included From Advent to Advent (Protestant church song), Bicinia Hungarica (i–iv), From Transylvania to Upper Hungary, Singing Hungary, Western Choirs, Fallalla, Choir Music of a Thousand Years, Folk Songs for Choir, and the Roman Catholic collections Hungarian cantuale, Harmonia sacra and Sacred art Thou Lord. The firm also published the periodicals *Magyar kórus* (ed. Bárdos and Kertész, 1931–50), *Énekszó* ('The sound of song', ed. Kerényi and Kertész, 1933/4–49), *Zenei szemle* ('Music review', ed. D. Bartha and B. Szabolcsi, 1947–9) and *Zenepedagógia* ('Music teaching', ed. E. Czövek, 1947–8). It employed translators to help in the publication of Western and classical choral works and issued instrumental tutors and books. The firm was nationalized in 1950; its legal successor is Editio Musica Budapest.

ILONA MONA

Mahalingam, T(alainayar) R(amaswamy) (Mali) (*b* Talainayar, Tamil Nadu, 6 Nov 1926; *d* Madras, 31 May 1986). South Indian flautist. One of seven children, T.R. Mahalingam was initially taught singing by his father's uncle Gopala Iyer, he then switched to playing the flute and from this point on was largely self-taught, although greatly influenced by the violinist Dwaram Venkataswamy Naidu. He made his concert début at the age of seven, astounding the audience with his sense of rhythm. His father exploited this talent by making him tour and perform, which the young Mali resented, as he did the efforts of many others who tried to exploit him over the years. An erratic professional life, arriving late for engagements, leaving early or simply not turning up at all, was partly due to his heavy drinking. He claimed to suffer from excruciating headaches caused by goblins dancing in his head, and during 1958–9 he withdrew from the concert scene altogether, saying he was undergoing intense mystical experiences. However, audiences seemed willing to put up with this behaviour for his ability to produce great performances.

Although he claimed more than once not to be a serious musician, performing only for the financial reward, he brought about a revolution in Karnatak flute playing. Previously the flute had been an accompanying instrument, closely mirroring the melodic line of a vocalist. Mali reinvented the flute as a solo instrument, developing many of the techniques that enable performers to produce the subtle inflections necessary for the presentation of *rāga*. Furthermore, in performance he was a master at deconstructing, reassembling and transforming elements of a composition. He taught many students including T.S. Sankaran, Prapancham V. Seetharam and N. Ramani. In 1980 he married an American student who he had met in Rome.

N. PATTABHI RAMAN

Mahaut [Mahault, Mahoti, Mahout], **Antoine** [Anton, Antonio] (bap. Namur, 4 May 1719; *d* ?*c*1785). Flemish flautist and composer. Born into a family of musicians, he probably studied with his father (a flautist) before entering the service of the Bishop of Strickland at the age of 15. In 1735, according to Moret, Mahaut travelled with the bishop's entourage to London where he met John Walsh, who subsequently published his *Six Sonatas or Duets*. On his return to Namur in 1737 he served the wife of Walter de Colijaer, then moved to Amsterdam (in 1739, according to Gerber), where he worked as a performer and teacher. On 20 July 1751 Mahaut obtained a privilege permitting him to publish his own works. He visited Dresden, Augsburg and Paris as well as returning regularly to Namur. His acquaintance with the flautist P.-G. Buffardin in Dresden resulted in the dedication of six trio sonatas and possibly two concertos. About 1760 Mahaut settled in Paris. Although Gerber suggests that Mahaut later fled his creditors by retiring to a French monastery, he probably returned to teach in Namur.

Mahaut's compositions were published extensively during his lifetime, and his flute method was published simultaneously in French and Dutch (it was announced in the *Mercure de France* in January 1759) and twice reprinted (1762, 1814). It marked a considerable advance on the methods of Jacques Hotteterre, Michel Corrette and Quantz, particularly with regard to technique; it was the only work of its time to distinguish between the French and Italian ways of executing the trill and appoggiatura. Mahaut's sonatas combine Italian sonata structure and instrumental figuration with French dance rhythms and ornamentation. His flute concertos demand a first-rate technique and show the influence of P.A. Locatelli (who was also living in Amsterdam) in their use

of violinistic phrasing such as slurred staccato; they also display *galant* and early classical traits. According to Moret, Mahaut was the composer of the two 'beautiful instrumental symphonies' which he, his brother and his friend Bailleux performed for the Prince of Gavre in Namur in 1744. Between 1751 and 1752 Mahaut was also the editor of, and principal contributor to, *Maendelyks musikaels tydverdryf*, a series of italianate songs in Dutch.

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NIKKI CARR

Mahavishnu Orchestra. Jazz-rock band led by JOHN MCLAUGHLIN.

Mahieu [Mayeux, Mahieux]. French family of musicians and dancers active in the late 17th and early 18th centuries. The family originated in Laon, as did that of Nicolas Lebègue, and subsequently moved to Paris and Versailles. Henri Mahieu (*fl* 1643–67) was a bass viol player and a prime mover in establishing a concert series in conjunction with other instrumentalists in Paris. A handful of branles (*F-Pn* Vm6 5) from 1663 and 1666 are presumably by this Mahieu. Another Henri Mahieu (*fl* 1699–1704), who may have been his son, was organist of St Landry in Paris and a relative of Nicolas Lebègue, who engineered a *survivance* to him for the organist's post at St Merri in 1699. He was already playing there in 1701 when, according to the curate, a great number of organists assembled to hear Louis Marchand and were enthusiastic about Mahieu's abilities when it turned out to be he, and not Marchand, who descended from the loft at the end of Mass. At Lebègue's death in 1702, Mahieu was opposed by the power-hungry Marchand, but the latter's criminal record as a wife-beater rendered Mahieu the victor. His health failed, however, and he was succeeded by J.-F. Dandrieu in 1704.

Two brothers, apparently of the next generation, were dancers. Jacques (*fl* 1677–90) was at the Royal Academy for Dance; Antoine (*fl* 1677–1718) had a prestigious career as dancing-master at the Grande Écurie, Versailles. One of them danced in several operas of Lully at court between 1675 and 1680 and played the guitar on stage.

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BRUCE GUSTAFSON

Mahieu de Gant (*fl* mid- to late 13th century). Franco-Flemish trouvère. As his name indicates he was a northern poet associated with the school of Arras. He is sometimes confused with Mahieu le Juif, even though the one source that attributes songs to both clearly distinguishes between them. His partners in the jeux-partis indicate that he was probably active in the mid-13th century. (Robert de la Piere, who appears twice as Mahieu's partner, died in 1258.) His songs, without exception, are written in bar form.

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Mahieu de Gant respondés a moi, R.946, J ii, S (jeu-parti with Robert de la Piere; no music)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK

Mahieu de St Pol. *See* PAULLET.

Mahieu le Juif (*fl* ?13th century). French trouvère. Although only two songs have been ascribed to him, Mahieu

occupies a unique position in the annals of trouvère song. *Par grant franchise* (R.782; ed. in Beck, also ed. in CMM, cvii, 1997, vol. vi, no.457) enjoyed extraordinary popularity, having been preserved in no fewer than 12 sources including one Provençal manuscript. The subject of the song no doubt accounts for its fame: for the sake of his lady, Mahieu had abandoned the faith of his fathers and embraced Christianity, but rather than her favour he received only ridicule. The melody of this chanson, which is subject to a great deal of variation from source to source, is simple, well constructed and effective. *Pour autrui movrai* (R.313; ed. in CMM, cvii, 1997, vol. iii, no.184) was not so widely known, but here too Mahieu referred to his religion.

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ROBERT FALCK

Mahillon. Belgian firm of wind instrument makers. The firm was founded by Charles Borromée Mahillon (*b* Brussels, 1813; *d* Brussels, 4 Sept 1887) who after serving apprenticeship in England returned to Brussels to form a partnership with his brother-in-law G.C. Bachmann, a noted clarinettist. He established his own business in 1836 as a maker of both brass- and woodwinds. The firm participated in exhibitions in Brussels (1841, 1847), London (1851, 1862) and Paris (1867, 1878). By 1856 his was the most important wind instrument factory in Belgium, supplying the army and also making percussion instruments. In 1844 he opened a branch in London, which later under the direction of his younger son Fernand (1856–1948) became also a flourishing manufactory, supplying both the orchestral and military market. His elder son VICTOR-CHARLES MAHILLON joined him in 1865, as did later other members of the family. In 1922 the London branch closed, while the firm became less active, ceasing in 1935 to make woodwinds and in 1937 becoming a limited liability company, managed successively by Jean Smits and, from 1970, Roger Steenhuysen. In 1999 the factory closed.

For bibliography *see* MAHILLON, VICTOR-CHARLES.

WILLIAM WATERHOUSE

Mahillon, Victor-Charles (*b* Brussels, 10 March 1841; *d* St Jean-Cap Ferrat, 17 June 1924). Belgian organologist, acoustician and wind instrument maker. He was the son of the maker C.B. MAHILLON, with whom he collaborated from 1865. In 1877 he accepted the curatorship of the newly created Musée Instrumental du Conservatoire Royal de Musique in Brussels. Over the next half-century he systematically built up the collection to become the largest and most important of its kind in the world with over 3300 items. These he proceeded to catalogue meticulously, publishing five volumes that set new standards of scholarship for his time. He prefaced the first volume (1880) with an 'Essai de classification méthodique de tous les instruments anciens et modernes', the first attempt to formulate a systematic classification of musical instruments. Though this scheme has since been slightly revised, notably by Hornbostel and Sachs in 1914, it remains essentially valid today. For these achievements, he has been hailed as 'truly the Father of Organology' (Baines). The author of several authoritative texts on acoustics and practical aspects of wind instruments, his interests also covered many other fields: for the authentic performance of early music he built pioneering prototypes of oboe d'amore, basset-horn and high trumpet. He reproduced rare models of historic woodwind instruments (many obsolete) for his own and for other collections. He took out various patents (some in collaboration with other family members) for improvements to woodwinds and brass and also officiated at a number of international trade exhibitions. In 1889 he was decorated with the Cross of the Legion of Honour.

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Instruments à vent, i: *Le trombone*; ii: *Le cor*; iii: *La trompette* (Brussels, 1906–7)
Quelques expériences sur la vibration des tuyaux à bouche, à anche et à embouchure (Ghent, 1910)
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WILLIAM WATERHOUSE

Mahler(-Werfel) [née Schindler], **Alma Maria** (*b* Vienna, 31 Aug 1879; *d* New York, 11 Dec 1964). Austrian composer. A daughter of the Viennese landscape-painter Emil Schindler, she studied music with Labor and took composition lessons with Zemlinsky. In 1902 she married Gustav Mahler, then director of the Vienna Hofoper, after agreeing to abandon her compositional aspirations. Their complex and often unhappy marriage (Mahler was nearly 20 years her senior) lasted until his death in 1911; of their two daughters only Anna Mahler, the sculptor, survived. Marital crisis in 1910 prompted Mahler to publish five of Alma's songs; other collections appeared in 1915 and 1924, the year in which she published her influential edition of Mahler's letters and the facsimile

manuscript of his Tenth Symphony. By that time she had married and divorced the architect Walter Gropius (a daughter, Manon, died in 1925). In 1929 she married the poet and novelist Franz Werfel, with whom she subsequently fled Nazi Austria, via France, for America, arriving there in 1940. In California Alma became an influential, if contentious, hostess to the European émigré community, maintaining a similar lifestyle in New York after Werfel's death in 1945. She died in 1964 and was buried beside her daughter Manon in Grinzing, near Vienna.

Mahler-Werfel's autobiographical writings colourfully document the history of a Nietzsche-inspired New Woman of the 1890s who subsequently professed sympathy with Mussolini and certain German fascists (not Hitler), whose anti-semitism she affected to share – to the distress of her Jewish friends and husband Werfel. Her songs are lyrical in manner and marked by occasionally bold chromatic harmony. The 14 that survive, mostly attributable to the period 1900–01, were published as Fünf Lieder (1910), Vier Lieder (1915), both by Universal, and Fünf Gesänge (Weinberger, 1924). The latter includes her 1915 setting of Werfel's 'Der Erkennende' and poems by Novalis, Bierbaum and Dehmel. No other works are known to survive.

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PETER FRANKLIN

Mahler, David (*b* Plainfield, NJ, 13 Aug 1944). American composer. After studies at Concordia College in Illinois (BA 1967), he worked as a choir director and pursued graduate studies at several institutions, notably the California Institute of the Arts (MFA 1972) where he studied composition with Harold Budd and James Tenney. From 1975 to 1982 he was music director at And/Or, an alternative arts performance centre in Seattle, where he taught workshops, produced many concerts and edited anthologies of music by local composers. He has received two NEA grants (1978, 1979). Mahler's interest in country-and-western, jazz and gospel music is reflected in his compositions, which are often disarmingly simple. Works such as *Illinois Sleep* (1974) employ minimalist techniques in an extended format while other pieces, such as *King of Angels* (1978), based on an Elvis Presley song, and *Ty Cobb* (1988) are witty and concise. In Seattle in 1989 he created the Washington State Centennial Bell Garden, a permanent installation of 28 computer-controlled ringing bells.

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Inst: Early Winters, 2 pf, 1974; Illinois Sleep, org, 1974; Winter Man, 5 tpt, 1975; Northwest Visionaries (film score), 1978; Fantastic Slides for Thurman Munson, vn, vc, 1979; Independent Orders and Mystic Unions, any insts, 1980; Walt Disney, chorus of whistlers, trbn, pf, toy pf, other insts ad lib, 1981; Coast, gamelan, 1983; Maxfield's Reel, vn, 1983; Point, 7 suspended cymbals, 1983; Canons in Defense of the Sound, any insts, 1984; Report on 4 Strings, vc, 1985; Powerhouse, a site specific work, 2 tpt, 2 trbn, tuba, vn, vc, perc, 1986; A Rag of Hearts, pf, 1986; Cadent Remarks, fl, vc, per, 1987; Ty Cobb, brass qnt, 1988; 3 Pieces After Charles Ives, chbr orch, 1990; Scenes of Sacred Peace and Pleasure, fl, ob/eng hn, a sax, bn, va, db, pf, perc, 1994; Day Creek Pianoworks and The Teams are Waiting in the Fields, pf, 1995; other pf pieces

Vocal-inst: Deep Water, 1v, pf, 1984; Not again in this flesh ... (W. Berry), 1v, pf, 1989; Wicked Sounds (J. Purdy), 1v, 2 trbn, vn, 1993; Handy, 1v, pf, 2 perc, 1996; other pieces, 1v, pf

El-ac: Wind Peace, tape, 1972; The King of Angels, tape, 1978; Cup of Coffee, tape, 1980; Rising Ground, tape, 1981; Speech With Interpreter, pfmr, tape, 1981; The Voice of the Poet, tape, 1981; Dempster's Fantasy on an American Theme, trbn, tape, 1986; The 22nd Street Accdn Band, accdn, tape, 1987; Beethoven in Minneapolis, pfmr, metronome, tape, 1989; Barbershop Quartet Names, pfmr, tape, 1991; Seattle Waterfront Audiotour, pfmr, tape, 1991; Sounding Rock of Ages, tape/pf, 1992

Principal publisher: Frog Peak Music

Principal recording companies: Artifact, Periplum

INGRAM D. MARSHALL

Mahler, Gustav (*b* Kalischt, nr Iglau [now Kaliště, Jihlava], Bohemia, 7 May 1860; *d* Vienna, 18 May 1911). Austrian composer and conductor. He wrote large-scale symphonic works and songs (many with orchestra) and established a career as a powerful and innovatory conductor; while director of the Vienna Hofoper between 1897 and 1907 he provided a model of post-Wagnerian idealism for the German musical theatre. His compositions were initially regarded by some as eccentric, by others as novel expressions of the 'New German' modernism widely associated with Richard Strauss. Only during his last decade did they begin to enjoy the critical support and popular success that helped to ensure the posthumous survival of his reputation as a composer beyond the years of National Socialism in Germany and Austria. Mahler suffered the fate of innumerable banned composers of Jewish origin at a time when his music was still imperfectly known and understood outside the German-speaking countries of Europe. The centenary of his birth in 1960 inspired the popular rediscovery of his symphonies, particularly in England and the USA, where they rapidly gained a young and enthusiastic audience. The tension, passionate engagement and often cathartic power of his music acquired heightened resonance in a period marked by protest movements and critical experimentation with unconventional ideas and life styles. In the 1970s Mahler became one of the most frequently performed and recorded of symphonists, and his emerging historical role as a mediator between the Austro-German musical tradition and early 20th-century modernism, linked with the broad emotional range and energetically powerful effect of his music in performance, led to his symphonies acquiring canonic status. Historical and theoretical musicologists have found in them a persistently rich and provocative field of study; his continuing popularity and influence on other composers further justifies his description as one of the most important figures of European art music in the 20th century.

1. BACKGROUND, CHILDHOOD, EDUCATION, 1860–80. Mahler's parents were members of the Habsburg empire's increasingly assimilated Jewish petit-bourgeoisie of the mid- and later 19th century. In the year of Emperor Franz Joseph's 'mobility' decree (1860), Marie, a soap-maker's daughter, and Bernhard Mahler, an aspiring tavern proprietor, moved across the Bohemian border into Moravia with their recently born son Gustav, the eldest of their six children (out of 14) to survive infancy. They joined a flourishing German-speaking Jewish community in Iglau, an attractive market town where Bernhard's rougher side brought him into conflict with the local police, but where his determination and generally sound commercial sense enabled him to build up a secure distillery and tavern business. Subsequently characterized as an ill-tempered man who beat his children and behaved insensitively towards his more delicate wife, he nevertheless achieved a measure of respectability; his conventional aspirations for his family eventually permitted a proudly supportive attitude to his eldest son's musical inclinations.

Iglau was a thriving – culturally and linguistically German – centre of the cloth trade. The character of its busy musical life was variously derived from the folk traditions of the local Czech peasantry and itinerant Bohemian players, from German choral music (associated with the church of St Jakob), an amateur orchestra and a small professional theatre and opera house. The garrison stationed in the barracks supported a military band that participated in local festivals and gave regular concerts in the town's spacious square. Mahler's parents lived close to the square and throughout his childhood he was an enthusiastic observer at band concerts and parades. Family servants and Catholic school friends taught him songs of various kinds and players from the theatre orchestra gave him lessons. In keeping with the equating of social status with German culture typical of the period, Bernhard Mahler collected a small library and bought a piano, on which his son rapidly acquired sufficient expertise to be presented as a local *Wunderkind* by the age of ten. 'High' German musical culture was absorbed from scores borrowed from a subscription library and from teachers, including the musical director of St Jakob, Heinrich Fischer, who gave Mahler his first harmony lessons and whose son was one of his close friends.

Mahler's general education at the Iglau Gymnasium was interrupted in 1871 when his father sent him to the New Town Gymnasium in Prague, to improve upon his hitherto mediocre school results. The experience was an unhappy one and his father brought him back to Iglau. Formal musical training was considered only after Mahler's abilities had impressed the manager of a local estate, who subsequently made representations to the family. Bernhard Mahler eventually agreed to send his son for an audition with Julius Epstein in Vienna. Mahler was accepted as a student at the conservatory, beginning in the academic year 1875–6. Over the next three years he distinguished himself as a pianist (studying with Epstein) but turned to composition as his primary subject (studying harmony with Robert Fuchs and composition with Franz Krenn). His graduation submission was a scherzo for piano quintet, now lost.

Mahler's formal musical training thus took place in the Vienna of Brahms and Hanslick, and he became a prominent member of a student generation newly inspired by Wagner. Like his friends Hugo Wolf, Hans Rott, Rudolf Krzyzanowski and Anton Krisper, he developed broad musical sympathies, although his lively interest in Wagner, and Wagner's unlikely Viennese advocate Anton Bruckner, marked him out as a supporter of the modernist tendency. This was scorned by many of his teachers at the conservatory, including its anti-Semitic director Joseph Hellmesberger. Mahler became acquainted with Bruckner, some of whose university lectures he attended (without formally becoming his pupil) and whose affection he inspired. At the composer's request, Mahler prepared, with Ferdinand Löwe, a piano-duet version of Bruckner's Third Symphony, which was published in 1880. While Mahler later conducted cut versions of Bruckner's symphonies, he continued to promote their wider dissemination.

It is one of the ironies of Viennese cultural politics in the 1870s that Mahler's awareness of anti-Semitism in the imperial capital probably helped confirm his Wagnerian sympathies at a time when Wagner's own anti-Semitic sentiments were being more forcefully publicized. After successfully graduating from the Iglau Gymnasium by passing the 'matura' (at the second attempt) in September 1877, Mahler was eligible to attend courses at Vienna University. Those for which he enrolled in 1877, 1878 and 1880 engaged him little, but genuine literary and philosophical interests drew him towards like-minded student members of the Academic Wagner Society (which he joined in 1877) and to the circle of the university-based 'Leseverein der deutschen Studenten Wiens', whose pan-Germanist members included the subsequently influential left-wing politicians Engelbert Pernerstorfer and Victor Adler (founder of the Austrian Social Democratic party); the young poet Siegfried Lipiner was a forceful proponent of the ideas of Nietzsche. Wagnerism, socialism, pan-Germanism and Nietzschean philosophy achieved an unlikely and intellectually explosive liaison in that circle, which Mahler and some of his friends from Iglau recreated in an enthusiastic discussion group of their own. In this context Mahler encountered some of his closest friends of later life and began to plan ambitious works, two of which failed to win him the valuable Beethoven Prize; on the second occasion (1881) he entered *Das klagende Lied*. The closing years of his student life in Vienna brought him his earliest conducting engagements and found him earning money from piano teaching, frequenting philosophical coffee houses and fostering a fashionable form of artistic *Weltschmerz* that fuelled idealistic socialist beliefs.

2. EARLY CONDUCTING CAREER, 1880–83. While anti-Habsburg feelings may have coloured his inherited sympathy with a wider German culture, Mahler's earliest conducting posts increased his familiarity with the territories of the Austro-Hungarian empire. The first (1880) was a summer job in a small wooden spa theatre at Bad Hall, to the south of Linz in Upper Austria. Its scant resources and unremitting programme of operetta provided little for which Mahler could thank his newly

acquired agent apart from practical experience, which he proved adept at turning to his advantage (he had previously conducted only student rehearsals at the conservatory). In the following year he was engaged at the more professional and ambitious Landestheater in Laibach (now Ljubljana), whose troupe of singing actors staged both plays and operas in a modest 18th-century theatre. Here the 21-year-old Mahler conducted about 50 opera and operetta performances, including his first opera (*Il trovatore*, on 3 October 1881) and others by Rossini, Donizetti, Verdi, Mozart and Weber. His first significant press reviews in Laibach testify to the unifying role that music still had in an increasingly unstable empire; both German and Slovenian newspapers supported Mahler's efforts in a demonstration of cultural unanimity that became rarer in his later career.

Mahler's third appointment, occasioned by a suddenly vacated post, took him northwards from Vienna in January 1883 back to Olmütz (now Olomouc) in his native Moravia, where in September 1882 he had conducted a single performance (Suppé's *Boccaccio*) at the Stadttheater in Iglau. His loneliness and unhappiness in Olmütz were exacerbated by the news of Wagner's death in February 1883, but the practical skills he had acquired in Bad Hall and Laibach bore fruit in a judicious policy of focussing the mediocre company's strengths in practicable works, like Méhul's *Joseph*, rather than attempting the Mozart and Wagner it (and no doubt Mahler) would have preferred. He was in Olmütz for only three months before returning to a temporary post as chorus master at the Carltheater in Vienna, but it had been long enough to instil in the performers an apprehensive respect for his fiery and uncompromising manner. Its tangible results impressed a visiting producer from Dresden (Karl Ueberhorst) who helped arrange his release from the world of Austro-Hungarian second- and third-rate theatres. A trial week at the Königliche Schauspiele in Kassel, at the heart of the new German empire, helped Mahler to finance a trip to Bayreuth to hear *Parsifal* in July 1883 and led to his most important engagement thus far.



1. Gustav Mahler, 1884

3. Kassel, 1883–5. Mahler surreptitiously added two years to his actual age (23) when he signed his contract at Kassel (where he worked from August 1883 to April 1885); his achievements there, both as a conductor and as a composer, would not have discredited an older man. His youthful idealism nevertheless came into conflict with the kind of theatrical management structure with which, and against which, he was to work for the rest of his career. Although he acquired the title 'Royal Musical and Choral Director' in October 1883, he was subordinate to a resident Kapellmeister, Wilhelm Treiber, who had reason to fear the threat posed by Mahler. Both men were subordinate to the theatre's state-appointed general manager, or Intendant, the Prussian army officer Baron Adolf von und zu Gilsa, who ran the theatre on authoritarian lines (Mahler's name appeared in a punishment book for minor offences, such as walking noisily on the heels of his boots and making the women of the chorus laugh).

It was as the employee, later director, of state or court theatres that Mahler was to develop his self-contradictory persona as a dictatorial trainer of singers and orchestral players who nevertheless resisted and privately scorned external authority and officialdom. In Kassel his first professionally performed composition was an uncontentiously successful suite of incidental music to a series of *tableaux vivants* for a charity event, based on J.V. von Scheffel's popular narrative poem *Der Trompeter von Säkkingen* (one of its movements seems later to have been adapted as the eventually discarded 'Blumine' of the First Symphony). His most influential success in Kassel, however, was not in the theatre but as conductor of a local festival performance of Mendelssohn's *St Paul* in a large drill-hall, with nearly 500 performers (29 June 1885). The Kapellmeister, Treiber, had expected to conduct this concert with the Kassel theatre orchestra; its success, with an ad hoc ensemble that included an infantry band, in no way assisted Mahler's relations with his superiors.

An unhappy love affair with one of the sopranos at Kassel, Johanna Richter, inspired a series of six love-poems from which Mahler drew the four texts of his *Lieder eines fahrenden Gesellen* cycle (1883–5). The ending of the affair must have inflamed his increasingly urgent desire to leave Kassel. His letter requesting some form of assistantship to the celebrated conductor Hans von Bülow, who visited Kassel with the Meiningen court orchestra in January 1884, had humiliatingly been returned to Baron von Gilsa. Two other job-seeking letters bore richer fruit. Max Staegemann, director of the Leipzig Opera, offered him a six-year contract, beginning in 1886, as a junior colleague of Arthur Nikisch. Then, providentially filling the gap between his departure from Kassel (July 1885) and the start of his Leipzig appointment, there came an invitation from the Wagner impresario Angelo Neumann, who had been engaged to rescue the declining Neues Deutsches Theater in Prague.

4. PRAGUE, 1885–6, AND LEIPZIG, 1886–8. Mahler welcomed the Prague appointment (regretting his binding agreement with Staegemann in Leipzig); his return to a prominent theatre on what was virtually his home territory was not unproblematic, however. Personal tensions of an already familiar kind developed between Mahler and his older colleague Ludwig Slansky and with the generally forbearing but economically pragmatic Neumann. Wider cultural tensions underlay the German theatre's need of rescue at that time. In Laibach German culture had bridged ethnic and linguistic divisions, but in Prague Czechs far outnumbered Germans, the Czech language provision of the German theatre having been taken over by a flourishing Czech National Theatre. Its repertory featured works by Smetana, Dvořák and the Russians, and its high performance standards were matched by an overtly Czech nationalist agenda. Neumann succeeded in winning back some of the German theatre's lost audience, aided by Mahler's successes with Mozart's *Don Giovanni* (in the city of its première) and with Wagner (*Das Rheingold* and *Die Walküre*). These, like his high-profile concert of February 1886 featuring extracts from *Götterdämmerung* and *Parsifal* alongside Beethoven's Ninth Symphony, were strikingly contextualized by the nationalist cultural politics undermining imperial control.

Ill-health had prevented Mahler's mother from travelling to see him conduct in Prague, but he was able to spend time with his family in Iglau before returning northwards to take up his new post in the town of Wagner's birth in July 1886. The mid-19th-century Neues Stadttheater of Leipzig had a large auditorium, excellent singers and a first-class orchestra (the Leipzig Gewandhaus). Although the almost inevitable rivalry with the well-established Nikisch, five years Mahler's senior, caused an early crisis over the conductorship of a new *Ring* cycle, the latter's indisposition in January 1887 led to Mahler taking over both *Die Walküre* and *Siegfried* and achieving a success that won over the Leipzig public and critics. Continuing resentment on the part of the orchestra, devoted to Nikisch and its respected concert conductor Carl Reinecke, was inflamed by Mahler's unyielding manner and punishing rehearsal technique, but he retained the support and personal friendship of the director, Staegemann, and managed to establish a congenial working routine that allowed time for composition. Ironically, he achieved his first important success as a composer in Leipzig with the completion of another man's work: Weber's posthumously performed comic opera *Die drei Pintos*.

This project arose through Mahler's connection with the family of Carl von Weber, grandson of the composer and a resident of Leipzig. Mahler laboriously transcribed and then completed the unfinished sketches of *Die drei Pintos*, making additional use of minor works by Weber and a small amount of his own original composition based on Weber's thematic material (in particular the entr'acte preceding Act 2). The work aroused considerable interest, not least on the part of Richard Strauss, who looked at and was impressed by Mahler's material during a conducting trip he made to Leipzig in 1887 (the meeting was the first in a fruitful professional and personal relationship that lasted until Mahler's death). The reconstructed *Die drei Pintos* received its successful première in Leipzig, under Mahler's baton, in January 1888; Tchaikovsky was present in an audience that included many influential critics and impresarios. Disappointment over the somewhat cool response of Cosima Wagner to his *Lohengrin* in 1887 was thus effectively dispelled; future productions of *Die drei Pintos* promised financial returns (the work was taken up by various theatres) and brought Mahler's name into prominence in the European musical press.

Work on *Die drei Pintos* had led to a complex romantic entanglement between Mahler and Carl von Weber's wife, Marion. Mahler's involvement with the family had developed into warm friendship, focussing at first on the couple's three children, in whose company he claimed (unconvincingly) to have discovered for the first time Arnim and Brentano's romantic collection of recreated German folk poetry, *Des Knaben Wunderhorn*. His earliest settings from it nevertheless date from this period. The relationship with Marion von Weber deepened; their planned elopement may have been a retrospective fantasy on Mahler's part, but the intensity of his feelings contributed to the inception and composition of his First Symphony and of the first movement of the Second Symphony, later entitled 'Todtenfeier'. Neither work reached a final form or public performance at that time and Mahler's compositional gifts were still a matter of sceptical conjecture even for some of his closest acquaintances, although the Staegemann and Weber families both reacted with enthusiasm to his piano performances of the newly drafted First Symphony. In May 1888, however, Mahler concluded his appointment at Leipzig by resigning after a public altercation with the chief stage manager, Goldberg, with whom his relationship had long been tense.

In the absence of clear plans, he was happy to return to Prague that summer to prepare for a tour of *Die drei Pintos* with Cornelius's *Der Barbier von Bagdad*. At first the rehearsals went well and cordial relations were re-established with Angelo Neumann. Mahler nevertheless suffered a stinging humiliation when one of his characteristic outbursts at a rehearsal of *Der Barbier* led to an argument with Neumann, who summarily dismissed him. Absorption in composition in a local café almost caused him to miss an important meeting with the cellist David Popper, who was a professor at the Budapest Academy of Music. A Viennese friend of Mahler's, the increasingly influential musicologist Guido Adler, had enthusiastically described his character and abilities to Popper, who was canvassing ideas about candidates for the directorship of the Royal Hungarian Opera in Budapest, which urgently needed revitalization and reform. Some prominent conductors, including Felix Mottl, were considered, but Popper's impressions of the 28-year-old Mahler confirmed Adler's recommendation and were significant in the ensuing negotiations. These concluded with Mahler signing a contract that put him in artistic control of one of the major theatres of the Austro-Hungarian empire.

5. BUDAPEST, 1888–91. In Prague the politics of nationalism had provided a complicated backdrop to Mahler's role as official representative of German culture; in Budapest they were problematically internal to the institution he headed from October 1888. Hungary's position in the dual monarchy led to irresolvable tensions between two forms of nationalist identity. Each had its proponents among the Magyar aristocrats who formed a significant part of the audience that supported opera in Budapest; for both groups nationalism entailed curbing

desires for self-determination on the part of Hungary's internal ethnic minorities (Slovaks, Serbs, Croats and Slovenes). The more liberal Magyar nationalists, whose influence was increasing when Mahler arrived, sympathized with the formerly unifying German culture of Austria but required that librettos be translated into Hungarian and that native Hungarian singers fill as many roles as possible. The conservative faction favoured a more radical, anti-Austrian policy of cultural Magyarization, for example entailing the composition of 'Hungarian' operas by Hungarian composers.

Mahler's enforced Magyar sympathies were easily reconciled with his own artistic ideals where members of the liberal, German-orientated tendency were concerned. The significant Hungarian politician Count Albert Apponyi and the composer Ödön de Mihalovich, director of the Budapest Academy, were admirers of Wagner and became influential supporters of Mahler. So too did the State Secretary Ferenc von Beniczky, who was responsible for the management of the Budapest theatres and assumed the role of Intendant of the Royal Opera. The reason for the ascendancy of the liberals lay partly in the failure to maintain standards and audience levels on the part of the Erkel family, which had come to dominate the Royal Opera. Anti-Austrian nationalism was expressed in the historical and folklorist stage works of the aging composer Ferenc Erkel, whose sons Alexander (Sándor) and Gyula were employed as conductors at the opera house. Sándor Erkel had in fact been running it, as nominal director, in an increasingly negligent and unadventurous fashion. His continued presence, effectively demoted to a subordinate role as conductor, was to pose obvious problems to the incoming 'Austrian' director.

Mahler addressed the double task of increasing box-office returns while pursuing an effective Magyarization policy by concentrating initially on administration, planning and rehearsal. He took the conductor's stand himself for the first time in January 1889, in a half *Ring* cycle. *Das Rheingold* and *Die Walküre*, sung for the first time in Hungarian, were performed in the correct order, with no tickets available for individual operas; the audience was required to attend both or none. The demands of the liberal, Germanophile Magyars were thus satisfied in characteristically idealistic fashion. The critic Ludwig Karpath later recalled the electrifying effect of Mahler's innovations and performance style on the Royal Opera's partly philistine audience. Some of its members, particularly supporters of the Erkel brothers, resented the new director on anti-Semitic grounds and questioned the appropriateness of his relatively high salary. Other valuable accounts of Mahler's strategy and day-to-day life in Budapest (where he made efforts to learn Hungarian) were recorded by his Viennese friend, the historian and archaeologist Fritz Löhr and by a former conservatory acquaintance, the violinist and viola player Natalie Bauer-Lechner, who established a friendship with Mahler that was to last, with an increasing intensity of commitment on her part, until Mahler's marriage in 1902. Löhr, on his first visit to Budapest, observed Mahler's efforts to establish productive social relationships with influential members of Budapest society. Bauer-Lechner's observations from the end of Mahler's time in Budapest (autumn 1891) reflect his latterly embattled position in the city's cultural life, which helped to exacerbate minor opera-house disputes of the kind that he was always prone to generate. (On this occasion two singers, who considered themselves to have been dishonoured by his criticism, had publicly challenged Mahler to a duel; he declined.)

The intervening years were marked both by triumphs and by a series of personal and professional crises. Mahler's domestic circumstances and emotional life were profoundly affected in 1889 by family deaths. His father died in February; in the autumn the death of his married younger sister Leopoldine was followed by that of his long-ailing mother. By the end of the year Mahler had become head of a family comprising his two sisters, Emma and Justine, and his brothers Alois and Otto. Since Alois was doing military service, Mahler's primary concern was for his two sisters. After the sale of the Iglau house and Bernhard Mahler's business, he arranged for them to move in with Fritz Löhr and his wife in Vienna (Otto, now a student at the conservatory, was already lodging there). The elder of Mahler's sisters, Justine, stayed with him in Budapest for two extended periods during which their already affectionate relationship deepened into a mutually supportive friendship on which Mahler came increasingly to rely.

His stressful public life in Budapest disrupted the routine of spare-time composition that he had established in Leipzig. New projects seem not to have been significantly advanced between 1888 and 1891; however, music of the Leipzig period was presented there in the two earliest concerts in which works he considered important were performed in public. On 13 November 1889, shortly after his mother's death, Mahler included his songs *Frühlingsmorgen*, *Erinnerung* and *Scheiden und Meiden* (all subsequently published in the 1892 collection *Lieder und gesänge*) in a group he performed with the soprano Bianca Bianchi at a Budapest chamber concert. The local critics responded favourably to what they judged accomplished examples of German song. More momentous was the première of the first version of the First Symphony (presented as a five-movement 'Symphonic Poem in two Parts') a week later, on 20 November.

The symphony's reception was later represented by Mahler and his friends as a disaster which hindered the development of his reputation as a composer. Both operatic and wider cultural politics must in fact have influenced the Budapest audience's response to its performance under Mahler's baton in the middle of an otherwise conventional concert conducted by Sándor Erkel. Mahler and Erkel factions had expressed their feelings audibly in the hall, but the performance had clearly been of considerable power (Fritz Löhr testified to the impression made on both him and Mahler by the dress-rehearsal on 19 November, before an invited audience). The critics were most inventively nonplussed by the final two movements, in which the symphony's radical 'new Romanticism' seemed perplexingly and perversely expressed. What particularly hurt Mahler was a negative review by Viktor von Herzfeld, a Vienna Conservatory contemporary who had won (in 1884) the coveted Beethoven Prize that Mahler had twice failed to secure.

Following a Christmas spent with his brothers and sisters at the Löhrs' house in Vienna, Mahler found his position at the Budapest Opera beginning to change in the early months of 1890. There had been a significant move to the nationalist-conservative right in Hungarian politics. The resignation in March of the Prime Minister

Kalman Tisza and his replacement by Count Gyula Szapáry were the outward signs of a process that was clearly threatening to the Intendant, Beniczky. Mahler was meanwhile occupied with productions of Meyerbeer's *Les Huguenots* and Halévy's *La Juive*, along with further performances of *Die Walküre* (public opinion militated against his completion of a full Hungarian *Ring* cycle). His concern to respond pragmatically to the political situation in Budapest may be gauged from his care to mark the national celebration of the 400th anniversary of the death of King Matthias Corvinus with a gala concert featuring music by Ferenc Erkel, who shared some of the conducting with his son Sándor. The closing highlight of the 1889–90 season, however, was a new production of Mozart's *Le nozze di Figaro* with which Mahler delighted liberal supporters such as Count Apponyi.

The summer of 1890 began with a working Italian tour with his sister Justine, the purpose being to seek out promising future guest singers (Mahler had persistent difficulty in finding suitably trained Hungarians) and to assess the viability of some of the new Italian operas. Of the two such operas he staged in Budapest, Mascagni's *Cavalleria rusticana* was to prove influentially successful (the other was Franchetti's *Asrael*). The second half of the summer brought the Mahler and Löhr families together again in a rented villa in Hinterbrühl, where Mahler worked on *Wunderhorn* settings that later appeared in the second and third volumes of the *Lieder und Gesänge* (1892).

The 1891–2 season in Budapest opened against a background of mounting tension which led Mahler to begin negotiations with the director of the Hamburg Stadttheater, with a view to obtaining a post there. The decision proved timely. On 22 January 1891 Beniczky was replaced as Intendant by the nationalist Magyar aristocrat Count Géza Zichy. His agenda, supported by the conservative press and the new political climate, was clear: to remove from Mahler all executive power over artistic decisions. Zichy, a one-armed pianist with pretensions as a poet and composer, imposed his own artistic views with a determination that was coloured by anti-Semitic prejudice. Mahler's final triumph in Budapest was another Mozart opera, mounted before Zichy took over: a production of *Don Giovanni* in which he aimed for an unfashionable degree of 'authenticity' by restoring the original recitatives (long abandoned in favour of spoken dialogue), accompanying them himself on an upright piano in the orchestra pit. The production was received with unusual enthusiasm by Brahms, who was visiting Budapest. The satisfaction at winning the support of so influential a musician was deepened by the knowledge that it might open doors that would otherwise remain closed to him, particularly in Vienna; Mahler began to foster a respectful friendship with the older composer.

The end of Mahler's period at the Royal Hungarian Opera was marked by inevitable conflict between himself and Zichy, although he managed to show a degree of judicious forbearance once his contract with Hamburg was settled. He submitted his resignation in March 1891. An audience demonstration in his favour at a *Lohengrin* performance on 16 March (he was not conducting) must have given Mahler some satisfaction as he prepared to take up his new, if technically lower-status, position in Hamburg. (By a curious turn of events, his successor in Budapest was his former Leipzig rival Arthur Nikisch, whom Zichy honoured with a considerably higher salary.)

6. Hamburg, 1891–7. Although Mahler planned at one stage to stay more or less permanently in Budapest, his affection for his native language, and hearing it sung, contributed to his pleasure at being back in Germany when he took up his post as chief conductor at the Hamburg Stadttheater in March 1891. His relations with the director Bernhard Pohl (known as Pollini) were often little less tense and stormy than those with Gilsa in Kassel or Zichy in Budapest; like the latter, Pollini retained overall executive power (although he may have tempted Mahler with the possibility of a directorship). However, he was not a court official but a modern impresario. Pollini's aim was to attract and maintain as large an audience as possible; in the Hanseatic free port of Hamburg economic viability was as important as the policing of an official public culture.

He was at first careful not to constrain Mahler, who rewarded Pollini's expectations by achieving resounding critical success with his initial appearances, conducting *Siegfried* and *Tannhäuser*. In April 1891 Mahler conducted *Tristan und Isolde* for the first time. His heavy conducting schedule militated against adequate rehearsal (of prime concern to the idealist in him) and led him that summer, unusually, to take advantage of Hamburg's access to the sea – the harbour area was one of his favourite afternoon walks – and make a solitary holiday trip to Copenhagen and Norway. That autumn Mahler worked hard to maintain high performance standards in both familiar repertory and new operas, for example Tchaikovsky's *Yevgeny Onegin*, whose German première impressed its composer. As always, Mahler's technique was to insist upon a concentrated rehearsal involvement that many singers and players found difficult to sustain. He inspired hatred and respect in almost equal measure; on one occasion a member of the opera staff had to summon the police to escort him home after a harassed flautist had gathered friends in the street with the intention of attacking Mahler.

The audience was fascinated by and largely supportive of his theatrical idealism, as a result of which Pollini was as happy to suffer the occasional outburst as he was to have him maintain the frequency of his appearances at the conductor's stand (at a time when publicity was not given to the name of the evening's staff conductor). Mahler's first Hamburg season ended with his taking the singers to participate in a six-week German opera season in London. This was organized by the English impresario Sir Augustus Harris, who devoted equal attention to opera and lavish Christmas pantomimes. Mahler conducted the first complete *Ring* cycles to be given in London, before joining his family for a holiday in Berchtesgaden. Fear of the serious cholera epidemic in Hamburg that summer caused him to delay returning to his post; Pollini angrily imposed a fine that signalled the end of their predominantly cordial relations.

Tensions between Mahler and his superiors were often productive, and he continued to achieve impressive results in the 1892–3 season. This did not prevent a deepening dissatisfaction with the unrelenting regime of repertory opera (in which a theatre offered a different production, from a currently-rehearsed group, on each night of the week). He famously denounced its 'traditional' style of performance as *Schlamperei* ('slovenliness'). Mahler's

increasing interest in the more idealistic world of the symphony concert at that time was closely linked to his longstanding admiration for Hans von Bülow, who was resident conductor of the Hamburg subscription concerts. Bülow had come to respect Mahler's style of conducting, particularly of Wagner, and a relationship between them developed. Bülow's celebrated eccentricities as a concert conductor began to include conversational asides to Mahler, whom Bülow seated close to his podium. Mahler became an unofficial deputy as Bülow's health declined and succeeded him after his death in 1894. Mahler met with little encouragement from Bülow, however, when he played the older man his *Todtenfeier* movement at the piano.

In 1893 Mahler established the standard pattern of his working summers for the rest of his life, returning to Austria – to Steinbach on the south-east shore of the Attersee in the Salzkammergut – and renting rooms for his family in a lakeside inn. They were joined there by Natalie Bauer-Lechner, who began systematically to compile the 'Mahleriana' diaries which later formed a significant posthumous source of information about his life and ideas during that period. (It was at Steinbach, in a one-room studio he had built by the lakeside in 1894, that he completed the Second and Third Symphonies in draft score, orchestrating them during the winter months in Hamburg.) In October 1893 Mahler conducted the second performance of his First Symphony, in Hamburg, in a revised version (still in five movements) as '*Titan*, a tone-poem in symphony form', its individual movements also bearing descriptive titles. The concert included six of Mahler's *Wunderhorn* settings. Its location, the popular Ludwig Konzerthaus with its (expanded) resident orchestra, encouraged the scorn of some critics, although the audience's response was positive. Thanks to Richard Strauss, the symphony received a third and rather more influential performance the following year (3 June 1894) in Weimar at the annual festival of the Allgemeiner deutscher Musikverein.
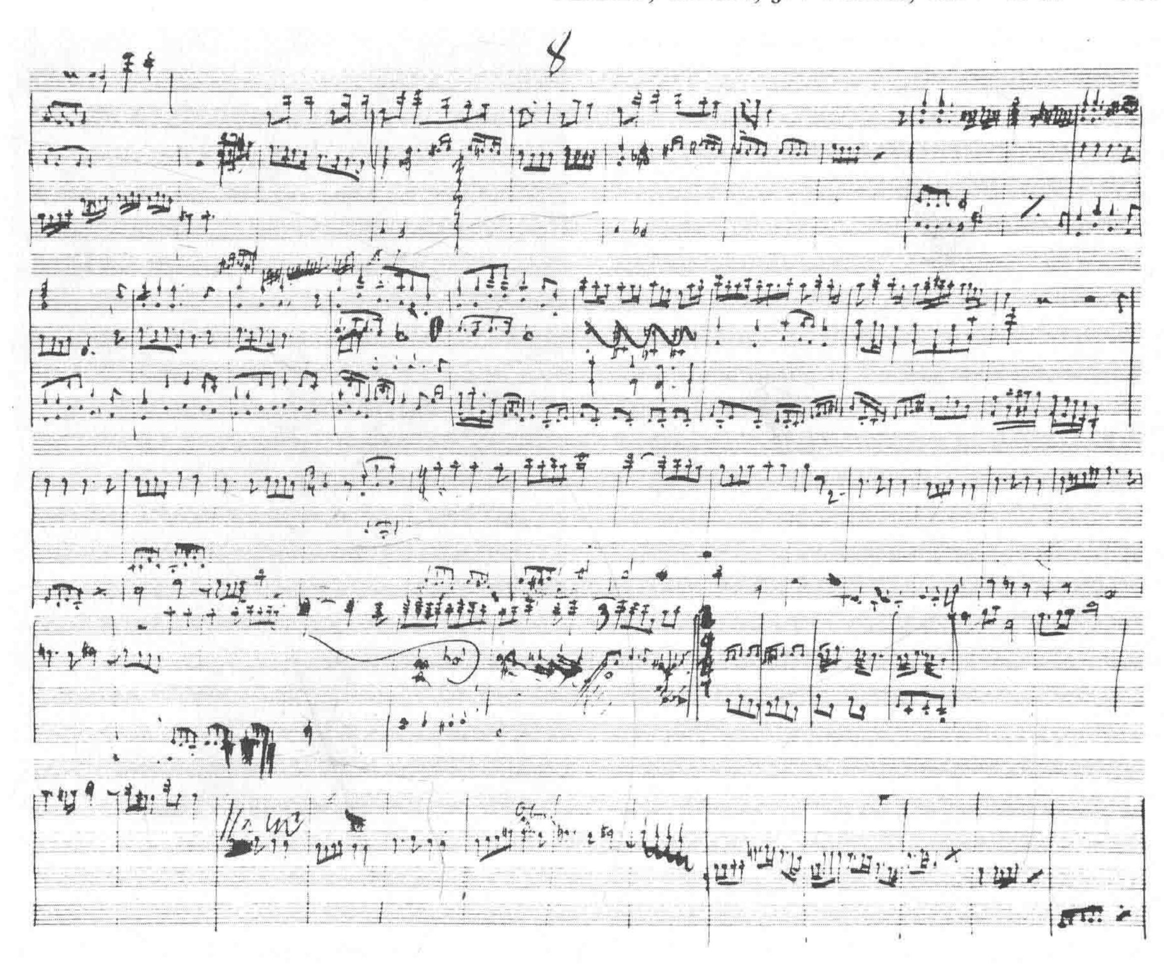
The 1894–5 season proved to be a particularly significant one, not only with respect to Mahler's work at the Stadttheater, where he directed successful productions of Humperdinck's *Hänsel und Gretel* (which had been given its première the previous year by Strauss in Weimar), and Verdi's *Falstaff*. Hans von Bülow's death in February 1894 enabled Mahler to take over the Hamburg subscription concerts and provided him with a welcome opportunity to put his interpretative ideas more systematically to work in the concert hall. Bülow's memorial service in the city's Michaeliskirche (29 March 1894) also provided Mahler with long-sought inspiration for the still uncompleted finale of his Second Symphony. Klopstock's 'Resurrection' ode, sung during the service, supplied the opening lines of its choral text, the rest of which was written by Mahler himself; he completed the symphony that summer at Steinbach. Bruno Walter joined the Stadttheater as a somewhat awed junior conductor in 1894, soon becoming a valued ally and friend. Walter's recollections of Mahler at that time valuably complement those of others of his Hamburg friends, like the composer and critic Ferdinand Pfohl and the Czech composer Josef Bohuslav Foerster. The latter part of the season included personal tragedy for Mahler, whose brother Otto shot himself in February 1895. Increased concern for his two sisters led him to move them to Hamburg, where the three shared a home whose domestic arrangements were managed by his elder sister, Justine (a role she kept until both she and Mahler were married in 1902).

Family commitments added to Mahler's burdensome duties in Hamburg, where he had signed a new five-year contract in 1894. His extra work with the Philharmonic subscription concerts in 1894–5 was as stimulating as it was controversial; his editorial liberties with the scoring and tempos of Beethoven's Ninth Symphony caused a furore that contributed, along with financial losses during the season, to the decision not to re-engage him. Rumours about his possible departure from Hamburg were coloured by gossip about his affair with the soprano Anna von Mildenburg, who joined the opera company for the 1895–6 season (and to whom Mahler wrote about the first complete performance of his Second Symphony – at his own expense – in Berlin in December 1895). Elaborately prepared plans to leave Hamburg were realized soon after he completed his Third Symphony in the summer of 1896. Mahler's sights had long been set on returning to Vienna and he judiciously mobilized influential friends there, as well as in Budapest (which he visited during a conducting tour in March 1897 which took him to Russia for the first time). The sophisticated campaign was aimed at securing him the directorship of the Vienna Hofoper: a leading European theatre, served by a no less significant orchestra (the Vienna Philharmonic). Having removed the official barrier to the appointment of a Jew by converting to Roman Catholicism on 23 February 1897, Mahler began work as a Kapellmeister in Vienna in April 1897; by 8 September he had been promoted to director.

7. VIENNA, 1897–1907. Mahler characteristically saw his task at the Hofoper as a reforming one. Standards of



2. Mahler with his sister Justine, Vienna, 1899



3. Autograph sketches for the first movement of Mahler's Fourth Symphony, composed 1899–1900 (private collection)

performance and artistic direction had declined under his predecessor, the ailing Wilhelm Jahn, who had been happy to cater to the undemanding needs of a pleasure-loving Viennese audience. Of the Hofoper's other conductors only Hans Richter commanded wide respect. Mahler anticipated entrenched opposition in the imperial capital, divided politically between conservative, anti-Semitic supporters of its new Christian Socialist mayor, Karl Lueger, and those whose sympathies were with Victor Adler's left-wing Social Democratic party. His own position was further complicated by the theoretically mediating cultural role of the opera company as a court institution run by the emperor's chamberlain through his assistant, and eventual successor, Prince Alfred Montenuovo. Mahler's début for his 'trial' week was on 11 May 1897 with *Lohengrin*. The success of that performance, followed later in the month by a sparklingly restaged *Zauberflöte*, demonstrated Mahler's commitment to German culture (Wagner and Mozart were to remain central to his operatic repertory). His additional, more iconoclastic commitment to works outside the German tradition was shown by his first fully new production as director: Smetana's Czech-nationalist opera *Dalibor*, staged, after consultation with the National Theatre in Prague, on the emperor's nameday (4 October 1897). Its significance must be interpreted in the light of the serious civil unrest over the repercussions of the 'Badeni Ordinances', which had recently granted equal official rights to the Czech language alongside German in Bohemia. Mahler's recomposed ending, leaving Dalibor triumphantly alive, might have been calculated to excite Czech nationalist feelings; a police presence in the theatre was accordingly arranged.

The cumulative effect of Mahler's perfectionism and daring at the Hofoper encouraged rapidly increased press and public interest whose economic effects impressed his superiors. Such interest was nevertheless to prove intrusive and damaging to Mahler himself. His insensitivity to the feelings of players and singers exacerbated the frequent scandals that were fostered by the more scurrilous and anti-Semitic members of Vienna's close-knit but politically diverse press community. (The most personally distressing event of this period was the removal to an asylum of his friend Hugo Wolf, who in October 1897 began to suffer delusions brought on by tertiary syphilis.) His strategy developed in stages. His early years in Vienna were marked by a painstaking involvement with every aspect of production and management as he worked to build up a strong company of intelligent singers who were able to act convincingly. His treatment even of respected older singers and orchestral players was often peremptory. The result was a decade of opera in Vienna that was later

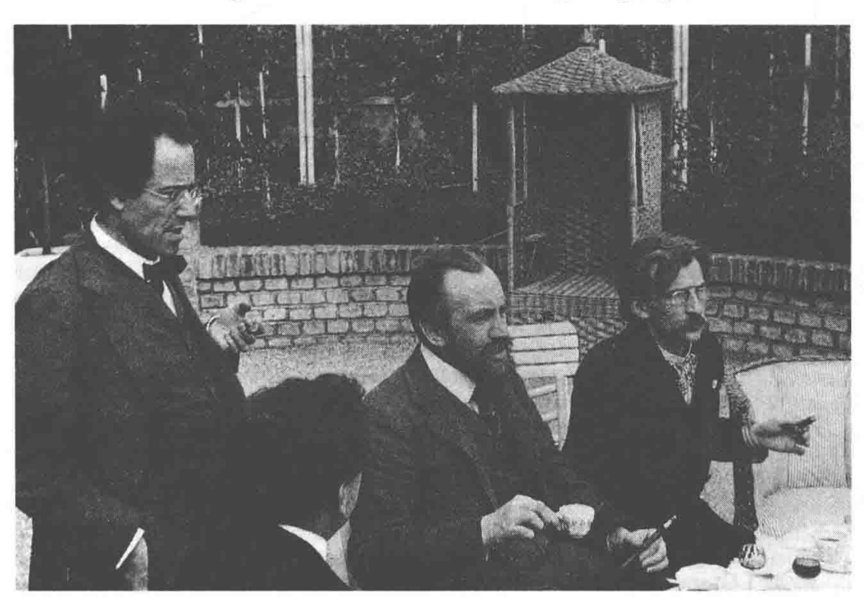
recalled as an almost continuous festival of memorable productions, although the toll on Mahler's mental and physical health was considerable. In the 1898–9 season Mahler took over from Hans Richter as conductor of the subscription concerts and thus added to his already heavy work-load. He accordingly took care to establish a congenial domestic environment and cherished the summer vacation months, which he saved for composition.

His life began gradually to settle into a less stressful pattern in the course of that season, which found him installed in a spacious modern apartment (in a new block on the Auenbruggergasse, designed by the leading modernist architect in Vienna, Otto Wagner). This he shared with his sister Justine, Emma having married the cellist Eduard Rosé, brother of the Vienna Philharmonic's leader Arnold Rosé, in August 1898. Mahler's three symphonies and the *Lieder eines fahrenden Gesellen* were in prospect of achieving wider recognition; all were now published or due to be published (partly thanks to a Bohemian grant arranged by Guido Adler in 1897). In April 1899 he conducted the Viennese première of his Second Symphony. Although over-work and ill health (particularly related to haemorrhoids) had contributed to the restriction of his compositional output to *Wunderhorn* settings since 1896, the summer of 1899, spent near Alt Aussee, brought a first draft of parts of the Fourth Symphony. This was completed in the summer of 1900 in a new composing studio, larger than the one at Steinbach, built in the pine forest above the southern shore of the Wörthersee in Carinthia, where Mahler had bought land on which to build a lakeside villa (completed in 1901).

His three seasons as conductor of the Philharmonic concerts in Vienna were noless controversial than the one in Hamburg. The hostility of some members of the orchestra was matched by that of many Viennese critics who were scornful of his theatrical gestures (frequently recorded and satirized in press cartoons and silhouette drawings) and his apparently disrespectful tendency to alter the scoring and heighten the effects of rhythmic and dynamic contrast in works by composers as revered as Schumann and Beethoven. His first season had included a version for full string orchestra of the latter's String Quartet in F minor (op.95) in a repertory featuring relatively new music by Humperdinck and Richard Strauss as well as a range of familiar Classical and Romantic works. The performance of his Second Symphony which ended the season on 9 April 1899 was not, however, integral to it but a separate charity event; even in his second season (1899–1900) Mahler included only a single group of four of his own orchestral songs. That season's



4. Gustav Mahler inside the Kaiserlich-königliches Hofoperntheater, Vienna, 1903



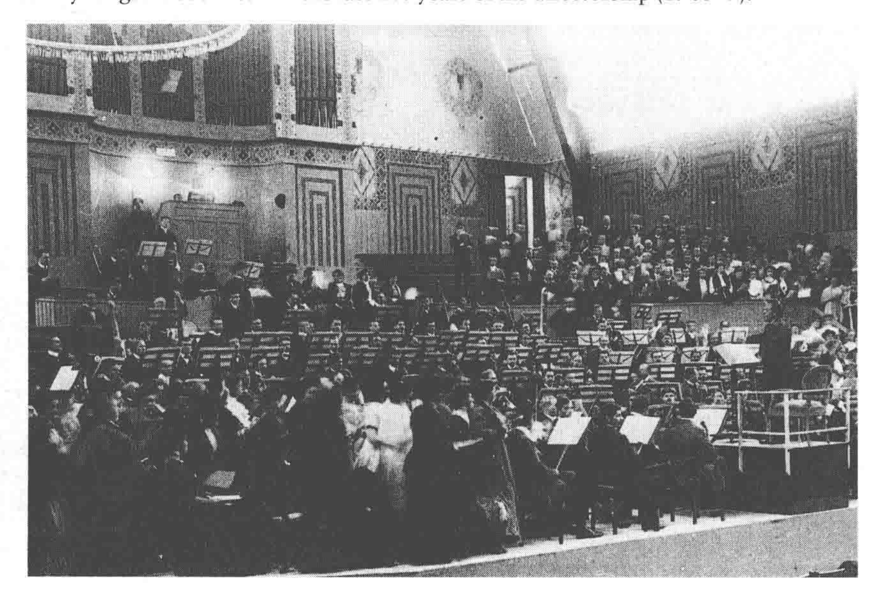
5. Mahler (extreme left) at a party in the garden of the Moll villa, with Max Reinhardt, Carl Moll and Hans Pfitzner, 1905

highpoint was an ambitious trip to Paris with the orchestra to give five concerts in June as part of the World Exposition. On this visit Mahler first made the acquaintance of Colonel Georges Picquart and other supporters of Alfred Dreyfus, including Sophie Clemenceau (sister of his Viennese acquaintance Berta Szeps-Zuckerkandl), in whose house he met his future wife at a dinner party in November 1901.

By that time Mahler had resigned as conductor of the Philharmonic concerts, after a particularly stormy season in which he had included his reorchestrated version of Beethoven's Ninth Symphony. Three weeks later (17 February 1901) he conducted the première of his own *Das klagende Lied* in its revised, two-part version. On 24 February a punishing afternoon concert, featuring Bruckner's Fifth Symphony, was followed by an evening performance of *Die Zauberflöte*. Haemorrhoids had once again been troubling him; during the night he suffered a serious loss of blood which necessitated emergency treatment, a subsequent operation and convalescence. That summer was the first in his new villa, near Maiernigg on the Wörthersee, where he was joined by Natalie Bauer-Lechner, his sister Justine and her future husband Arnold Rosé. By the end of it he had composed three of the *Kindertotenlieder*, four of the independent Rückert songs, *Der Tamboursg'sell* and part of theFifth Symphony.

A new chapter in Mahler's life opened with his marriage to Alma Schindler on 9 March 1902, an event that excited Viennese gossip and shocked his closest friends, many of whom had learnt of his engagement only from newspaper reports. Some foresaw the problems that might attend Mahler's relationship with a woman almost 20 years younger than himself. Alma was the bright and attractive daughter of the Austrian landscape painter Emil Schindler; after his death her mother had married his former pupil Carl Moll, a prominent figure in the Modernist movement in Viennese art, closely associated with the Secession movement led by Gustav Klimt (one of Alma's many admirers). When she met Mahler, Alma was having an affair with her composition teacher Alexander Zemlinsky. Mahler had staged the première of Zemlinsky's opera *Es war einmal* at the Hofoper in 1900; Zemlinsky's friendship with Schoenberg enlarged the circle of younger modernist artists and musicians into which Alma introduced her husband. Mahler's musical contribution (a wind-band arrangement of part of the finale of Beethoven's Ninth Symphony) to the 14th exhibition of the Secession in 1902 – whose topic was derived from its focal sculpture: Max Klinger's *Beethoven* – brought him into contact with another Secessionist, Alfred Roller, whom he employed as an innovative designer at the Hofoper from 1903. Mahler's involvement with Vienna's musical modernists was closest in the 1904–5 season, during which he was elected honorary president of the Vereinigung Schaffender Tonkünstler: a concert-giving association, modelled on Klimt's Secession, which aimed to introduce the Viennese concert audience to a wide range of new music. Zemlinsky and Schoenberg, along with the latter's new pupils (from 1904) Anton Webern and Alban Berg, were central figures in this short-lived venture which nevertheless provided a model for later associations devoted to the promotion of new music.

Typical for her generation, Alma's attitude towards Mahler's music was initially ambivalent; her sceptical response to the Fourth Symphony (which was given its first performance in Vienna on 12 January 1902) was no doubt painfully focussed by Mahler's insistence that their marriage was conditional upon her renouncing her own ambitions as a composer. She later interpreted that ultimatum as a key to the problems that soon beset their relationship, particularly during the summer months in the Wörthersee villa. During the morning she was expected to be the unobtrusive housewife, looking after their daughters (Maria, born 3 November 1902, and Anna, born 15 June 1904) while Mahler composed in his forest studio. At first he clearly profited both mentally and creatively from the marriage. The conducting trip to Russia which had doubled as a honeymoon in March 1902 (they had left Vienna too soon to be able to attend the wedding of Justine and Arnold Rosé on the day after their own) was the first of a series of such absences from Vienna. These were increasingly to involve performances of his own music and signified a gradual change in Mahler's interpretation of his role at the Hofoper during the last five years of his directorship (1903–7).



6. Mahler conducting a full rehearsal of his Symphony no. 8 before the first performance in the Ausstellungshalle, Munich, September 1910



7. Mahler with his elder daughter Maria ('Putzi'), who died aged 4

While he retained a close interest in all productions and worked hard to maintain and strengthen the company he had built up, Mahler began to appear at the conductor's stand less frequently and relinquished much of the day-to-day work to staff conductors like Franz Schalk and Bruno Walter (who had followed Mahler to Vienna in 1901). Certain new productions he took particular interest in, however, supervising the rehearsals and conducting at least the opening night. These included some of the relatively few new operas staged during his time at the Hofoper (like Strauss's *Feuersnot* in January 1902, Charpentier's *Louise* in March 1903 and Pfitzner's *Die Rose vom Liebesgarten* in April 1905). Mahler's relatively conservative repertory was to some extent dictated by the imperial censors, who resisted his efforts to stage Strauss's *Salome* in the 1905–6 season, finding its blasphemous implications and immoral subject matter inappropriate for a court theatre (the opera was in fact staged in Vienna, at the Deutsches Volkstheater, in 1907). The most consummate and innovatory productions of the Mahler era were those staged with Roller's symbolist-inspired and unusually lit sets from 1903: particularly *Tristan und Isolde* (21 February 1903), *Don Giovanni* (21 December 1905), *Die Walküre* (4 February 1907) and Gluck's *Iphigénie en Aulide* (18 March 1907). The Gluck was Mahler's last new production at the Hofoper.

Absences from Vienna to conduct his own works became more frequent after the highly successful première of the complete Third Symphony at the Allgemeiner Deutscher Musikverein festival in Krefeld on 9 June 1902. The Second and Third Symphonies gained increasing critical and popular acclaim. The first of many guest appearances as conductor of the Third Symphony took place in Amsterdam (October 1903), where Mahler forged a close link with the Concertgebouw Orchestra and its conductor Willem Mengelberg (whose devotion to his music was demonstrated in the Amsterdam Mahler festival of 1920, which greatly contributed to the composer's growing posthumous reputation). Mahler premières became significant and eagerly awaited events. The Fifth Symphony was first performed in Cologne in October 1904, the Sixth in Essen in May 1906 and the Seventh in Prague in September 1908. The last of his premières Mahler lived to conduct was that of the Eighth Symphony (two performances) in Munich in September 1910, attended by a large audience that included many influential European musicians and writers (fig.6).

8. Europe and New York, 1907–11. In the 1906–7 season, Mahler's conducting trips had begun to anger Prince Montenuovo and encouraged a dangerous escalation in the opera-house scandals (often involving disgruntled singers) which the anti-Semitic press, in particular, was ready to exploit. He had already signed a contract with Heinrich Conried, director of the Metropolitan Opera House in New York, before personal tragedy struck in the summer of 1907. After Mahler's return with Alma from a conducting engagement in Rome, their two daughters (who had stayed behind with their English governess) both succumbed to illness. Anna soon recovered, but Maria died from a combination of scarlet fever and diphtheria on 12 July 1907. Alma and her mother both needed medical attention after the removal of Maria's body from the Wörthersee villa. Mahler, after a routine examination by the doctor attending them, learnt that his own heart was in poor order. A Viennese specialist subsequently confirmed a valvular defect and recommended a programme of exercise that drastically curtailed



GESELLSCHAFT DER MUSIKFREUNDE IN WIEN

Sonntag, den 24. November 1907, mittags halb 1 Uhr
im großen Musikvereins-Saale

I. AUSSERORDENTL. GESELLSCHAFTS-KONZERT.

Zur Aufführung gelangt:

GUSTAV MAHLER

ZWEITE SINFONIE (C-MOLL)

für Soli, Chor, Orchester und Orgel.

1. Satz: ALLEGRO MAESTOSO. (Mit durchaus ernstem und feierlichem Ausdruck.)
2. Satz: ANDANTE CON MOTO.
3. Satz: SCHERZO. (In ruhig fließender Bewegung.)
4. Satz: „URLICHT" aus: „Des Knaben Wunderhorn".
5. Satz: FINALE.

MITWIRKENDE:

Frau ELISE ELIZZA, k. k. Hof-Opernsängerin.
Fräulein GERTRUD FÖRSTEL, k. k. Hof-Opernsängerin.
Fräulein HERMINE KITTEL, k. k. Hof-Opernsängerin.
Fräulein BELLA PAALEN, k. k. Hof-Opernsängerin.
Herr RUDOLF DITTRICH, k. k. Hoforganist.
Der SINGVEREIN DER GESELLSCHAFT DER MUSIKFREUNDE.
Das K. K. HOF-OPERNORCHESTER.

DIRIGENT: DER KOMPONIST.

Preis dieses Programmes 20 Heller.

8. Programme of Mahler's farewell concert, Grosser Saal, Musikverein, Vienna, 24 November 1907

Mahler's habitual enthusiastic walking, swimming and cycling.

After a final staging of *Fidelio* in Vienna on 15 October 1907 and a farewell performance of his Second Symphony in the Musikvereinsaal in November (fig.8), Mahler departed for the USA, with Alma, as one of many high-profile European artists who were being invited to add lustre to the cultural life of New York. The considerable financial rewards were outweighed, in Mahler's case, by the socially élitist and aesthetically conservative style of the Metropolitan Opera, where Wagner was still performed with the cuts that had long been restored in Vienna. He was nevertheless impressed by the musicians he found there and sensed potential for improvement and change. His soloists were of world class (they included Caruso and Chaliapin) and while grief over Maria's death shadowed him, Mahler had a successful and rewarding season there, making his début with *Tristan und Isolde* (1 January 1908). His repertory was once again dominated by Wagner (*Die Walküre* and *Siegfried*) and Mozart (*Le nozze di Figaro* and *Don Giovanni*), although he also conducted *Fidelio* with sets recreated from Roller's Vienna designs.

In May 1908, setting the pattern for the remaining years of his life, Mahler returned with Alma to Europe, where conducting engagements (including the première of his Seventh Symphony in Prague on 9 September) were fitted around a summer vacation devoted largely to composition. The Wörthersee villa had been sold (the events of the previous summer made it unbearable) and a new summer apartment rented in the Tyrol, in the ancient farmhouse of Alt-Schluderbach. This was not far from Toblach (now Dobbiaco) and the Landro valley, which had long been Mahler's favourite access point for the Dolomites. The last of his composing studios was an easily reached wooden summer-house at the edge of a pine forest. The new work he drafted that summer was *Das Lied von der Erde*.
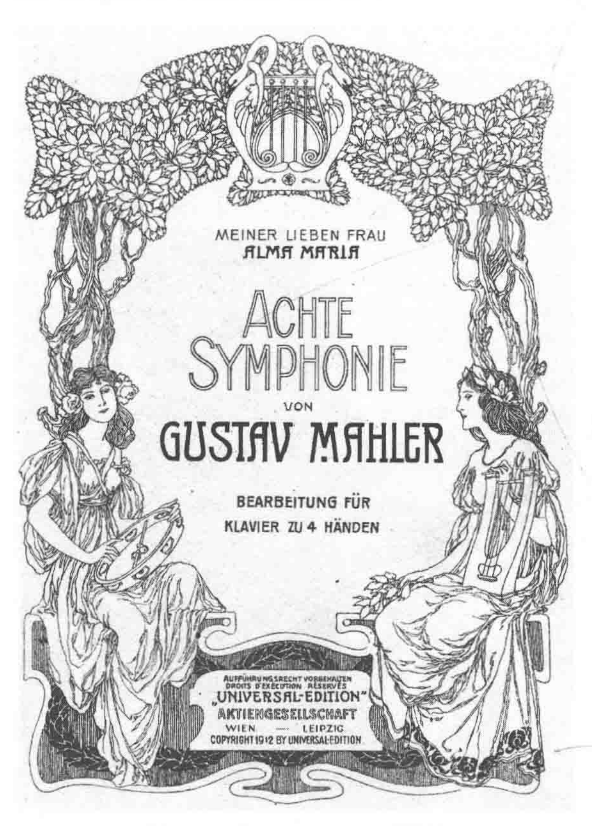
Mahler's second New York season began with a contract for a month of orchestral conducting. He was to direct the New York Symphony Orchestra in three concerts, the second of which (8 December 1908) was the American première of his Second Symphony. His return to the Metropolitan Opera on 23 December, with *Tristan und Isolde*, was somewhat embattled, because Conried's successor as director, Giulio Gatti-Casazza, had imported Toscanini as a rival attraction to Mahler. Toscanini had insisted on conducting *Tristan*, but Mahler's protestations were heeded (he also conducted a series of performances of *The Bartered Bride* and a revival of *Figaro*). The season concluded with more concert conducting, this time with a specially reconstituted New York Philharmonic Orchestra, which he was to take over as principal conductor in the following season (the first in which he managed largely to escape from the opera house and devote himself to the more congenial task of orchestral conducting). This



9. Mahler with Alma (to his left), Maria Moll, his daughter Anna (turning to the camera), the conductor Oskar Fried and Anna Moll (Alma's mother)

he began in October 1909 after a summer in which he drafted much of the Ninth Symphony before making a conducting trip to the Netherlands.

The New York Philharmonic season of 1909–10 gave Mahler much pleasure. His ambitiously eclectic choice of programmes (including modern works by Richard Strauss, Pfitzner and Rachmaninoff) inspired conflicting reviews; his licence with Beethoven received the usual condemnation, not least from émigré German critics, as did his performance of his own First Symphony (16 December 1909). The busy season concluded with an American tour with the orchestra before he returned to conducting engagements in Europe (the Second Symphony in Paris and concerts in Rome). That vacation, during which he sketched most of the Tenth Symphony, was marked by both triumph and catastrophe: triumph with the Eighth Symphony's first performances (Munich, 12 and 13 September), catastrophe in the form of his discovery that Alma had begun an affair with the young Walter Gropius while taking a cure at Tobelbad. Gropius followed her to Toblach, where Mahler pressed Alma to decide between them. Ostensibly committing herself to remain with Mahler, she secretly arranged to continue the relationship with Gropius (who later became her second husband). She admitted in her memoirs that both she and Mahler knew that their marriage had become a 'lie'. The period immediately before the première of the Eighth Symphony, which Mahler now dedicated to Alma (fig.10), was marked by both reawakened love for her and despairing self-castigation which led him to seek the advice of Sigmund Freud in Leiden (although brief and informal, their meeting seems to have afforded Mahler therapeutic insight).



10. Title-page of the piano duet arrangement of Mahler's Eighth Symphony (Vienna: Universal Edition, 1912), dedicated to Alma Mahler; the arrangement, by Alfred Neufeld, was revised by Alban Berg

Annotations in the manuscript sketches of the Tenth Symphony bear witness to the intense distress that underlay the outward stability which Mahler and Alma had regained by the time they returned to the USA for the 1910–11 season. Mahler's concert programming became even more adventurous, including works by such composers as Debussy, Elgar and MacDowell. Developing tension in his relations with the orchestra and its financial backers was overshadowed by what at first seemed a fatigue-induced illness in February 1911. It shortly became apparent to his doctors that Mahler had contracted bacterial endocarditis, from which there was little hope of recovery. The complex stages of his return, via a clinic in Paris, to Vienna, where he died on 18 May, were managed by Alma with relatively little direct assistance and increasing interest from the press. He was buried in the Grinzing cemetery on 22 May 1911.

9. MUSICAL STYLE. Mahler's impulse towards assimilation into German culture prompted a lively ambition to master the repertory and techniques of the classical music which helped to shape his experience and aspirations. That ambition was also fired by the idealist aesthetics of Romanticism which positioned Austro-German classical music as 'higher' than other types in possessing spiritual and philosophical significance which transcended or even reconciled social and racial difference. Some of Mahler's earliest recollections, recounted to Natalie Bauer-Lechner, indicate that he began at an early age to interpret his musical performances for his family as symbolic dramas or narratives about people and social justice. He claimed, for example, to have invented a story for Beethoven's Variations op.121*a* on Wenzel Müller's *Ich bin der Schneider Kakadu*; the events of the tailor's life ended with a parody funeral march whose moral (Mahler decided) was: 'Now this poor beggar is the same as any king!' Mahler's later, implicitly less egalitarian ideas about musical signification, were revealed in something he appears to have told Freud, in 1910, about his youthful memory of an angry scene between his parents; he had fled, only to encounter a barrel organ in the street playing the popular song *Ach, du lieber Augustin*. He believed this experience had impaired his ability to disentangle 'high tragedy' from 'light amusement' in his music. His major works both articulate and seek to resolve the cultural tensions mapped by such stories.

The stylistic and generic plurality of 'voices' in his symphonies has been prized as a function of their subversively modernist, even postmodernist, character. That it struck Mahler as problematic illuminates the propensity for parody or irony, often explicitly indicated in directions in the score, which contributes to their authenticity as cultural documents, resounding the very contradictions that Mahler's own inherited aesthetic ideals required to be resolved or transcended. The disruptive effect attributed by his culture to unabsorbed ethnic or popular influences in serious music is focussed in the family story of a visit to the synagogue during which the infant Mahler had shouted his disapproval at the solemn singing, intervening with a spirited rendering of the ribald Moravian-Czech street-song *At' se pinkel házi* ('Let the knapsack rock'). His subsequent concern about the conflicting appropriateness of 'high' and 'low'

musical styles was inevitably resolved more successfully in conceptual narrative than in supposedly purely musical terms, although his works' complex and innovatory internal features have begun to inspire systematic analytical investigation. Mahler's descriptive interpretations of his music deserve to be reckoned as integral to its identity as a rhetorical discourse that was both constructing and keeping separate the complementary worlds of private experience and the public ceremonial which channelled and normalized it. Mahler's public pronouncements, from around 1900, denigrating the value and integrity of descriptive programmes require judicious cultural-historical interpretation and must not be accorded disproportionate authority; he no less frequently indicated that music was, for him, a higher form of philosophizing. To accept, with Theodor Adorno, that Mahler's works incorporate a critique of the cultural assumptions upon which they rely is to find significance in their many unusual features which fall outside the boundaries of more conventional musical concerns such as tonal argument and structural modelling. A list of such features might utilize the following categories: timbre, orchestration and the employment of extreme volume levels; the disposition of instrumental forces in space; the treatment of genre; detailed performance-related score directions (occasionally indicating parodistic or ironic intent); handwritten annotations in his manuscript scores; the symbolic or allegorical representation in music of gendered subjects, forces of nature or fate and group identity; and allusions to identifiable forms of ethnic or urban popular music (particularly dance forms like the ländler and the waltz).

10. 'Das klagende Lied', early songs, First Symphony. The relatively small number of Mahler's surviving compositions, coupled with the assured personal style of the earliest of them, has given rise to speculation about lost or destroyed works from his student years. Surviving records and recollections have encouraged attempts to compile a list of such works, which seem to have included an overture (*Die Argonauten*) and a number of chamber works with piano. A single authenticated Piano Quartet movement (possibly from 1876) has survived: this purposeful sonata structure in A minor demonstrates sympathetic knowledge of Schubert, Schumann and Brahms. Of Mahler's two early operatic projects, *Herzog Ernst vom Schwaben* and *Rübezahl*, only the libretto of the latter survives, although music drafted for it appears to have originated in or been incorporated into at least one early song and parts of *Das klagende Lied*. A *Symphonisches Praeludium* discovered in the 1970s, in a piano transcription apparently copied by Mahler's friend Rudolf Krzyzanowski, is probably by Krzyzanowski himself or another of Mahler's student circle; Hans Rott's remarkable Symphony in E (which Mahler admired and quoted from, after Rott's death, in his own Second and Third Symphonies) similarly testifies to the manner in which their enthusiasm for Wagner and Bruckner must have informed the style and aims of all three.

With the exception of the Piano Quartet movement, all Mahler's earliest surviving works link poetic representation with musical aims. As well as texts for himself to set (e.g. *Das klagende Lied*, *Rübezahl*), Mahler wrote effective lyric poetry throughout his life. Goethe, Hölderlin and later Rückert are among his obvious models, although the stylized manner of the authentic but artfully refashioned 'Old German songs' of Arnim and Brentano's *Des Knaben Wunderhorn* anthology (1805–8) is evident in Mahler's lyrics long before he claimed to have discovered it around 1887. The writing, and setting, of such poetry played a part in Mahler's efforts to create an identifiably 'German' voice. Surviving songs from 1880 (*Im Lenz*, *Winterlied* and *Maitanz im Grünen*) anticipate the more concentrated attempt of the three volumes of *Lieder und Gesänge* (published in 1892) to contribute to the tradition of the German piano-accompanied song.

While the term 'Gesang' was already signifying a more artful and expressively naturalistic lyric form, requiring a through-composed and less regularly periodic folksong style to that of the lied (e.g. *Erinnerung* in volume i of the *Lieder und Gesänge*), the dominant manner of Mahler's songs is defined by a rhetoric of arch naivety, masking considerable complexity of musical detail and symbolic meaning. The youthfully loving subject in close rapport with an anthropomorphized Nature (*Frühlingsmorgen*, *Ich ging mit Lust durch einen grünen Wald*) characteristically signifies an idyllic or utopian realm of existence, the disillusioning loss of which may be suggested by music whose diatonic clarity is subject to minor-key inflections and enigmatic forms of closure. Even an ostensibly uncomplicated *Wunderhorn* setting like *Um schlimme Kinder artig zu machen* (*Lieder und Gesänge*, ii) proves on closer inspection to involve the rejection of an amorous invitation; its verbal pretext – the woman's unseen and perhaps merely figurative children – is dutifully maintained by music that demands to be read as if between quotation marks.

Dance forms, serenades, children's songs, military signals and marches contribute to a complex vocabulary of signification in these songs, where stylistic and generic allusion is usually employed in preference to the establishment of a clearly defined and expressively engaged authorial voice (although Mahler subsequently proved familiar with the techniques appropriate in the period, derived from the slow movements of late Beethoven and the chromatic 'prose' style of Wagner's *Tristan und Isolde*). A similar, if still more elaborately complex rhetoric is deployed in the longest surviving example of Mahler's work from the period around 1880, the cantata *Das klagende Lied*, much of whose first version (completed in November 1880) predates any of the surviving music so far mentioned, with the exception of the Piano Quartet movement. This long-undervalued narrative piece was originally in three parts (the first was dropped in the revised version in which the work was first performed in 1901); its tale of two brothers who search for a flower that will win the hand of a 'proud queen' derives from the world of the Romantic fairy tale, specifically 'The Singing Bone' from the *Kinder- und Hausmärchen* of J.L. and W.C. Grimm. Mahler's setting of his own verse text (mostly in six-line stanzas with an *ABABCC* rhyme scheme) represents a remarkable achievement; its rejection in September 1883 by Liszt, to whom it had been sent for consideration for performance at an Allgemeiner deutscher Musikverein festival, must have been especially disappointing.

Deploying a large orchestra, chorus, two boy singers (in the first version) and four adult soloists, *Das klagende Lied* selectively treats scenes of dramatic action in a rich and multi-faceted narrative that involves stylized authorial

intervention and apostrophe, interpolations by a kind of Greek chorus (in a style often evoking that of a Bach chorale) and the complicated conceit, derived from the original tale, whereby even the tragic climax of the work is precipitated by a musically articulated story-within-a-story. The boy who had found the flower was murdered by his evil brother (Part 1, Waldmärchen); one of the dead boy's bones is later discovered by a minstrel, who fashions a flute from it (Part 2, Der Spielmann); when he plays the flute at the wedding of the queen and the surviving brother, it sings in the voice of the latter's victim (Part 3, Hochzeitsstück). The murdered brother's song of lamentation ('klagende Lied') thus intervenes catastrophically in the celebrations, in a passage whose operatic and melodramatic qualities are made all the more telling by Mahler's first experimental use of offstage music (a wind and percussion band). Ostensibly evoking distant festivities, the effect of a military band playing outside the auditorium, oblivious to and even in direct conflict with the emotions and musical discourse of the onstage characters, seems to have been designed to turn the whole performance into an enacted parable of the double intervention by music in a scene of musically evoked power. The conclusion of *Das klagende Lied* is appropriately desolate: a sparse threnody evoking the deserted hall whose lights are extinguished as the castle ramparts crumble.

The ambivalence about meaning informing the early songs was here carried to daring heights. One of the public functions of music in Mahler's culture was to adorn the power of the state and support its official ideology; the suspicion that his works contained a moral or even political threat informed much of the negative criticism that greeted its rare performances, up to and including the première in Vienna (1901) of *Das klagende Lied*. Many features of his first three symphonies tend to justify that suspicion, although the formative work from which the First Symphony grew, the *Lieder eines fahrenden Gesellen* (1883–5), was a more intimate essay in the cultural negotiation of personal emotion occasioned by the Kassel love-affair with Johanna Richter, to whom Mahler dedicated six poems from which the song cycle's four texts were chosen.

The fact that the first of these owes something to a poem from *Des Knaben Wunderhorn* nevertheless serves as a warning against simplistic readings of the cycle as autobiographical. Mahler carefully avoided references to locations or objects foreign to the world of the German Romantic lyric, where fields, woods and roadside lime trees provided a setting for the emotional dramas of simple souls whose only possessions might be feelings of love and loss. The wayfarer of the cycle is a standard cultural type whose musical voice is a mosaic of musical manners, sharply characterized and artfully deployed. Only in this respect does the cycle demonstrate features subversive of the cultural norms it otherwise adopts. Particularly in the final orchestral version of what was originally written for voice and piano, the insistent contrast between the opening song's lamenting phrase *Wenn mein Schatz Hochzeit macht* ('When my love gets married') and its dance-like instrumental diminution suggests a more specifically Bohemian or Moravian folkdance than Romantic idealism would normally have favoured; the unusual tonal design of individual songs (the second moves from D major to F♯ major, the third from D minor to E♭ minor, the fourth from E minor to F minor) even signals the expressive authenticity and licence of nascent Modernism. Conventional and unconventional elements in the cycle are united in structural schemes that juxtapose irresolvably contrasting states and worlds of feeling. The second song, *Ging heut' morgens übers Feld*, evokes an idyllic realm of flowers and talking birds whose illusory reality is threatened in the question and answer of its postludial aside: 'Will my happiness really begin now? No! The kind I mean can never blossom in me!' Appropriately, the final song's resolution of the contradiction between 'love and sorrow / world and dream' insists upon the tread of a funeral march that turns F major into F minor.

The direct quotation of the F major music in the third movement of the First Symphony (marked 'wie eine Volksweise' – 'like a folksong') betrays Mahler's desire to naturalize his musical wayfarer and introduces the elaborate relationship that exists between the *Lieder eines fahrenden Gesellen* and the symphony, whose two parts draw on the cycle's juxtaposition of nature idyll and the troubled reality of subjective experience. The link between the two works is emphasized by the fact that most of the material of the exposition of the symphony's first movement (following the slow introduction) is derived from the cycle's second song. The tension between conformist assimilation and transgressive innovation, evident in Mahler's indecision about how to describe and title the symphony, was reflected in the different techniques and musical manners employed in its two parts (represented in the published version by movements 1 and 2 and movements 3 and 4 respectively). At its first performance, in Budapest (when the first part also included the later-discarded 'Blumine' movement between the other two), the pastoral-idyllic Part 1 was in general better received than Part 2, with its 'new romantic' excesses. At that time the work's modernity was additionally signalled by its being presented as a symphonic poem. Mahler's decision not to publish an explanatory programme nevertheless emphasized his contradictory ideas about how he wanted the work to be understood. For its second performance, in Hamburg, he retitled it and added an elaborately literary programme (compiled with the help of his friend in Hamburg, Ferdinand Pfohl). It alludes to at least two novels by Jean Paul (*Titan* and the *Siebenkäs*), E.T.A. Hoffmann's *Fantasiestücke in Callots Manier* and the illustration for a children's book mentioned in connection with the third movement; the title of the finale (See v below) seems to refer to Dante:

Part 1

Titan, a tone poem in symphony form

'From the days of youth', Flower-, Fruit- and Thorn-pieces

i. 'Spring and no end' (Introduction and Allegro Comodo). The Introduction depicts the awakening of Nature from the long sleep of winter.
ii. 'Blumine' (Andante)
iii. 'With full sails' (Scherzo)

Part 2

iv. Stranded! (A funeral march in 'the manner of Callot'.) The following might explain this movement: the external inspiration for the piece came to the author from a parodistic picture well known to all children in Austria: 'The Huntsman's Funeral', from an old children's book: the animals of the forest accompany the dead huntsman's bier to the grave; hares escort the little troop, in front of them marches a group of Bohemian

musicians, accompanied by playing cats, toads, crows etc. Stags, deer, foxes and other four-legged and feathered animals follow the procession in comic attitudes. In this passage the piece is intended to have now an ironically merry, now a mysteriously brooding mood, onto which immediately:

v. 'D'all Inferno' (Allegro furioso) follows, like the suddenly erupting cry of a heart wounded to its depths.

The four-movement version in which the symphony is now known remains rich in imagery and technical diversity. In the opening bars Mahler uses the extraordinary orchestral effect of a unison A over seven octaves in the strings, all except the lowest basses playing harmonics, 'Wie ein Naturlaut' ('Like a sound of nature'); a kind of virtual-reality effect is created by three offstage trumpets (the first two directed to be placed initially 'in the very far distance'), as if to stress a physical separation between the platform orchestra as Nature, with its expicitly marked cuckoo calls, and the realm of human activity. Mahler characteristically consigned to the silence between the second and third movements the disillusioning dramatic catastrophe, figured as the tragic love experience which separates the symphony's protagonist, like the wayfarer of the song cycle, from the comforts of youthful illusion. What follows is the most experimental of the symphony's four movements: an ironic funeral march based on the children's round *Bruder Martin* ('Frère Jacques'), whose trio-like interpolations include one of Mahler's most explicit evocations of the Bohemian street musicians encountered in his childhood; the pungent, chromatically inflected orchestral timbre is appropriately enriched (at a point marked 'Mit Parodie') with a percussion part for a bass drum with Turkish cymbals attached, to be played by a single musician. Only in the symphony's finale does Mahler mobilize all the resources of the post-Wagnerian orchestra in a large-scale dramatic narrative. Daemonic forces and heroic aspiration are colourfully symbolized in a movement whose expressive poles are represented on the one hand by the delicately-nuanced 'Gesang' theme that functions as a contrasting second subject, on the other by a triumphal march, whose final statement follows a cyclic flashback to the opening of the first movement (on whose falling 4ths it is based). Already, at the end of this work, Mahler was experimenting with ways of intensifying available techniques for creating an overwhelming volume of sound. He suggests in the score that the expanded horn section (he seems to have envisaged at least nine players at this point) should stand up, bells raised, in order to surmount the rest of the orchestral tutti with their peroration.

11. Second, Third and Fourth Symphonies, later 'Wunderhorn' songs. Where the First Symphony, particularly in its original five-movement version, demonstrates clear affinities with Berlioz's *Symphonie fantastique*, the Second and Third Symphonies advertise their status as heirs to another source work of musical Romanticism in Germany: Beethoven's Ninth Symphony, as interpreted by Wagner in *Das Kunstwerk der Zukunft* ('a richly gifted individual . . . took up into his solitary self the spirit of community that was absent from our public life'). Both symphonies include solo song and choral elements. Each was interpreted by Mahler (through annotations in the manuscript score, published movement titles or discursively elaborated narrative programmes) as articulating ideas of democratic inclusiveness and leading to a utopian vision through a drama of spiritual and even social struggle.

Surviving programmatic explanations, both formal and informal, of the Second Symphony (1888–94) suggest that its evolution and completion were dependent upon the narrative conceptualization of its structure. The programme Mahler drafted for a 1901 performance in Dresden indicates a progression from unresolvable subjective anxiety through a series of illustrative 'intermezzos' (movements 2–5) to a large-scale finale: a symphonic cantata for soloists, chorus and orchestra in which the progression from tension to resolution is reinterpreted as a narrative of apocalypse and subsequent redemption (the 'Resurrection' of the symphony's subsequent unofficial subtitle). Judeo-Christian mythology supplied certain of its details, but reinterpreted and even subverted in a striking manner. If Mahler's programmatic justification of his generically diverse suite of movements extended established 19th-century precedents, the symphony's scale and close matching of musical and conceptual details were highly original. The difference of rhetorical manner between the first- and second-subject material of the opening movement, respectively in C minor and E major, is rooted in post-Beethovenian symphonic practice as influenced by Romanticism and the 19th-century operatic overture. Mahler nevertheless extended the principle of contrast by opposing music of explosive urgency, generating a symphonic funeral march (C minor), to music of delicately focussed lyricism (E major) that is rich in harmonic, textural and expressive signs denoting a fragile and alienated subjectivity. This is far removed from the gloomy reality of the funeral rites which the movement's abandoned title ('Todtenfeier') signalled as its primary mood: one which has been linked (see Hefling, H(ii) 1988–9) to an unstated programme derived from the Polish poet Adam Mickiewicz's *Todtenfeier*, as translated into German by Mahler's friend Siegfried Lipiner. Mahler himself described it as evoking the funeral of the hero of his First Symphony, the prologue to its sequel representing an angry and questioning meditation upon mortality.

His retention of the First Symphony's division into two parts, while relocating the break in the Second to a five-minute pause following the first movement, established a productive precedent for his later works, also reflecting a persisting contradiction between developmental narrative and the traditionally varied sequence of symmetrically resolved symphonic movements (here compounded by the time which lapsed between the composition of the first movement, whose earlier version as *Todtenfeier* (1888) has now been published, and the completion of the rest of the symphony in 1893–4). The contrast between the 'New German' complexity of the first movement's formal plan, extreme volume levels and climactically emphasized harmonic dissonance and the more conventional size and mid-19th-century manners of the Andante had its own precedent, however, in the originally planned contrast between the first and the second ('Blumine') movements of the First Symphony and must be considered integral to Mahler's intention. The movement's modal ambivalence between major and minor possibly suggested its programmatic description as a 'blissful moment in [the hero's] life and a mournful memory of youth and lost innocence'.

The third movement grafts elements of the energetic Beethovenian scherzo onto an instrumental reworking of material used in the contemporary orchestral *Wunderhorn* song *Des Antonius von Padua Fischpredigt*. Nowhere is the many-layered conceptual or programmatic complexity

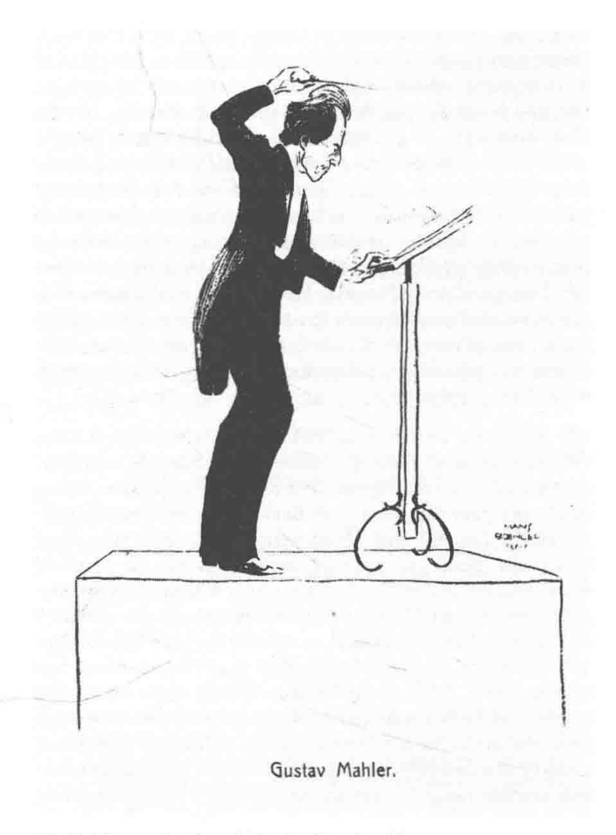
of Mahler's so-called *Wunderhorn* style of symphonic composition better illustrated than in this 'naive' song about St Anthony's fruitless attempts to preach Christian morals to unheeding fish. Mahler regarded it as both humorous, in its stylized evocation of the fishes' movements, and highly serious in symbolic implication; he associated its extended symphonic version with images of the subjective alienation from conventional society of the symphony's subjective protagonist and (in the Dresden programme) an extreme form of existential despair:

> he loses, together with the clear eyes of childhood, the sure foothold which love alone gives. He despairs of himself and of God. The world and life become a chaotic nightmare [*wirren Spuk*]; loathing for all being and becoming seizes him with iron fist and drives him to an outburst of despair.

The problematic stylistic and generic contradiction in Mahler's early symphonies is strikingly demonstrated: the trio-like evocation of St Anthony's sermon, with its climactic 'outburst of despair', is isolated from the Scherzo material, whose ironic characterization (as both commonplace and subjectively inaccessible or unsympathetic) is heightened by colourful orchestration and the use of unconventional instruments, like the E♭ clarinet, and 'unmusical' timbres, like that of the 'Ruthe' (a bunch of twigs tapped on the side of the bass drum). The symphony's generic range is further extended in the fourth movement ('Urlicht'), which adopts an implicitly more authentic voice of stylized simplicity in its setting, for solo contralto, of a prayerful expression of faith from the *Wunderhorn* anthology. The setting contrasts a solemn brass chorale with the more chromatic, almost erotic expressive urgency and metrical naturalism (involving short-term changes of time signature) of the soloist's determination to return to God ('Je lieber möcht' ich in Himmel sein!'), establishing a precedent for Mahler's later treatment of the symphonic adagio. On another level, the third and fourth movements' juxtaposition of childlike subjective conviction and the alienating crudity and insensitivity imputed to humanity *en masse* generates a more specifically ideological tension which Mahler seeks to resolve in the enormous finale, projecting an alternative, idealized community of redemptively freed spirits, individually justified by subjective aspiration and unmarked by the hierarchical structures of earthly power. The movement falls into a linked series of formal units. An expansive introduction (beginning with a direct quotation of the explosive 'outburst' from the third movement) is followed by a grandiose orchestral march, programmatically interpreted as the procession of the arisen dead to Judgment: 'they all come marching along in a mighty procession: beggars and rich men, common folk and kings, the Church Militant, the Popes. All give vent to the same terror, the same lamentations and paroxysms'. The march culminates in a deliberately distanced representation of the Last Trump by offstage brass and timpani (headed 'Der grosse Appell!' in the manuscript), while a solo orchestral flute plays an improvisatory, cadenza-like 'nightingale song'. The dynamic favouring of the earthly nightingale over the trumpets of the apocalypse heralds what Mahler clearly intended to be an unexpected reversal of the anticipated judgment in an egalitarian redemption. The movement's closing section begins with a hushed choral setting in G♭ of the first two stanzas of Klopstock's 'Aufersteh'n', after which contralto and soprano soloists continue with words written by Mahler himself. A concluding crescendo of all orchestral and choral forces then leads to an extended peroration in E♭, complete with bells and organ: 'You will rise again, / my heart, in a moment!/ What you have overcome [*geschlagen*] / will lead you to God!'

The Second Symphony gained popularity in Mahler's lifetime only in the wake of the initially more readily appreciated Third Symphony, whose first complete performance at the 1902 Allgemeiner deutscher Musikverein festival in Krefeld, six years after it had been completed, represented Mahler's first conclusive public success with a new symphony. This is striking in view of the Third's arguably more arcane extension and intensification of all the salient features of the Second, to which it formed an ambitious conceptual sequel (draft plans for movement titles cited by Paul Bekker (H(i)1921) appear to have indicated that a Fourth Symphony was planned at the same time). Structural similarities between the Second and Third Symphonies include the unequal disposition of the movements in two parts, the first alone comprising Part 1, and the bold mixture of genres adopted for the movements of Part 2, including a minuet-tempo second movement, a scherzo based on an independently existing *Wunderhorn* song (*Ablösung im Sommer*) and a solo contralto setting as fourth movement. In the Third Symphony, however, the choral fifth movement shrinks in proportion and scope to a short setting, for contralto, women's chorus and children, of a naive religious text from the *Wunderhorn* anthology; it is followed, in the finale, by Mahler's first extended orchestral Adagio.

Movement titles and manuscript annotations testify to an elaborate programmatic conception, publicized in various forms at the symphony's earliest, incomplete



11. Mahler conducting: design by Hans Boehler

performances. The programme evolved through many stages, from an early idea for a lighter, ostensibly more 'pastoral' work (in the Beethovenian sense) to complement the Second Symphony. After beginning with the second movement he seems to have composed movements 3–6 in numerical order. The delicate Biedermeier sentimentality of the second movement was originally associated with a notion of childlike simplicity, implied in the sketch's title formula: 'Was das Kind erzählt'. This heading was later adapted for the *Wunderhorn* song *Das himmlische Leben*, which briefly figured in plans as the symphony's concluding seventh movement, entitled 'Was mir das Kind erzählt'. All but the first movement eventually bore similarly constructed titles. These suggested an allegorical scheme opening with a musical creation-piece that drew upon Greek mythology as mediated by Goethe's *Faust* (Part 2). In the 1896 manuscript the first movement is headed 'Introduction: Pan awakes / leading directly to / no.1. Summer marches in (Bacchic procession)'. The subsequent movements are: 2. 'What the flowers in the meadow tell me', 3. 'What the animals in the forest tell me', 4. 'What man tells me', 5. 'What the angels tell me', 6. 'What love tells me' (in the sixth movement the first page of the score bears the couplet 'Vater, sieh an die Wunden mein! / Kein Wesen lass verloren sein!').

The Third Symphony arguably takes as its theme the process of Mahler's assimilation while extending the iconoclastic implications of the Second's finale in the half-hour long first movement. Similarly structured around a proliferating march, its progress from D minor to F major is portrayed, in internal score annotations (e.g. 'Pan schläft', 'Die Schlacht beginnt!'), as a battle between the opposed 'forces' of the expositional duality: here representing death and winter inertia on the one hand, the awakening 'life' forces of Pan on the other. The often deliberately realistic vulgarity of the military-band style orchestration of the march highlights the implicitly subversive origins of its main theme (a student song by Binzer – *Wir hatten gebauet ein stattliches Haus* – beloved of anti-Habsburg, pan-Germanists in Mahler's student days) and lends an almost concrete political implication to the 'anarchic' qualities that outraged the work's more consevative critics.

The evolutionary programme of the rest of the symphony accommodates the historically successive forms of the minuet and trio and the Beethovenian scherzo in a unique manner, as representing the consciousness of plants and animals respectively (in a scheme that seems to have owed much to the philosophical writings of Schopenhauer, Friedrich Lange and others). In both movements, evocations of folkdance, like the ländler in the second, suggest an anthropomorphic subtext which is emphasized in score markings like 'Grob!' ('coarse') at one boisterous eruption of the scherzo material in the third movement. It is flanked by statements of the sentimental melody of a distant post horn which, like the trumpet melody in the scherzo of the Second Symphony, seems to represent a superior form of human consciousness, inaccessible to the animals' framing scherzo material (parallels between the movements extend to the climactic outburst that occurs of the end of each). The hushed 'Mitternachtslied' ('O Mensch! Gib Acht!') from Nietzsche's *Also sprach Zarathustra* proclaims the work's mid-1890s modernity in conclusive fashion (Richard Strauss's tone poem inspired by Nietzsche's book was also completed in 1896); Mahler's symmetrical setting of it as a two-stanza lyric is esoterically subtle in its orchestration. Its predominant manner is one of restrained solemnity broken periodically by a rising 3rd motif in the oboe part, marked 'Der Vogel der Nacht!' in the manuscript score.

The subsequent, celebratory setting of 'Es sungen drei Engel einen süsses Gesang', with children imitating bell sounds, provides an effective foil for the extended orchestral Adagio. Bruckner, Wagner and Beethoven all seem to have influenced its variational exploration of the tension between chorale-like benediction and an urgently aspiring *espressivo* string style, characterized by significant levels of passing dissonance. This concluding celebration of 'divine love', its culminatory peroration in a transfigured D major, was readily admired even by the symphony's detractors – a fact which highlights its tendency towards assimilationist reconciliation (anticipating Mahler's conversion to Roman Catholicism before his return to Vienna in 1897). From this perspective the symphony might be read as an unlikely lexicon of sentiments that sustained the mythology of the Austro-Hungarian empire in the fragile and increasingly fragmented last stage of its history.

The four-movement Fourth Symphony (completed in 1900) nevertheless seems to accept the contradictory nature of that vision, framing its more modestly proportioned evocation of classical symphonic manners as a complicatedly humorous conceit: a 'child's vision' illuminated by the closing *Wunderhorn* song for solo soprano, *Das himmlische Leben* (once planned for the conclusion of the Third: it shares musical material with 'Es sungen drei Engel'). The Fourth Symphony's posthumous reputation as one of Mahler's more approachable, straightforward works does not correspond with its original reception as an exercise in sacrilegious modernity. Mahler's most explicit realization of one of the implications of Wagner's interpretation of the late 18th-century symphony as characterized by 'lofty glee' exposed the ideological work done by the notion of 'classical music' in policing the lines of demarcation between high and low styles. Both are invoked in the second movement (with its scordatura violin representing Freund Hain, 'Death the Fiddler') and surprisingly juxtaposed in the predominantly slow third movement.

The 'himmlische Leben' song – whose energetic, even violent ritornello threatens the naive dream of its verses – ends the 'tetralogy' (as he once described it) of Mahler's first four symphonies by exemplifying the *Wunderhorn* style of the 1890s. A number of his other settings extend the boundaries of the orchestral lied, almost creating a specific genre of allegorical songs exploring contrasting 'voices' in an evolving, quasi-symphonic discourse (particularly where male and female characters engage in dialogue, as in *Der Schildwache Nachtlied*, composed, like *Das himmlische Leben*, in 1892). The Fourth Symphony was intended to be designated a symphonic 'humoresque', alluding to the generic title ('Humoresken'), that Mahler gave to his orchestral *Wunderhorn* songs in order to distinguish them from the more conventional lieder to which he reverted in his later settings of Rückert. His final *Wunderhorn* songs, up to and including the last two composed (*Revelge* and *Der Tamboursg'sell*, 1899 and 1901) represent above all a sharply focussed repository of the generic types of music

on which his early symphonies rely: varieties of march, quasi-*moto perpetuo* pieces (e.g. *Das irdische Leben* and *Des Antonius von Padua Fischpredigt*), dances, the lullaby (as in the outer sections of *Das himmlische Leben*) and specifically symbolized expressive 'song'.
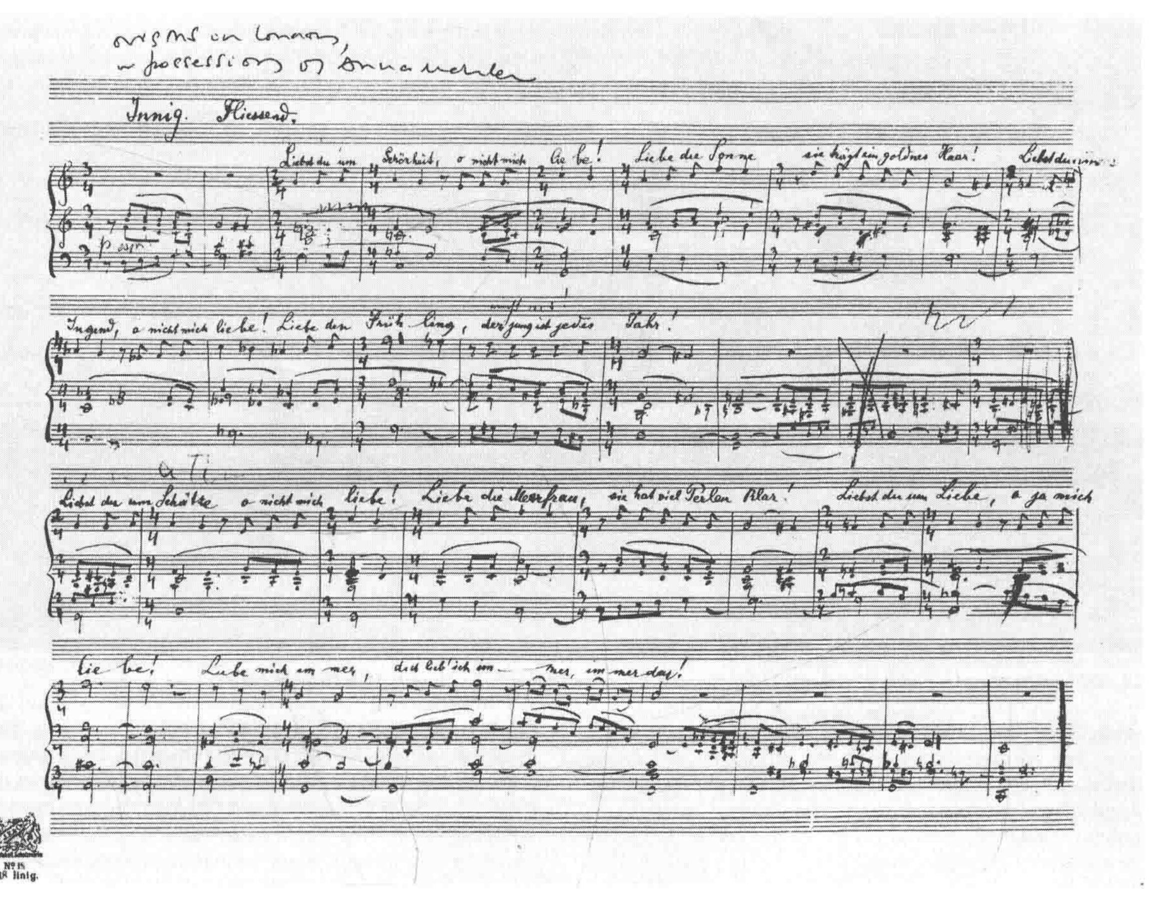
12. Fifth and Sixth Symphonies, Rückert settings. Changing reception history has unintentionally highlighted the historical character of Mahler's purely orchestral, 'middle-period' symphonies. The rehabilitation of his reputation after World War II, particularly in German-speaking countries was marked by a tendency to consider the Fifth and Sixth Symphonies his most successful and musically rewarding: as more traditional kinds of symphonic discourse, demonstrating the relevant signifiers of mastery. It would be equally appropriate to regard these two works as experiments in the new style to which Mahler himself referred in the case of the Fifth. The cumulative, heterodox structures of the earlier symphonies are replaced, in the Fifth, by a somewhat more uniform model. Its orchestral polyphony is also denser, more frequently mixed in timbre, in the manner of Richard Strauss, and less marked by simultaneously juxtaposed individual sonorities (Mahler experienced difficulty with the Fifth's orchestration and laboured on it in revisions). There is also a reduced reliance on explicitly characterized musical manners of intentionally ironic or naive effect. Instead, Mahler opted for a rhetoric that brings to the foreground a constructed musical subjectivity whose task is to control and unify the protean character changes that define its discourse. Symbolically projected voices and quasi-naturalistic scenarios are still present, but where formerly they were external to the alienated subject, such manners now tend to be presented more frequently as subjective modes, embraced and exploited with Nietzschean élan.

The opening, explicitly titled funeral march ('Trauermarsch') might appear to resist characterization as significantly new. Its initial motif is derived from the Fourth Symphony's first movement, just as the first part's division into two movements relates to early plans for the Third. However, the role of the march seems to be to highlight the contrasting, urgent authenticity of the structurally prepared intervention at cue '7' ('Leidenschaftlich. Wild') by music that projects a focalized position of the subject whose character is clarified in the energetic second movement ('Stürmisch bewegt. Mit grösster Vehemenz'). Its conflicts and oppositions here model a stream of consciousness which becomes a globalized object of audience attention. Marked by passages of 'dissolution' and 'breakthrough' (to adopt two of Adorno's critical categories), its gestural character is often cruder and more provisional than those of the earlier symphonies, although the rich string sonority heightens the sophisticated urban quality of its syncopated, dance-like accompaniment figures.

The overall narrative of the Fifth Symphony (whose tonality moves from C♯ minor to D major) optimistically resounds with acquired cultural power. Its composition appropriately extended from Mahler's first summer in his villa on the Wörthersee (1901) to that of 1902, during which period he had met and married Alma Schindler (to whom he claimed to have sent the Adagietto as a form of musical love letter). The broadly conceived and ebullient Scherzo (presented as a separate Part 2) and the equally high-spirited Rondo-Finale represent hitherto rare examples in Mahler of extended movements in which allegorical teleology is subordinated to the formal exploration of affect. The contrapuntally virtuoso and bravura Rondo completes the symphony's Part 3, the title of whose preludial Adagietto suggests intimacy and its subordinate role (its main theme is good-humouredly guyed in the Rondo-Finale). The Rondo opens with an allusion to a motif from the comical *Wunderhorn* song *Lob des hohen Verstandes* and climactically restores the chorale-like material that had crowned the second movement. The former might sanction a reading of its character as celebrating the symbolic victory of Mahler the nightingale over the ill-informed 'donkeys' who had criticized and obstructed him, although the work's prolix and sometimes rhetorically over-determined effects led one thoughtful French critic, Romain Rolland, to hear in it worrying signs of what he saw as Germanic force and self-confidence.

The fragility of that self-confidence was starkly emphasized by the Sixth Symphony (1903–4). This was composed during the period of Mahler's closest contact with the younger Viennese modernists, to whose circle his uneasily progressing marriage to Alma Schindler gave him access. Conducted by Mahler with the subtitle 'Tragic' on at least one occasion, the Sixth displays an inverse relationship between symbolic subjective security and structural conciseness (it has four movements, the first with repeated exposition in the Classical manner). Specific biographical reasons for its cumulatively depressive and even suicidal manner are often sought, although Mahler explored as a logical proposal the insight that subjective authenticity and a positively constructed teleology (permitting a happy ending) might have no causal link.

The Sixth Symphony's first movement reverts to sharply characterized and opposed elements, like those of the first movement of the Second and Third Symphonies. A coercive A minor march is replaced by music of energetic lyricism which Mahler described as a representation of his young wife, although it, too, functions rhetorically as a subjective mode, urgently insistent upon its superior claim to authenticity. Other elements are added to the relentless succession of these two (in A minor and F major), most notably music that evokes an experience of high-mountain solitude: unrelated triads and 7th chords drift like mist (celesta and high tremolando strings) while offstage cowbells are heard. Mahler's last printed revision of 1906 somewhat contradictorily directs that these be played 'so as to produce a realistic impression of a grazing herd of cattle .... Special emphasis is laid on the fact that this technical remark admits of no programmatic interpretation'. The fact that this unusually evoked site of experience is linked to an emergent lyrical idea recalling one of the resurrection motifs of the Second Symphony is significant, although the provisional nature of the first movement's resonantly positive conclusion is emphasized not only by the elegiac qualities of the Andante – originally presented as the third movement but subsequently relocated as the second – but also by the grotesque and almost surreal qualities of the Scherzo, whose insistent opening idea maintains both the key (A minor) and manner of the first movement's march (the changing time signatures of the 'Altväterisch' Trio may refer to an authentic Bohemian folkdance). Mahler's apparent intention to return to the



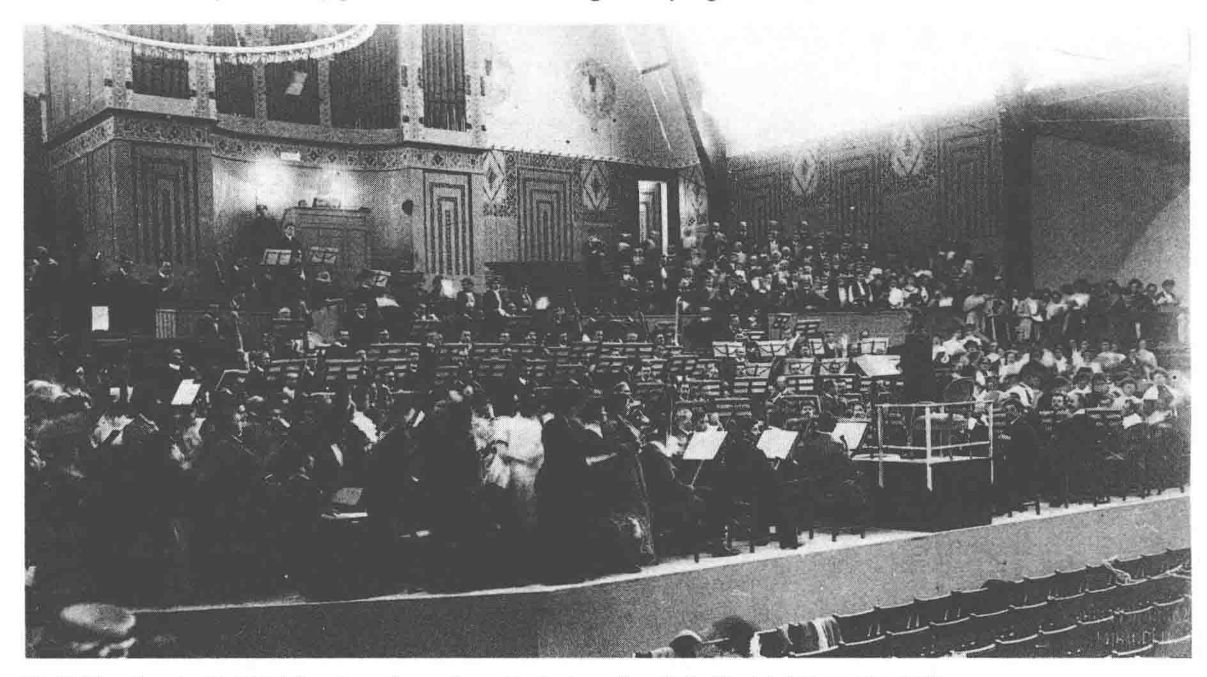
12. Autograph MS of Mahler's song 'Liebst du um Schönheit', composed August 1902 (private collection)

original order of the two middle movements was not registered in a further printing.

The Sixth Symphony reverts to the practice of locating its main dramatic narrative in an extended finale: here, however, a kind of anti-narrative whose musical argument relies upon a prodigious introductory resource of motivic, thematic and sonorous elements, including two deep bells offstage. The promised achievements of breakthrough by a series of effortfully approached and emphatically realized climaxes are denied by the devastating 'hammer blows': intended to sound like an axe striking into wood (originally on three occasions, reduced to two in the printed score). Each inspires a rhetoric of reversal and denial which glosses the symphony's primary musical motto: a chord of A major changing to A minor accompanied, in the percussion, by a militaristic rhythmic figure which is stated with vehement finality at the symphony's close.

The work's cumulative negativity focusses the philosophical and psychological implications of the new style, whose more intimate lyrical counterpart may be found in Mahler's settings of the early 19th-century poet Friedrich Rückert, dating from this period (1901–4). They fall into two groups: one an intended cycle, the *Kindertotenlieder*, the other a less formally related collection of five songs. Given Mahler's modernist connections at this time, Rückert represented a conservative choice of poet. While his settings flirt with consumable sentimentality, the *Kindertotenlieder* (begun in 1901) and independent songs like *Ich atmet' einen linden Duft* and *Ich bin der Welt abhanden gekommen* model a lyrical discourse of great subtlety, accompanied by modest, chamber-like forces (the addition of a piano to the harps in *Um Mitternacht* is not of proven authenticity).

13. Seventh and Eighth Symphonies, 'Das Lied von der Erde'. Mahler's compulsive desire that his summer retreats bear compositional fruit may have generated an unintentionally self-contradictory discourse in the Fifth and Sixth Symphonies. The Seventh appears once again to have developed, with the two intermezzo-like 'Nachtmusik' movements of 1904, from an attempt to write music of a different character to that of his last completed symphony. In the following summer uncertainty about the symphony of which they might form a part seems to have been resolved with the inspirational conception of the first movement's opening as Mahler was being rowed across the Wörthersee. For the first time since the Third Symphony he developed a movement from an initiating figure, eventually the tenor horn line with its characteristic rhythm and supporting harmony, which he likened to a mysterious voice or sound of nature: 'Hier röhrt die Natur!' was how Mahler characterized it for Richard Specht. The slow introduction echoes those of the Third's first and the Sixth's final movement; it generates the main Allegro con fuoco theme and is subsequently significant in altering the perspective of a movement that otherwise tends to mirror the structure of the first movement of the



13. Mahler rehearsing his Eighth Symphony, first performed in the Ausstellungshalle, Munich, 12 September 1910

Sixth Symphony. Here, however, the Allegro con fuoco provokes without tyrannizing the effulgent contrasting theme. Its epiphanic restatement at the climax of the development is preceded by an extended passage in which individuated instrumental voices refocus and recharacterize elements of the movement's material in a manner that recalls the symbolic animal voices of earlier symphonies. Hinted musical references to the First and Third, here and in the first 'Nachtmusik' (whose 'Wunderhorn' signals are marked 'calling' and 'answering' in the score), suggest an allegory of regression and consequent renewal. The centrepiece of the five-movement structure is a 'Schattenhaft' scherzo, darkly evoking Mahler's *moto perpetuo* manner. The second 'Nachtmusik', Andante amoroso (fourth movement), and the ebullient Rondo-Finale form a unit recalling the third part of the Fifth Symphony. The humour and striking eclecticism of the Rondo have habitually confounded critical comprehension of its vaudeville-like series of musical performances, which culminate in a transfigured return of the main Allegro figure of the first movement.

That same figure, bearing an obvious relationship to the introductory march of the Sixth Symphony, finds its literal apotheosis in the opening of the Eighth Symphony (1906–7), which Mahler again conceived 'inspirationally' after a period of anxiety about composing a new work. His anxiety found exuberant expression in the words of the Latin hymn *Veni Creator Spiritus*, whose setting he rapidly sketched as the first part of a symphonic cantata for double chorus, boys' choir, soloists and large orchestra (including mandolin, celesta, piano, harmonium and organ). The second part, reverting to the manner and metaphysical preoccupations of the Second and Third Symphonies, became Mahler's most ambitious essay in festival-symphonic ceremonial; he described the Eighth as a joyful 'gift to the nation'.

The opening movement, an extended sonata structure in E♭ (the key of the Second Symphony's conclusion), is predominantly jubilant in mood, its polyphony owing much to Mahler's recent study of Bach's cantatas. This invocatory challenge to a Catholic Christian creator spirit is succeeded, in the second movement, by a setting of the closing scene of Goethe's *Faust* (Part 2). In a last public affirmation of his intellectual 'Germanness', Mahler returned to a metaphysical and transcendental narrative (comparisons with the finale of the Second Symphony are relevant on many levels) animated by a Platonic reading of Goethe's celebrated closing lines: 'Das Ewig-Weibliche / Zieht uns hinan!'. In a reinterpretation of Wagner's 'redemption through love', with its dubious image of women as men's self-sacrificing saviours, Mahler strategically read Goethe's intention as a celebration of erotic love and the fusion of a now incorporeal male subject (Faust's 'immortal part' is voicelessly present in Goethe's stage directions) with its desired female object. The penitentially faithful, abandoned Gretchen is linked, through a series of biblical female characters, to the Mater Gloriosa. Mahler used a slightly abridged text, but retained Goethe's successive scenic levels with their spirit guides and exemplars. The overwhelming orchestral tutti of the work's final paean is augmented by a separately placed brass group which proclaims a transformatory reduction of the work's originating motif, now a musical *deus ex machina*.

The powerful physicality of that climax, commanded by Mahler's notoriously masterful and domineering baton, emphatically underlines the contradictions of the Eighth, whose 'double' first performance (12 and 13 September 1910) represented the climax of his public career as a conductor-composer (fig.13). It was during the elaborate preparations for those performances that the concert's promoter (Emil Gutmann) coined the work's popular nickname, the 'Symphony of a Thousand', as a marketing slogan. Its internal contradictions are compounded by the fact that Mahler's own ability to subscribe to its positive vision had been undermined by the crises of 1907, following his daughter Maria's death: crises which

bore fruit in *Das Lied von der Erde* (1908). This orchestral song cycle, based on German versions of ancient Chinese poetry collected by Hans Bethge in *Die chinesische Flöte* (1907), was as original in form and technique as it was assured in its urgently lucid clarification of the subjective dialectic of the Fifth and Sixth Symphonies.

Real Chinese music may have inspired the metrical innovations which contribute to quasi-heterophonic passages for solo instruments. In the extended last movement, 'Der Abschied', such passages project stylized images of the natural world as described by the singer 'In narrative tone, without expression'. For tenor and contralto soloists in strict alternation (the second movement permits the contralto to be replaced by a baritone), the cycle's six movements fall into three pairs. The middle pair recall youth and beauty while the first and last present a tensely contested balance between energetic abandonment to existential despair (particularly in the two drinking songs; the ape howling its laughter amid gravestones is a crucial image in the opening movement) and a more controlled attempt to maintain lyrical equilibrium beyond the destructive expressionist 'moment'. The possibility of that balance, of an extended symphony in the conventional manner, was to be the implicit theme of Mahler's last two works, neither of which (like *Das Lied von der Erde*) he lived to hear performed.
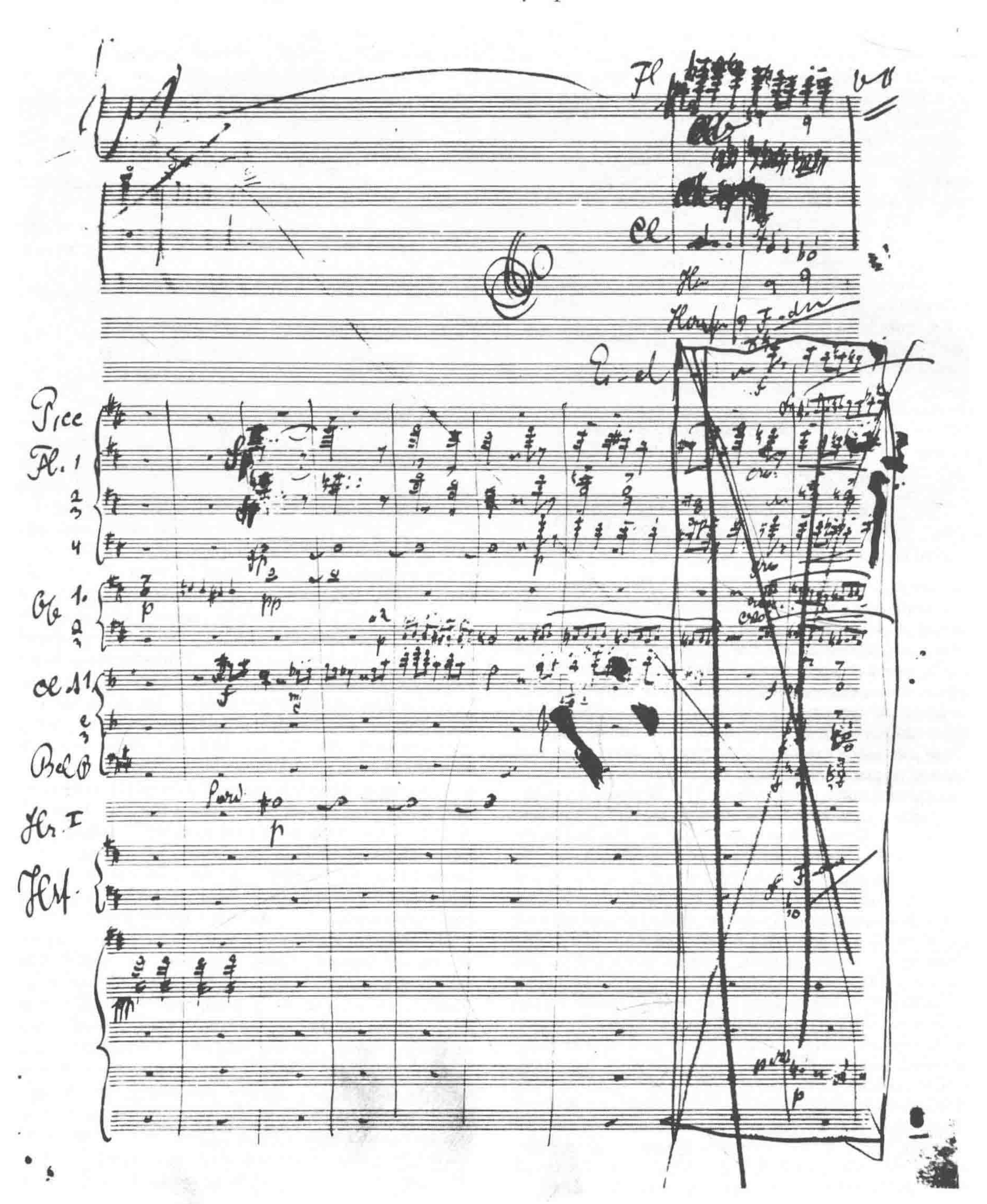
14. Ninth and Tenth Symphonies. *Das Lied von der Erde* ends with music whose lyrical energy fades without formal closure (an idyllically evoked nature seems to survive the departed authorial subject) and with the same closing word, 'ewig!', as the Eighth Symphony. Utopian celebration is thus replaced with elegy in a move whose biographical determinants have often been reckoned to affect Mahler's last two symphonies in a similar manner. These certainly extended the timbral, structural and expressive preoccupations of the earlier work, but in a musical discourse more specifically intensified by the developing crisis in his marriage. This led him to envisage the loss of Alma, referred to in late poems and score annotations as his muse or 'lyre': associated both with the art he practised and with the sensual and conceptual solace it ideally offered.

The four-movement Ninth Symphony is based on such a conflation in a symbolically terminal statement of the tradition in which Mahler worked. Anticipating the expressionists' alienated reliance upon individual subjective authority while seeking to contain its threat within the cultural form of the extended symphony, he developed in the opening Andante comodo a revised version of his favoured expositional duality. A melody of consoling, elegiac lyricism in D major (some commentators have heard it as a form of lullaby), is succeeded by a dissonant, tensely animated D minor music of expressive anguish and aspiration whose reward – a heroic, fanfare-like gesture – is both a climax and the prelude to an intensified return to the initial idea. Score directions like 'Schattenhaft' and 'Wie ein schwerer Kondukt' indicate how the figurative topics of his earlier symphonies play their part in a movement whose private meaning is further emphasized by annotations in the manuscript (at the return to the original tempo, 25 bars after cue '13', he wrote 'O Jugend[zeit] En[t]schwundene! O Liebe! Verwehte!'; and shortly before the movement's end: 'Leb' wol! Leb' wol!').

The fragile diminuendo of its conclusion poses a renewed question about extension and continuation which is answered by two movements in which the semiotic role of genre is characteristically heightened: a ländler-tempo movement whose title 'Scherzo' was crossed out and replaced in the manuscript with 'Menuetto infinito', and an angry, bravura Rondo Burleske whose cental climax presents and then ironically mocks a transcendental breakthrough complex. Heavenward flight, on the wings of harp glissandos, is cut short by a crudely skittish E♭ clarinet figure, in fact a travestied version of a motif from the expansively hymnic Adagio with which the work concludes. In its final moments the Adagio quotes from the *Kindertotenlieder* (no.4) a musical phrase which had set the words 'The day is beautiful on those heights'; its 'ersterbend' conclusion recalls those of the first movement and *Das Lied von der Erde* with poignant effect and is inscribed, like the first movement, with manuscript annotations ('Lebt wol! Lebt wol!', following 'O Schönheit! / Liebe!').

Accorded official status as an uncompleted work, the Tenth Symphony acquired mythical significance that was emphasized by the posthumous publication in facsimile of its evidently complete draft. This has provoked a number of fully realized performing versions (the major task being the transcription and orchestration of the second, fourth and fifth movements, the first and third having been more or less completely scored). The most widely performed is that by Deryck Cooke. This reveals the outlines and musical substance of a remarkable successor to the Ninth Symphony, whose often intimately signifying discourse it raises to new levels of urgent eloquence. Like its predecessor, the Tenth begins and ends with slow movements, although the symmetry of its final, five-movement structure is related to that of the Seventh Symphony; like the Ninth, it proclaims its private meaning in manuscript annotations that are often precisely matched to musical detail (although in some cases, as on the opening and closing pages of the fourth movement, their nature and appearance indicate extreme emotional distress linked to Mahler's relationship to Alma: 'The Devil dances it with me / Madness take me, cursed one! / Destroy me, that I forget that I am! / that I cease to be, that I de. . . [*das ich ver. . .*]', at the end: 'You alone know what it means! . . . Ah! Farewell my lyre!').

The F♯ major Adagio with which the symphony opens is one of Mahler's finest essays in the genre. The vehemently dissonant chord accretion built up at its climax concentrates the anguish that prompts urgent leaps and octave displacements in the main theme. Two energetic scherzos, the first related to the manner of the Ninth's Menuetto infinito, the second to its Rondo Burleske, flank a curiously brief movement, titled 'Purgatorio', whose reversion to the *Wunderhorn* manner of Mahler's earlier *moto perpetuo* movements seems linked to a similarly detailed concern about musical signification. On a page bearing the words 'O Gott! O Gott! warum hast du mich verlassen?', Mahler writes the word 'Erbarmen!' ('Have mercy!') over a principal descending figure. This reappears early in the funereal introduction to the finale, which begins with the muffled drumstroke with which the previous scherzo had concluded (Mahler seems to have recalled it from a New York fireman's funeral which he witnessed in 1908). In spite of the alternative lyrical mode proposed by an expansive solo flute theme (the instrumentation is specified), the same descending figure erupts at the very end of the movement,



14. Autograph draft orchestral score of the third movement of Mahler's Ninth Symphony, composed 1908–9 (private collection)

annotated 'Almschi!' in the F♯ major version and in the earlier drafted conclusion in B major. In both, that inscription is preceded by the protestation: 'für dich leben! / für dich sterben!' ('to live for you! / to die for you!'). The specificity of that gesture, its multimedia character and the theoretical incompleteness of the work it concludes, help to confirm Adorno's assessment of Mahler's music as paradoxically inimical to the cultural category of art it nevertheless contributed to, relied upon and heightened in so significant a manner.

WORKS

Edition: *Gustav Mahler: Sämtliche Werke: kritische Gesamtausgabe*, ed. Internationale Gustav Mahler Gesellschaft (Vienna, 1960–) [MW]

This list includes only extant works and lost works whose music survives in other compositions; only the principal manuscripts of complete works are given, unless otherwise stated. For keys, an oblique stroke denotes alternation, a dash denotes a progressive scheme.

Title, key, forces	*Date*	*First performance, publication*	*Remarks, MS, edition*
Piano Quartet, a, inc.	?1876–8	?1876–8; New York, 12 Feb 1964 [ed. D. Newlin]; ed. P. Ruzicka (Hamburg, 1973)	movt 1 and frag. [24 bars] of Scherzo only; *US-NYpm**
Das klagende Lied (Mahler), cantata [c–a], S, A, T, [B], mixed vv, orch	1878–80, rev. 1892–3, 1898–9	pubd version, Vienna 17 Feb 1901; orig. version [a–a], incl. Waldmärchen, Radio Brno, 28 Nov 1934 [in Cz.], Waldmärchen only, 2 Dec 1934 [in Ger.]; orig. version, complete, Vienna Radio, 8 April 1935 [in Ger.] (Leipzig and Vienna, 1902) [orig. pts 2 and 3]; Waldmärchen (New York, 1973)	orig. in 3 pts: Waldmärchen, Der Spielmann, Hochzeitsstück; orig version copy, *US-NH*; 1st rev. version, *NYpm**; MW xii
Rübezahl (Mahler, after German legend), opera	*c*1879–83	—	Act 1 partly completed, music lost; lib, *NH*
Lieder (Mahler), T, pf		Radio Brno, 30 Sept 1934	from projected set of 5 songs; *CDN-Lu* (Mahler-Rosé Collection)*
1 Im Lenz, F–A♭	19 Feb 1880		MW xiii/5
2 Winterlied, A–F	27 Feb 1880		
3 Maitanz im Grünen, D	5 March 1880		
Lieder und Gesänge, 1v, pf		(Mainz, 1892)	later renamed by publisher Lieder und Gesänge aus der Jugendzeit; *CDN-Lu* (Mahler-Rosé Collection)*
i	1880–87		MW xiii/5
1 Frühlingsmorgen (R. Leander), F		Budapest, 13 Nov 1889	
2 Erinnerung (Leander), g–a		Budapest, 13 Nov 1889	
3 Hans und Grethe (Mahler), D		Prague, 18 April 1886	reworking of Maitanz im Grünen
4 Serenade aus Don Juan (Tirso de Molina, trans. L. Braunfels), D♭		? Leipzig, Oct 1887	
5 Phantasie aus Don Juan (Tirso de Molina, trans. Braunfels), F♯/b		? Leipzig, Oct 1887	
ii (from C. Brentano and A. von Arnim: *Des Knaben Wunderhorn*)	1887–90		
1 Um schlimme Kinder artig zu machen, E		Munich, 1899–1900 season	orig. poem title Um die Kinder still und artig zu machen
2 Ich ging mit Lust durch einen grünen Wald, D		Stuttgart, 13 Dec 1907 [? also earlier]	orig. poem title Waldvögelein
3 Aus! Aus!, D♭		Hamburg, 29 April 1892	orig. poem title Abschied für immer
4 Starke Einbildungskraft, B♭		Stuttgart, 13 Nov 1907 [? also earlier]	
iii (from *Des Knaben Wunderhorn*)	1887–90		
1 Zu Strassburg auf der Schanz, F♯/f♯–B/b		Helsinki, Nov 1906 [? also earlier]	orig. poem title Der Schweizer
2 Ablösung im Sommer, d♭		Berlin, 1904–5 season	orig. poem title Ablösung
3 Scheiden und Meiden, F		Budapest, 13 Nov 1889	orig. poem title Drei Reiter am Tor
4 Nicht wiedersehen!, c		Hamburg, 29 April 1892	
5 Selbstgefühl, F		Vienna, 15 Feb 1900	
Lieder eines fahrenden Gesellen (Mahler), song cycle, low v, orch/pf	Dec 1883–1885, rev. ?1891–6	Berlin, 16 March 1896 [with orch]; ? perf. earlier with pf; orch, pf versions (Vienna, 1897)	orchd ?1890s; several discrepancies among versions; pf version, *CDN-Lu* (Mahler-Rosé Collection)*, MW xiii/1; early fs [? 1891–3], *NL-DHgm* (Mengelberg-Stichting)*; vs, ed. C. Matthews and D. Mitchell (London, 1977); vs, MW xiv/1
1 Wenn mein Schatz Hochzeit macht, d–g			text based on poem from *Des Knaben Wunderhorn*, Wann mein Schatz
2 Ging heut' morgens übers Feld, D–F♯			
3 Ich hab' ein glühend Messer, d–e♭			
4 Die zwei blauen Augen, e–f			
Der Trompeter von Säkkingen (J.V. von Scheffel), incidental music, orch	1884	Kassel, 23 June 1884	lost; ? 1st no., Ein Ständchen am Rhein, used as Andante (Blumine), Sym. no.1, orig. version

Title, key, forces	*Date*	*First performance, publication*	*Remarks, MS, edition*
Symphony no.1, D, orch	?1884–March 1888, rev. 1893–6, rev. 2/*c*1906	Budapest, 20 Nov 1889; (Vienna, 1899, rev. 2/1906) [4 movts]; Blumine (Bryn Mawr, PA, 1967)	orig. called Sym. Poem, later 'Titan'; orig. in 5 movts, 1889 copyist's score, *CDN-Lu* (Mahler-Rosé Collection); Andante (Blumine) discarded in final rev.; [5 movts] *US-NH**; MW i [4 movts]
Todtenfeier	1888		early version of movt 1 of Sym. no.2; MW suppl. i
Symphony no.2, c–E♭, S, A, mixed vv, orch	1888–94, rev. 1903	movts 1–3, Berlin, 4 March 1895; complete, Berlin, 13 Dec 1895; (Leipzig, 1897, rev. 2/1903); arr. 2 pf (Leipzig, 1895)	movt 4 text (Urlicht) from *Des Knaben Wunderhorn*; movt 5 text F.G. Klopstock, Mahler, facs. in G. Kaplan: *The Resurrection Symphony* (New York, 1994); *NYpm**; copy with changes, *NH* [without movt 4]; facs. with introduction by G. Kaplan (New York, 1986); MW ii
Des Knaben Wunderhorn (Brentano and Arnim), songs, 1v, pf/orch		pf, orch versions (Vienna, 1899)	orig. called Humoresken; all first pubd separately, except no.11 of which no version for solo v and orch by Mahler exists; v, pf, MW xiii/2b
1 Der Schildwache Nachtlied, B♭	28 Jan 1892	Berlin, 12 Dec 1892 [with orch]	orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]
2 Verlor'ne Müh, A	1 Feb 1892	Berlin, 12 Dec 1892 [with orch]	orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]
3 Trost im Unglück, A	22 Feb 1892	Hamburg, 27 Oct 1893 [with orch]	orig. poem title Geh du nur hin; orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]
4 Wer hat dies Liedlein erdacht?, F	6 Feb 1892	Hamburg, 27 Oct 1893 [with orch]	orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]
5 Das irdische Leben, b♭ [Phrygian]	between April 1892 and sum. 1893	Vienna, 14 Jan 1900 [with orch]	orig. poem title Verspätung; private collection, USA* [pf draft], *US-NYpm** [orch]
6 Des Antonius von Padua Fischpredigt, c	8 July 1893	Vienna, 29 Jan 1905 [with orch]	orchd 1 Aug 1893; *NYpm** [pf], *CA** [orch]
7 Rheinlegendchen, A	9 Aug 1893	Hamburg, 27 Oct 1893 [with orch]	orig. poem title Rheinischer Bundesring; orchd 10 Aug 1893; *D-Bsb** [pf], *US-NYpm** [orch]
8 Lied des Verfolgten im Turm, d	July 1898	Vienna, 29 Jan 1905 [with orch]	*NYpm** [pf]
9 Wo die schönen Trompeten blasen, d	July 1898	Vienna, 14 Jan 1900 [with orch]	orig. poem title Unbeschreibliche Freude; *NYpm** [pf]
10 Lob des hohen Verstandes, D	between 21 and 28 June 1896	Vienna, 18 Jan 1906 [with pf]	orig. poem title Wettstreit des Kuckucks mit der Nachtigall; private collection, USA* [pf draft]
11 Es sungen drei Engel, F	11 Aug 1895 [orch draft of sym. movt]	Krefeld, 9 June 1902 [in Sym. no.3]	orig. poem title Armer Kinder Bettlerlied; composed for Sym. no.3; pf version, before 1899; orch draft, *NYpm**
12 Urlicht, D♭	?1892	Berlin, 13 Dec 1895 [in Sym. no.2]	orchd 19 July 1893; used in Sym. no.2
Das himmlische Leben, G–E	10 Feb 1892	Hamburg, 27 Oct 1893 [with orch]	orig. poem title Der Himmel hängt voll Geigen; orchd 12 March 1892; used in Sym. no.4; *D-Bsb** [pf], MW xiii/2b; *A-Wgm* [orch]
Symphony no.3, d/F–D, A solo, women's vv, boys' vv, orch	1893–6, rev. 1906	movt 2, Berlin, 9 Nov 1896; movts 2, 3, 6, Berlin, 9 March 1897; complete, Krefeld, 9 June 1902; (Vienna, 1899, rev. 2/1906)	movt 4 text from F. Nietzsche: *Also sprach Zarathustra*; movt 5 text (Es sungen drei Engel) from *Des Knaben Wunderhorn*; *US-NYpm**; MW iii
Symphony no.4, (b)/G–E, S, orch	1892, 1899–1900, rev. 1901–10	Munich, 25 Nov 1901; (Vienna, 1902, rev. 2/1906)	movt 4 text (Das himmlische Leben) from *Des Knaben Wunderhorn*; *A-Wgm**; MW iv
Scherzo, c	?1900		*A-Wst**; facs. in *Gustav Mahler symphonische Entwürfe* (Tutzing, 1991)
Presto, G [rev. F]	?1900		*US-NYpm**; facs. in *Gustav Mahler symphonische Entwürfe* (Tutzing, 1991)
Symphony no.5, c♯–D, orch	1901–2, scoring repeatedly rev.	Cologne, 18 Oct 1904; (Leipzig, 1904, rev. 2/1904)	*US-NYpm**; MW v; facs. of Adagietto, with introduction by G. Kaplan (New York, 1992)
Kindertotenlieder (F. Rückert), song cycle, 1v, orch	1901–4	Vienna, 29 Jan 1905; vs and fs (Leipzig, 1905)	*NYpm** [pf 2–5, orch 1–5], *A-Wgm* [pf]; MW xiv/5; v, pf, MW xiii/3
1 Nun will die Sonn' so hell aufgeh'n d	sum. 1901		
2 Nun seh' ich wohl, warum so dunkle Flammen, c	sum. 1904		
3 Wenn dein Mütterlein, c	sum. 1901		
4 Oft denk' ich, sie sind nur ausgegangen, E♭	sum. 1901		

Title, key, forces	Date	First performance, publication	Remarks, MS, edition
5 In diesem Wetter, in diesem Braus, d–D	sum. 1904		
Lieder, 1v, orch/pf	nos.1–6, Vienna, 29 Jan 1905 [with orch]; nos.1–6, orch, pf versions (Leipzig, 1905)	all first pubd separately; later renamed by publisher Sieben Lieder aus letzter Zeit; nos.3–7: 'Rückert-Lieder'	
1 Revelge (from *Des Knaben Wunderhorn*), d or c	July 1899		*US-NYp** [orch]; v, pf, MW xiii/2b
2 Der Tamboursg'sell (from *Des Knaben Wunderhorn*), d	Aug 1901		*NYpm** [orch]; v, pf, MW xiii/2b
3 Blicke mir nicht in die Lieder (Rückert), F	14 June 1901		*NYpm** [orch], *A-Wn* [pf]
4 Ich atmet' einen linden Duft (Rückert), D	July or Aug 1901		*D-Mbs** [pf]
5 Ich bin der Welt abhanden gekommen (Rückert), F/E♭	16 Aug 1901		Bibliothèque musicale Gustav Mahler, Paris* [pf version]
6 Um Mitternacht (Rückert), b	sum. 1901		*US-LAs** [orch, inc.]; *A-Wst** [pf draft]; H.-L. de La Grange, Paris* [pf]
7 Liebst du um Schönheit (Rückert), C	Aug 1902	Vienna, 8 Feb 1907 [? also earlier]; (Leipzig, 1907); orch version by M. Puttmann (Leipzig, 1916)	composed with pf acc.; Bibliothèque musicale Gustav Mahler, Paris*
Symphony no.6, a, orch	1903–4, rev. 1906, scoring repeatedly rev.	Essen, 27 May 1906; (Leipzig, 1906, rev. edn, 1906)	*Wgm**; MW vi
Symphony no.7, (b) e–C, orch	1904–5, scoring repeatedly rev.	Prague, 19 Sept 1908; (Berlin, 1909)	Concertgebouw Orchestra archives, Amsterdam*; facs. (Amsterdam, 1995); MW vii
Symphony no.8, E♭, 3 S, 2 A, T, Bar, B, boys' vv, mixed vv, orch	sum. 1906–7	Munich, 12 Sept 1910; vs (Vienna, 1910); fs (Vienna, 1911)	pt. 1 text (Veni creator spiritus), hymn (anon.); pt.2 text from J.W. von Goethe: *Faust*, closing scene; *D-Mbs**; MW viii
Das Lied von der Erde (from H. Bethge: *Die chinesische Flöte*), sym., a–C, T, A/Bar, orch	1908–9	Munich, 20 Nov 1911; vs (Vienna, 1911); fs (Vienna, 1912)	*US-NYpm**; vs, private collection, USA*, MW suppl. ii; MW ix
Symphony no.9, D–D♭, orch	1908–9	Vienna, 26 June 1912; pf 4 hands (Vienna, 1912); fs (Vienna, 1913)	*A-Wn**, *US-NYpm**; earlier draft of movts 1–3, facs. in E. Ratz (Hii1971); draft of movt 4, Bibliothèque musicale Gustav Mahler, Paris*; MW x
Symphony no.10, f♯/F♯, orch, inc.	1910	movts 1, 3, Vienna, 14 Oct 1924; complete perfing version by D. Cooke, London, 13 Aug 1964; movts 1, 3 (New York, 1951); perfing version by D. Cooke (London and New York, 1976)	*A-Wn**; facs. in R. Specht (Hii1924); facs. with addl sketches, ed. E. Ratz (Munich, 1967); MW xi a [movt 1 only]

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C.M. von Weber: Die drei Pintos, fs, vs, arr. pf solo (Leipzig, 1888) [reconstruction and augmentation of inc. opera]

C.M. von Weber: Euryanthe, fs, unpubd; new lib by Mahler (Vienna, 1904)

W.A. Mozart: Die Hochzeit des Figaro (Der tolle Tag), vs (Leipzig, 1907)

J.S. Bach: Suite aus den Orchesterwerken, orch, hpd, org (New York, 1910): 1 Ouverture [from Suite no.2, b], 2 Rondeau und Badinerie [from Suite no.2, b], 3 Air [from Suite no.3, D], 4 Gavotte no.1 und 2 [from Suite no.3, D]

C.M. von Weber: Oberon: König der Elfen, vs (Vienna, 1919)

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with J. Veit: P. Wranitzky: *Oberon, König der Elfen* (Munich, 1993)

HANS HEINRICH EGGEBRECHT/WOLFGANG RUF

Mahmudov, Mirhalil (*b* Tashkent, 2 Feb 1947). Uzbek composer, a younger brother of Tajiyev. He graduated in 1971 from the Tashkent Conservatory where he studied with Feliks Yanov-Yanovsky and Rumil Vildanov; he taught there from 1981. Characteristic of his style is a natural lyricism and the perceptible influence of Uzbek folklore. His work ranges from oratorio and symphony to film scores and arrangements of traditional songs. He won a Komsomol Prize in 1982.

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Uvertyura, 1968; Simfonicheskiye ėskizï [Sym. Sketches] (7 Preludes), 1969; Partiya Lenina, cant., 1973; Ona madhi [The Greatness of the Motherland], cant., 1974; Tashkent zamini [The Land of Tashkent], cant., 1974; Znamenonost′ [Celebration], suite, 1975; Sindirilgan Kusa (musical drama), 1976; Sym. no.2, 1976; Ishchi farsandi (musical drama), 1977; Prazdnestvo [Festivity], suite, 1984; Sami-Hasaini kaitirysh (musical drama), 1984; Sym. no.4, 1985; 18 Muhammas and Ufars, chbr orch; works for Uzbek folk orch; film scores; romances and songs

RAZIA SULTANOVA

Mahomayev, (Abdul) Muslim (*b* Grozniy, 18 Sept 1885; *d* Nal′chik, 28 July 1937). Azerbaijani composer and conductor. He studied at the teachers' seminary in Gori (1899–1904), together with his friend and colleague Hajibeyov. It was at this time that he began to take a serious interest in music, playing the violin and the clarinet in orchestras and studying Azerbaijani folklore. After graduating he worked in the village of Bekovich and then (1905–11) at Lenkoran College, where he organized musical evenings and theatrical performances. On moving subsequently to Baku he began an unbroken involvement with the musical stage. At the Azerbaijani Musical Theatre he was successively an orchestral player, conductor and director; and in 1916 he composed his first large work, the opera *Shakh Ismail*, which remains among his best achievements. In the first edition of the opera, *mugam* improvisation predominated, musical numbers alternating with spoken dialogue, but in the second and third editions, Mahomayev notated many of the improvisatory passages and introduced recitatives. As the first successful attempt at a transition from improvisation to developed operatic forms, *Shakh Ismail* had an important role in the evolution of Azerbaijani music.

Besides composing in a wide variety of genres, Mahomayev gave a great deal of time to public activity: he led a department of the National Commissariat of Enlightenment, he was artistic director and conductor of the musical theatre (from 1924) and in 1929 he was appointed musical director of the Azerbaijani Radio Centre. In 1935 he received the title Honoured Artist of the Azerbaijani SSR. Mahomayev's last major composition was the opera *Nergiz* (1934), which concerns the struggle of peasants against oppression. All of the music is notated, yet the result is truly national. Thus Mahomayev developed from *mugam* opera to works freely using the forms of European music. His melodic gifts and his organic links with Azerbaijani folk music were always integral parts of his creative personality.

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(*selective list*)

Ops: Shakh Ismail (M. Ismail-zade, Mahomayev), 1916, Baku, 1919, rev. 1920–23, 1930–32; Khoruz-bey (musical comedy), 1929, unfinished; Nergiz (M. Ordubadï), 1934, Baku, 24 Dec 1935
Orch: Na polyakh Azerbaydzhana [On the Fields of Azerbaijan], rhapsody, 1934; Tanets osvobozhdennoy azerbaydzhanki [Dance of Liberated Azerbaijani Women], fantasia, 1935

Incid music, film scores, marches, c300 folksong and dance arrs., mass songs, art songs

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YURIY GABAY

Mahon. English family of musicians of Irish origin. One generation of brothers and sisters was particularly notable. Their father, William, is thought to have gone to Oxford from Salisbury in the 1740s and to have been an orchestral player in the Holywell Music Room. His wife Catherine (*b* ?Salisbury, *c*1732; *d* Salisbury, 12 July 1808) was a singer; she had a benefit at Oxford in 1773. After rearing a large family she returned to Salisbury in 1785 with her daughters Sarah and Catherine, who became pupils of Joseph Corfe. The activities of the family are hard to disentangle, for first names are seldom given in concert announcements. Their probable chronology is as shown below:

(1) **John Mahon** [Mahone, Mahoon] (*b* ?Oxford, *c*1749; *d* Dublin, Jan 1834). Composer, clarinettist, violinist and viola player. He did more than anyone in the 18th century to popularize the clarinet in England. He made his début at the Holywell Music Room in 1772 with a clarinet concerto, and was a member of the Oxford Volunteers Band. In 1773 he played in London and by 1777 he had gone with his brother William to live there. In London John appeared at Covent Garden, Hanover Square, the Haymarket, the Pantheon and Ranelagh. He played in most of the principal cities in England; he was probably the 'Mr Mahon' who performed each year in the Three Choirs Festival from 1773 to 1811 and in every Birmingham Festival from 1778 to 1823. He made several lengthy visits to Ireland and was married in Dublin. He often played obbligatos, accompanying his sister Mrs Second, as well as Mrs Billington and Mme Catalani. He used a five-key clarinet and a seven-key basset-horn. As a violinist, he played at the 1784 Handel commemoration, and he led the orchestra at the Holywell Music Room for many years. In 1783 he became a member of the Royal Society of Musicians. He retired to Dublin in 1825.

WORKS

Concerto no.1, cl/ob/fl, orch (London, 1785)
Concerto no.2, cl/ob/fl/vn, orch (London, *c*1785)
Hope, thou Cheerful Ray of Light, song, S, cl (London, 1796)
Slow and Quick Marches for the Oxford Association military band (*c*1797)
A New and Complete Preceptor for the Clarinet (London, 1803)
4 Duets . . . in which are introduced Favourite Airs, 2 cl (London, 1803)

(2) **William Mahon** (*b* ?Oxford, *c*1751; *d* Salisbury, 3 May 1816). Clarinettist, oboist, violinist and viola player, brother of (1) John Mahon. Like his brother, he was a pioneer on the clarinet and was as good a performer, but he left no compositions. He too played in the Oxford Volunteers Band. His début was at the Holywell Music Room in 1774, when he played an oboe concerto. In London he played the clarinet at Covent Garden, Drury Lane, Hanover Square, the New Musical Fund Concerts and Ranelagh, and was also heard in Blandford and Worcester. His most important assignment was as soloist and orchestral player in the London Philharmonic Society, from its inception in 1813 until his death. As a viola player he appeared at the Handel commemorations of 1784 and 1786, and as a violinist he led the Salisbury orchestra for over 30 years.

(3) **Sarah Second** [née Mahon] (*b* ?Oxford, *c*1767; *d* London, 16 Oct 1805). Soprano, sister of (1) John Mahon and (2) William Mahon. In 1790 she married J. Second, a well-known Bath dancing-master. She was the most accomplished of the five sisters, all sopranos, and Parke in his *Musical Memoirs* related that 'her singing was inferior only to Mrs Billington'. She made her Oxford début in 1785 and later sang at Covent Garden, Ranelagh, and at the Bath, Birmingham, Salisbury, Three Choirs and Winchester festivals. She was principal in the first English performances of Haydn's *Creation* and Mozart's Requiem.

There were two other brothers. Ross Mahon (*b* *c*1755; *d* Blandford, 25 Feb 1789) was a musician in the Dorset Regiment of Militia. He appeared at the Winchester Festival of 1787 with John and James. James Mahon (*b* *c*1763) was a bass and played the trumpet. He appeared frequently at West-Country festivals, was a principal singer at the Handel commemorations of 1786 and 1787, and sang in the first English performance of Mozart's Requiem in 1801.

There were four other sisters. Mrs Ambrose [Ambrosse] (?Mary; *b* ?1766) was the most popular of the sisters in Oxford; she appeared many times at festivals, including those of Winchester, Birmingham, Salisbury and the Three Choirs, and was a principal singer at the Handel commemorations of 1786 and 1787. In about 1786 she married the Rev. John Ambrose of Poulton. Elizabeth Mahon (*b* ?late 1750s) was often referred to as 'the celebrated Miss Mahon of Oxford', where she made her début in 1778. She sang at the Handel commemorations of 1786 and 1787, but after her marriage to the Rev. John Warton, whose father was headmaster of Winchester, she rarely performed. Mrs Munday (*b* ?late 1750s; *d* Salisbury, 1809) appears to have married young, making her début only in 1792 at Oxford. She sang at Ranelagh in 1793, and was the mother of the celebrated singer Eliza Salmon, born at Oxford in 1787. Catherine Mahon (*b* 5 Nov *c*1768; *d* Salisbury, 10 May 1833) married Joseph Tanner in 1793.

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PAMELA WESTON

Mahoon, Joseph (*d* London, 17 Nov 1773). English spinet and harpsichord maker. He worked in Golden Square, London. In 1729 he was appointed 'harpsichord maker to His Majesty'. Of his surviving instruments, 13 are traditional English bentside spinets.

A Mahoon harpsichord can be seen in plate 2 of Hogarth's *Rake's Progress* (1735). Of the two surviving harpsichords, the single-manual harpsichord of 1742 has a rounded tail, and the large double-manual harpsichord

of 1738 has various antique features, such as its plain walnut case. Its compass of *F′G′–f‴* was standard, as was the 8′, 8′, lute, 4′ specification. Less standard was that the lute stop plucked the strings playable from the lower manual, so that if the lute was left 'on' when the lower 8′ was being played, it damped it and gave a kind of buff effect (as directed by notes written in a contemporary hand), a 'not very satisfactory' expedient (Hubbard).

The publication in 1992 of the workbooks of Thomas Green, who tuned keyboard instruments in the Hertford area (see Sheldrick), has brought to light a possible further member of the Mahoon family. Green's accounts contain two references to harpsichords by Hugh Mahoon, one of which he tuned in 1736 and recorded in his notebook as 'a Small Harpsichord … Hugh Mahoon a unison and 2 octaves'. This latter specification is most unusual.

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DONALD HOWARD BOALCH, PETER WILLIAMS/CHARLES MOULD

Mahōrī. Classical instrumental ensemble of THAILAND. It combines melodic and rhythmic percussion with string and wind instruments. Although the term *mahōrī* originally referred to an exclusively female string ensemble consisting of a *kračhappī* (plucked lute), a *sǫ sām sāi* (spike fiddle), a *thōn* (goblet drum) and a singer who kept time with the *krap phuang* (clappers), during the 20th century it came to denote a much larger, mixed-gender ensemble that plays the lighter, more tuneful repertory for entertainment occasions. The player of the spike fiddle leads the ensemble, which consists of xylophones (*ranāt ēk* and *ranāt thum*), circular gong-chimes (*khǫng wong yai* and *khǫng wong lek*), two-string fiddles (*sǫ duang* and *sǫ ū*), a zither (*čhakhē*) and one or more vertical duct flutes (*khlui*), supported rhythmically and metrically by a pair of small cymbals (*ching*) and one or more drums. Because the xylophones and circular gong-chimes are tuned to a 'compromise' seven-note scale of equal intervals, the more flexibly pitched strings and flute must accommodate them. The ensemble's size may vary greatly, also including instruments such as the metallophones *ranāt ēk lek* and *ranāt thum lek*. The xylophones and circular gong-chimes used in the *mahōrī* are normally smaller than those of the PĪ PHĀT ensemble.

See also RANĀT.

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TERRY E. MILLER

Mahoti [Mahout], **Antoine.** *See* MAHAUT, ANTOINE.

Mahrenholz, Christhard [Christian Reinhard] (*b* Adelebsen, nr Göttingen, 11 Aug 1900; *d* Hanover, 15 March 1980). German theologian and musicologist. He studied the piano, the organ and the cello before taking a degree in theology and musicology with Ludwig, Schering and Abert at the universities of Göttingen and Leipzig (from 1918). In 1923 he took the doctorate with a dissertation on Scheidt. While working as a pastor and head of the administration department of the Landeskirchenamt, Hanover (1930–65), he established his reputation as a highly respected church music scholar through his teaching and many publications. He was a lecturer at Göttingen University, where he was made honorary professor in 1946 and awarded an honorary doctorate in 1948, and was co-editor of the journal *Musik und Kirche* (from 1929), the music collection *Handbuch der deutschen evangelischen Kirchenmusik* (1933–74), the multi-volume history of church music *Handbuch zum evangelischen Kirchengesang* (1953–90) and the journal *Jahrbuch für Liturgik und Hymnologie* (1955–80). He was also general editor (from 1932) of the Scheidt collected edition, for which he edited several volumes, and a member of the editorial board of the new Bach collected edition. As president of the Verband evangelischer Kirchenchöre Deutschlands (1934–73) and chairman of the Neue Bach-Gesellschaft (1949–74), he played an important role in the revitalization of German Protestant church music by both promoting the performance of this music and setting high standards of scholarship. He also oversaw the restitution (1947–60) of over 14,000 bells which had been seized during the war and performed regularly as a concert organist and continuo player until 1950. His papers are held in Hanover.

Mahrenholz's scholarship drew upon his training in both theology and musicology. His writings focussed on hymnology and the history of Protestant church music, particularly on the terminology and musical sources associated with the Protestant repertory. He was also known for his studies on the acoustic properties of organs and bells.

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HANS HEINRICH EGGEBRECHT/R

Mährisch Ostrau (Ger.). *See* OSTRAVA.

Mahu [Machu], **Stephan** (*b* ?1480–90; *d* ?1541). Composer active in Vienna. His name and places of employment imply that he may have been of Flemish or Hungarian–Slovak origin. By 1528 he had been in Vienna for several years as a trombonist in the service of Queen Anna, wife of Archduke Ferdinand I. From about 1530 to about 1539 he also served in Ferdinand's court chapel as assistant Kapellmeister to Arnold von Bruck. No mention of him is made after 1541. Mahu's works are predominantly sacred. His most important work, the *Lamentationes Hieremiae*, uses Gregorian chants as migrating cantus firmi. His works often have alternating sections of polyphony, homophony and canon in the style of the later Netherlanders, but certain instances of elegant part-writing foreshadow characteristics of Palestrina's style. Though Mahu's settings of German lied melodies resemble those of Heinrich Finck and Arnold von Bruck, his contribution to this genre is considerably smaller. Mahu sets a varied choice of texts including a song of divorce *Ich armes keutzlein* and the famous lament *Ach hilf mich leid*. His arrangement of two lieder into a polyphonic quodlibet is similar to efforts by Arnold von Bruck. Although Mahu was a Catholic, he set some Lutheran chorales including the four-voice settings *Christ der ist erstanden* and *Wir glauben all an einen Gott* and the five-voice works *Ein' feste Burg* and *Herr Gott erhör mein Stimm und Klag*, which appeared in Georg Rhau's *Newe deudsche geistliche Gesenge* (Wittenberg, 1544). Johann Zanger (speaking probably of a period about 1527) asserted that Mahu was an authority on music theory, and recorded a meeting between Mahu, Bruck and Lapicida.

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OTHMAR WESSELY/WALTER KREYSZIG

Mahwash (*b* Kabul, 1947). Afghan singer. Born with the name Ferīda, she came from a religious background. Her father, Mohammad Ayūb, was a shopkeeper, her mother a Qur'anic teacher in a secondary school. She became a typist and secretary and was employed for some time in this capacity at Radio Afghanistan. In 1967 she started singing on Radio Afghanistan under the stage name Mahwash, by which she is generally known. She soon became an extremely popular radio artist; in 1971 the radio audience voted her outstanding singer of the year. As a fully professional singer she was much in demand for élite wedding parties in Kabul.

A number of songwriters composed material for her, including Ustād Nabi Gol, Hafīzullah Khyāl, Madadi and Ustād Hāshem, who gave her some training in classical singing. In 1977 she was given the title of USTĀD by the Minister of Information and Culture. Many Afghan cognoscenti felt this was inappropriate, if only because this title is never applied to women. In 1991 Mahwash left Afghanistan, and was in due course given asylum in the USA. She settled in California and continued her career as a singer in the USA and Europe. Her success owed much to the business acumen of her husband Fārūq who sat on stage with her during performances, reading requests from the audience and finding the appropriate texts in hand-written songbooks.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Maichelbeck, Franz Anton [Maichelbek, Franciscum Antonium] (*b* nr Konstanz, 6 July 1702; *d* Freiburg, 14 June 1750). German composer and cleric. He was the son of Sebastian Maichelbeck and Anna Maria Koch. In 1721 he was a student of theology in Freiburg, but by 1725 had moved to Rome to study music. After his return to Freiburg in 1727 or 1728, he served as organist and minor church official (*praesentarius*) at Freiburg Cathedral and professor of Italian at the university (1730). His obituary describes him as a very learned man of music, highly esteemed by his contemporaries.

Maichelbeck's most important published works, *Die auf dem Clavier spielende … Caecilia* op.1, and *Die auf dem Clavier lehrende Caecilia* op.2, were directed towards the amateur keyboard player and present both theoretical instruction and material for performance. The study pieces, labelled as sonatas, each consist of a series of binary movements in the style of a dance or variation; in this format they are more in the realm of the keyboard suite than of the sonata. The pervasive two-part texture offers ample opportunity for the performer to fill in harmonies and ornamentation, as Maichelbeck suggested in the preface, but there is little evidence of the Italian style to which he referred in the title. In his op.2 (1738), Maichelbeck was among the earliest composers to specify in a printed work the use of the thumb within designated keyboard patterns, perhaps a ramification of the work's didactic purpose. His attention to fingering patterns and their implications for performance have led some to place him in the company of other 18th-century keyboard tutors such as François Couperin.

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DOUGLAS A. LEE

Maier, Michael (*b* Rendsburg, 1569; *d* Magdeburg, 1622). German physician, alchemist, writer and composer. He studied medicine at Basle in 1596 and philosophy at Rostock in 1597. In 1608 the Emperor Rudolf II summoned him as his physician to his court at Prague, then a celebrated centre of intellectual activity of a hermetic nature. In 1611 he visited Amsterdam. After Rudolf's death in 1612, he left for England, where he met Robert Fludd and became one of the main proponents of the Rosicrucian movement. He returned to Prague in 1616, but, finding the court markedly less receptive to alchemy than formerly, he moved to Kassel as physician to Moritz, landgrave of Hesse, who was influenced by alchemical mysticism and was also a noted patron of music. In 1620 he settled at Magdeburg, where he practised medicine during the short period until his death. He wrote some 20 books on hermetic philosophy. Some of these are concerned with various aspects of the musical symbolism of the planets (e.g. the music of the spheres and the parallelism of metals and sounds), of animals (e.g. the swan, nightingale, goose, sheep and bee) and of the Greek myths (e.g. Apollo and the Muses, Hermione and Atlanta).

For musicians, the most immediately interesting of Maier's works is *Atalanta fugiens* (Oppenheim, 1617, 2/1618/*R*, Eng. trans., 1989), a book of emblems, each of which is expressed musically as well as visually and is interpreted through a philosophical commentary. The music consists of 50 two-part canons on a single cantus firmus, the Christe of the plainchant Kyrie *Cunctipotens genitor*, the trope text of which, current in Protestant literary anthologies, had allegorical significance for Maier. The three musical voices, singing the words of the emblematic epigram, were also allegorized as representing the fleeing Atalanta, the pursuant Hippomenes and the golden apple he has tossed in her path to distract her. The musical dimension of the allegory is rather forced, as the cantus firmus does nothing to slow the canonic *dux* down so the *comes* can overtake it, but the alchemical significance is more straightforward: the *dux* Atalanta stands for the alchemists' 'mercury' or desirable wisdom, fixed and held by the 'sulphur' of the *comes* Hippomenes, while the apple cantus firmus is the 'salt' that links humanity to the gods.

Maier seems to have been attracted to the *Synopsis musicae novae* (1612) of Johannes Lippius, which first advanced a triadic theory of harmony by connecting the musical triad with the mystery of the Trinity. Lippius offered a simple compositional method based on root-position triads over a bass, which Maier, who was not a professional musician, appears to have experimented with in order to compose his canons. They are undoubtedly clumsy, full of exposed 4ths and consecutive 5ths and 8ves, and melodically banal. Their musical triviality is outweighed, however, by their intellectual ambition.

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JACQUES REBOTIER/R

Maier, Peter. *See* MEYER, PETER.

Maigret, Adam. French chaplain and possibly composer, who may be identifiable with ADAM.

Maigret, Robert. *See* MEIGRET.

Maiguashca, Mesías (*b* Quito, 24 Dec 1938). Ecuadorian composer and performer. He studied at the National Conservatory in Quito, the Eastman School (1958–65), the Di Tella Institute, Buenos Aires, with Ginastera and the Hochschule für Musik in Cologne. After returning to the National Conservatory as a teacher (1965–6) he moved to Germany, where he attended the Darmstadt summer courses and the Cologne courses for new music. From 1968 to 1972 he worked in the electronic studio of West German Radio in close association with Stockhausen, whose ensemble he joined for performances at Expo 70 in Osaka, and whose collective composition *Ensemble* he prepared for disc.

He was a founder-member in 1971 of the Oeldorf community of composers and performers. Since then he has been living in Germany, specializing in electronic music, and he has been invited to work in the Cologne Studio for Electronic Music, in the Centre Européen pour la Recherche Musicale in Metz, at IRCAM in Paris and in the Zentrum für Kunst und Medientechnologie in Karlsruhe. His works have been performed in the most important European festivals. Teaching activities have taken him to Metz, Stuttgart, Basle, Quito and Gyor. Since 1990 he has been the director of the Studio for Electronic Music in the Musikhochschule in Freiburg.

Some of Maiguashca's early works reveal an interest in Ecuadorian folk music, but it was the contact with Stockhausen that decisively determined his compositional orientation. However, materials from his native land are

used in the electronic piece *Ayayayayay* in a most specific manner: the composition is built from sounds which Maiguashca recorded during a visit to Ecuador in 1969, and takes advantage of both their representational and their purely acoustic properties. His series of *Übungen* are exercises in the possibilities of the various instrumental combinations used. That for clarinet, violin and cello, for example, exploits various forms of ensemble playing, from tightly composed duos and trios to overlaying of quite heterogeneous lines. He has also worked with live electronics and mixed media.

WORKS
(*selective list*)

Music theatre piece: Die Feinde (after J.L. Borges: *Das geheime Wunder*), 1995–7

El-ac: Dort wo wir leben, tape, 1967; Str Qt no.2, str qt, elecs, 1967; Hör zu, tape, 1969; A Mouth Piece, 6 solo vv, amp, tape ad lib, 1970; Ayayayayay, tape, 1971; Übungen, synth, 1972; Oeldorf 8, cl, vn, vc, 2 elec org, tape, live elecs, 1974; Intensidad y altura, 6 perc insts, tape, 1979; Ecos, 36 musicians, 32 sound objects, elecs, 1981–2; Fmelodies II, vc, perc, cptr sounds, 1983–4; A Mandelbox, cptr installation, 1987–8; Nemos Orgel, org, tape, 1989; Video-Memorias, nar, cptr-synth installation, vc, 1989; Reading Castañeda, cycle of 6 pieces, spkr, fl, vc, str qt, metal objects, cptr, live elecs, 1989–93; Tiefen, 8-track tape, 1998

Acoustic: Sonatina, 2 fl, 1952; Sonatina, pf, 1958; Pf Trio, 1960; Cl Concertino, cl, orch, 1962; Epigramas, pf, 1962; Huacayñán, orch, 1962; Quiet Music, orch, 1963; Variations, wind qnt, 1963; Str Qt no.1, 1963–4; Übungen, cl, vn, vc, 1972; Monodías e interludios, 2 fl, 2 cl, perc, basso obbl, 1984; La seconde ajoutée, 2 prep pf, 1984–6; ... unvermindert weiter ... (Plainte), accdn, va, 1993; ... wie fühlt sich Schweigen auf ... (Plainte), 2 accdn, 1993; Los funerales, metal objects, cymbals, 6 perc, 1994; Aus 'Deutsches Requiem', after J.L. Borges, pf, sax, perc, 1997–98

Principal publishers: Edition Modern, Feedback, Salabert

Principal recording company: Wergo

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GERARD BÉHAGUE

Maillard [Maillart], **Jean** (*fl c*1538–70). French composer. Most of his works were published in Paris, probably indicating that he was resident there for at least part of his life. His name is mentioned in the Prologue to Rabelais' *Quart livre [de] Pantagruel* (1548), and by Ronsard, in the Preface to Le Roy & Ballard's *Livre de meslanges* (1560). These citations, taken with the evidence of a portrait of a middle-aged composer printed in 1565, as well as the content and pattern of his publications, suggest that he was born in about 1515. His publication of the coronation motet *Domine salvum fac regem* in 1553 and the dedication of his two motet collections of 1565 to King Charles IX and the Queen Mother, Catherine de' Medici, respectively, suggests a link with the French court; the few surviving records of the royal chapel and household do not mention his name. Several men named Jean Maillard are traceable in Paris between the 1540s and 60s, among them Jehan Maillard, poet and scrivener to François I and then Henry VIII; he published *Le premier recueil de la muse cosmopolitique*, which contains a polyphonic paraphrase of the Lord's Prayer. Another Jean Maillard, mentioned by Bèze and Henri Estienne as Dean of the Faculty of Theology in the University of Paris, died in about 1567. However, none of these men is definitely identifiable with the composer; nor can he be positively associated with the later musicians Gilles Maillard of Thérouanne, who was living in Lyons in 1584, or Pierre Maillart of Valenciennes.

The absence of his name in Le Roy & Ballard's new collections after 1571, together with the appeal to Catherine de' Medici in the preface to the *Modulorum ... secundum librum* (1565) for 'the return of the most refined graces, hidden or banished from your France ... during these stormy times' may signify that Maillard harboured Protestant sympathies that caused him to be excluded from the Catholic court and capital. Even though his output of predominantly Latin sacred music, including a collection of 25 motets, two masses and two Magnificats copied in ultra-Catholic Spain (*E-Bc* 682), suggests an ecclesiastical career, more than a hint of protest can be gleaned from his setting of three *chansons spirituelles* – including *Hélas mon Dieu ton ire* by the Huguenot poet Guillaume Guéroult – and of a paraphrase of Psalm xv (*Qui est-ce qui conversera*) by Marot (RISM 1553[18]).

Maillard's six surviving masses include a requiem for four voices, a *Missa Virginis Mariae* paraphrasing the plainchant melodies of the Mass of the Virgin, three four-voice parody masses on chansons by Cadéac or Lupi Second (*Je suis déshéritée*), Certon (*M'amie un jour*), Sermisy (*Missa pro vivis*, based on *O combien est malheureux*) and one based on a motet by Richafort (*Ego sum qui sum*). Of his 86 motets, 44 are for four voices, 32 for five, nine for six and one for seven voices; more than half of the motets are freely composed and the others based on plainchant melodies, presented usually in long note values in the superius, but occasionally in the tenor, or paraphrased with successive motifs treated in imitation. His five-voice *Exaudi Domine* uses an ostinato from Josquin's *Faulte d'argent*, while one of his two four-voice settings of *Inviolata integra* combines the chant for the sequence with those of three different antiphons. Like other French composers, Maillard generally used short melodic motifs of limited range in close imitation; he also occasionally employed canonic devices, most effectively in the six-voice motet *Fratres mei elongaverunt* and the four-voice *Congregati sunt inimici nostri*. He fairly frequently employed techniques of word-painting, as in the Cecilian responsory *Cantantibus organis* and the Easter sequence *Victimae paschali laudes*.

Most of his chansons set either courtly epigrams of four or eight lines by poets such as Marot, Saint-Gelais, Scève and Sainte-Marthe, or anonymous anecdotal narratives; these works are very much in the style of the 1540s established by Sermisy, Sandrin, Janequin and Certon. Occasionally he turned to older forms (as in the rondeaux *Du mal que j'ay* and *Ceste belle petite bouche*). His earliest works were printed simultaneously by Moderne in Lyons and Attaingnant in Paris; his later pieces appeared in Le Roy's collections, including two five-voice pieces in the retrospective *Meslanges* of 1560.

Three of the motets appeared in the lute intabulation by Adrian Le Roy (1551[24]) before their partbook publication in 1553[7]. Many of the chansons were also arranged for lute, guitar, cittern and vihuela in publications by Gerle, Le Roy, Phalèse and others between 1546 and 1578; Goudimel based a mass on the chanson *Tant plus je mets*, Palestrina a mass on *Eripe me*, while Lassus parodied other motets and chansons.

WORKS

MASSES

Edition: *Jean Maillard: the Masses*, ed. R.H. Rosenstock (Ottawa, 1997)

Missa 'Ego sum qui sum', 4vv, 1553[1]
Missa 'Je suis desheritée', 4vv, 1553[1]
Missa Virginis Mariae, 5vv (Paris, 1557)
Missa 'M'amie un jour', 4vv (Paris, 1558, 2/1559)
Missa pro mortuis, 4vv, *E-Bc*
Missa pro vivis, 4vv, *Bc*

Missa 'Aux regrets', 4vv (Paris, 1557); ?lost, cited in *FétisB*

MOTETS

Edition: *Modulorum Joannis Maillardi: the Four-Part Motets*, ed. R.H. Rosenstock, RRMR, lxxiii (1987)
Modulorum Joannis Maillardi: the Five-, Six-, and Seven-Part Motets, ed. R.H. Rosenstock, RRMR, xcv–xcvi (1993)

[20] Moteta, 4–6vv (Paris, 1555)
[37] Modulorum ... primum volumen, 4–7vv (Paris, 1565)
[25] Modulorum ... secundum volumen, 4–6vv (Paris, 1565)
25 motets, 4vv, *E-Bc*

OTHER SACRED

Credo, 8vv (Paris, 1557)
2 Magnificat, 2nd and 4th tones, 4vv, 1557[8]
Te aeternum patrem (Te Deum), 4vv, 1564[7]
4 chansons spirituelles, 4vv: 1545[7]; 1545[8]; 1553[18]; 1553[19]

2 Magnificat, 1st and 8th tones, *E-Bc*

SECULAR

for 4 voices unless otherwise indicated

58 chansons, 2, 4–6vv: 1538[11]; 1538[14]; 1538[17]; 1539[15]; 1539[17]; 1540[10]; 1540[14]; 1541[8]; 1541[19]; 1542[13]; 1543[14]; 1544[9]; 1545[7], 2vv; 1545[8] (attrib. Janequin); 1547[10]; 1548[3] (attrib. Arcadelt); 1549[25]; 1549[27]; 1550[5]; 1550[7]; 1550[12]; 1551[9]; 1553[19]; 1554[25]; 1554[26]; 1555[23]; 1556[15]; 1556[18]; 1559[14]; Livre de meslanges, ed. A. le Roy and P. Ballard (Paris, 1560; lost, repr. 1572[2]), 5vv; 1560[3a]; 1561[3]; 1561[4]; 1570[9]; 48 ed. in SCC, xviii, xxv–xxvi (1990–93)

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F. Lesure: *Musique et musiciens français du XVIe siècle* (Geneva, 1976)

R.H. Rosenstock: *Jean Maillard (fl. 1538–1572): French Renaissance Composer* (diss., CUNY, 1981)

MARIE-ALEXIS COLIN, FRANK DOBBINS

Maillart, Aimé [Louis] (*b* Montpellier, 24 March 1817; *d* Moulins-sur-Allier, 26 May 1871). French composer. From 1833 he was a pupil at the Paris Conservatoire, where he studied with Halévy, Leborne, Elwart and Guérin. In 1841 he won the Prix de Rome. On his return to Paris he began writing operas, the first of which, *Gastibelza, ou Le fou de Tolède*, was the opening work at the Opéra-National (later the Théâtre Lyrique) in 1847; it later appeared in New Orleans and Buenos Aires. His most successful opera was *Les dragons de Villars* (1856) which became popular throughout Europe, reaching New Orleans in 1859 and New York in 1868; it is still occasionally performed in France and Germany. His last two operas, *Les pêcheurs de Catane* and *Lara*, proved less enduring, though the latter was performed in Belgium, Spain, Germany, England and Poland. Maillart's music is characterized by graceful melodies, a colourful, theatrical style and skilful instrumentation.

WORKS

OPERAS

all first performed in Paris and published in the same year

Gastibelza, ou Le fou de Tolède (opéra dramatique, 3, A.P. d'Ennery and E. Cormon, after ballade *Le fou de Tolède*), Opéra-National, 15 Nov 1847
Le moulin des tilleuls (oc, 1, J. de Maillan and Cormon), OC (Favart), 9 Nov 1849
La croix de Marie (oc, 3, Lockroy [J.P. Simon] and d'Ennery), OC (Favart), 19 July 1852, vs
Les dragons de Villars (oc, 3, Cormon and Lockroy), Lyrique, 19 Sept 1856; Ger. trans. as Das Glöckchen des Eremiten, Berlin, Friedrich-Wilhelmstädtisches, 29 Nov 1860
Les pêcheurs de Catane (dl, 3, Cormon and M. Carré), Lyrique, 19 Dec 1860
Lara (oc, 3, Cormon and Carré, after G. Byron), OC (Favart), 21 March 1864

OTHER WORKS

Cants.: *La voie sacrée* (1859); *Le quinze août* (1860)

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ES (B. Horowicz); *LoewenbergA*

F. Clément and P.Larousse: *Dictionnaire lyrique, ou Histoire des opéras* (Paris, 1867–81, 3/1905)

□

Maillart, Pierre (*b* Valenciennes, 1550; *d* Tournai, 16 Aug 1622). Franco-Flemish musician and theorist. In 1563 Maillart entered the Flemish chapel of Philip II of Spain in Madrid, where he studied with Jean de Bonmarché, director of the chapel from 1564 until his death in 1569. In 1570 Maillart left Spain, first for Leuven, where he is known to have studied at the university (1572), then for Antwerp (1574) and finally for Tournai, where he was named *phonascus* (singing master) at the cathedral (1581), and later canon (1589). On 23 May 1606, Maillart succeeded Anselme Barbet as *chantre* of Tournai Cathedral, where notable musicians were employed both before (François Regnart, George de La Hèle) and after (Géry Ghersem) his time. In this capacity he wrote masses and motets, but none of his compositions appears to have survived. On 19 August 1609 Maillart was granted a royal privilege for the printing of his major work, *Les tons, ou discours, sur les modes de musique, et les tons de l'église, et la distinction entre iceux* (Tournai, 1610/*R*), a book that had influence through much of the 17th century, and is referred to by such writers as G.B. Doni, Isaac Beeckman and especially Marin Mersenne (both in his correspondence and in his printed works).

In *Les tons* Maillart attempted to distinguish between the terms *mode* and *ton*, which he believed had been unnecessarily confused, and to clarify the tonal organization characteristic of each. To him, *mode* described an octave species (*diapason*) based on a final, divided into two unequal parts (made up of the primary intervals of a 4th and a 5th arranged in harmonic or arithmetic progression), and comprising the seven diatonic scale steps. He argued for a system of 12 modes, rejecting one of 14 modes (much as did Glarean), as the tonal basis for all music, including chant. In rejecting a 14-mode system, Maillart reasoned against attempts at expanding the six-syllable solmization system into one of seven syllables (in particular, that proposed by Erycius Puteanus in his *Musathena*, 1602). *Ton*, on the other hand, he considered a sub-species of *mode*, devised for the specific and practical purpose of chanting psalmody and, therefore, having special characteristics. Each psalm tone, according to Maillart, is divisible into three parts – *intonation*, *médiation*, *fin* (*saeculorum amen*) – of which only the *médiation* is tonally invariable, dwelling on the dominant,

whereas the first and third parts vary according to the choice of antiphon that precedes and material that follows. As a consequence, the eight psalm tones are determined by their dominants, since the finals often are either unclear or varied in actual use. By extension, Maillart suggested altering specific finals of some of the psalm tones to suit the needs of performance (for example, he recommended the adoption of C for F as the final in modes 5 and 6), and a connection can be seen between Maillart's system of eight tones and those proposed later in the 17th century, for example, by Jean Denis (*Traité de l'accord de l'espinette*, 1650) and Guillaume Gabriel Nivers (*Traité de la composition de musique*, 1667). Appended to the treatise, which has two essential parts (the first devoted to *mode* and the second to *ton*), is a smaller third part, dealing with elements of notation, mensuration and other matters intended as aids in the performance of chant.

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ALBERT COHEN

Maille (*fl* 1539–49). French composer. 21 four-voice chansons by him were published in Paris between 1539 and 1549. All use amorous texts set in the suave style of Sermisy's courtly chansons, except for *Une bergière un jour aux champs*, which was in fact ascribed to Nicolas de Marle in other publications. Maille preferred eight- or ten-line *épigrammes* to the normal four- or five-line poems of the preceding generation. He did not use popular melodies or texts that had been set by earlier composers, but some of his pieces, including *A qui me doibz-je retirer*, *Dictes pourquoy*, *Las me fault-il*, *Que gagnez-vous* and *Si j'ay du bien*, were used as models by later composers.

WORKS

all for four voices

Edition: *Le Gendre, Maille, Morpain: Collected chansons*, ed. C.A. Miller, CMM, lxxxvi (1981)

A qui me doibz-je retirer, 1540[14] (lute intabulation, 1546[32-33]); Dame d'honneur où vertu se repose, 1544; Dictes pourquoy vostre amitié s'efface (C. Marot), 1539[17]; En esperant qu'au nouveau temps d'ever, 1544[7]; Est-il point vray ou si je l'ay songé (François I or Claude Chappuys), 1540[14]; Honneur, beaulté, doulceur et bonne grace, 1548[3]; Je croy le feu plus grant que vous ne dictes, 1541[6]; Je ne le puis ny le veulx changer, 1546[14]; Je vous supplie, entendez-moy (Marguerite of Navarre), 1547[8]

Las me fault-il tant de mal supporter, 1539[17] (lute intabulation, 1546[31]); Las si amour vertu compaigne avoit, 1543[8]; Le cler soleil au plus hault degré luyt, 1544[7]; Le grand désir que sentois approcher, 1546[14]; N'est-ce pas grand cruaulté, 1547[11]; O vous Amour, 1547[8]; Pélérin suis d'un voyage, 1548[3]; Que gagnez-vous à vouloir differer?, 1540[14]; Si j'ay du bien, hélas c'est par mensonge (M. de Saint-Gelais), 1542[14-15]; Si l'estincelle en ung petit moment, 1541[5–6] Vouldriés-vous bien estant de vous aymé, 1542[14]

Une bergière un jour aux champs, 1549[28] (attrib. N. de Marle in 1545[10-11] and 1551[6])

FRANK DOBBINS

Mailloche double (Fr.). *See* TAMPON.

Maimonides (1135–1204). Jewish rabbi and influential writer on music. *See* JEWISH MUSIC, §I, 4.

Mainardi, Enrico (*b* Milan, 19 May 1897; *d* Munich, 10 April 1976). Italian cellist. He studied with Giuseppe Magrini at the Milan Conservatory, and with Hugo Becker in Berlin; he also studied composition in Milan with Giacomo Orefice, and later in Venice with Malipiero. His début in Milan (when he was 13) was followed by a European concert season and international recognition. At the age of 16 he played Reger's Fourth Sonata op.116 with the composer at the Heidelberg Bach-Reger Festival. Mainardi formed duos with Dohnányi, Backhaus, Carlo Zecchi and Edwin Fischer; with Fischer he also formed a trio, first with Kulenkampff and later with Schneiderhan. Pizzetti's Cello Concerto (1933–4) was written for him, as were Malipiero's Cello Concerto (1937) and Triple Concerto (1938). In 1933 Strauss invited Mainardi to record *Don Quixote*, with the composer conducting. Mainardi made many other recordings, often directing the orchestra while playing the solo part in Baroque and Classical concertos. From 1930 he taught the cello and chamber music at the Accademia di S Cecilia, Rome, and in Berlin, Salzburg and Lucerne. He held international masterclasses and seminars specializing in the cello and chamber works of Bach, Beethoven, Brahms, Chopin and Pizzetti. Among his pupils were Siegfried Palm, Erkki Rautio and Joan Dickson, his assistant for many years.

Mainardi's playing was characterized by clear, warm tone and the use of moderate tempos; he never permitted the display of impeccable technique to overrule the integrity of his interpretation. His compositions include four cello concertos, sonatas for cello (unaccompanied and with piano), more than 20 chamber works, songs and orchestral works. He edited Bach's cello suites, using a second staff to analyse their contrapuntal structure and clarify his technical suggestions, and Wagenseil's cello concertos, of which he gave the first modern performance following their discovery in 1953.

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LYNDA MACGREGOR

Maine, Basil (Stephen) (*b* Norwich, 4 March 1894; *d* Sheringham, Norfolk, 13 Oct 1972). English critic and writer on music. He studied at Cambridge under Charles Wood, Edward Dent and Cyril Rootham, and was for a time assistant organist at Durham Cathedral. From 1925 to 1937 he was music critic for several daily and weekly London papers, including the *Daily Telegraph* and the *Sunday Times*.

Maine was also a novelist and historical biographer, and for a time an actor in a Shakespearean company. The combination of musical and histrionic gifts brought him much into demand as speaker in such works as Bliss's *Morning Heroes* (in which he appeared in the first performance in the Norwich Festival of 1930), Honegger's *Le roi David* and Stravinsky's *The Soldier's Tale*. His musicianship enabled him to avoid in his speech the unconscious imitation of musical rhythm and cadence. In 1939 he was ordained priest in the Church of England, and he held various livings in East Anglia.

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Chopin (London, 1933, 2/1949)
The Best of Me (London, 1937) [autobiography]
The Glory of English Music (London, 1937)
The BBC and its Audience (London, 1939)
New Paths in Music (London, 1940)
Basil Maine on Music (London, 1945/*R*)
Twang with our Music (London, 1957)

H.C. COLLES/PETER PLATT

Mainerio [Maynerius, Mayner, Meyner], **Giorgio** (*b* Parma, *c*1535; *d* Aquileia, 3 or 4 May 1582). Italian composer. He was a priest; in 1560 he became *cappellano* and in 1565 *mansionario* (beneficed priest) at Udine Cathedral, then at the diocesan church of the patriarchs of Aquileia. His duties included singing on feast days, and in 1560 the cathedral chapter noted that he was proficient 'in arte et scientia canendi'. In 1570 he became *mansionario* at Aquileia Cathedral where he also acted intermittently as chapter administrator and taught the choirboys singing. In 1574 he dedicated his *Magnificat octo tonorum* (Venice, 1574) to the dean, canons and chapter of the cathedral. Two years later the chapter appointed him *maestro di cappella*.

Mainerio's *Il primo libro de balli* (Venice, 1578; ed. in Musikalische Denkmäler, v, Mainz, 1961) is one of the most important sources of ensemble dance music surviving from the second half of the 16th century. It contains 21 four-part dances, 12 of which are followed by a second paired dance. Two different types of musical construction are used: some are based on a harmonic and metrical framework, while in others the melody is the predominant element. Three pieces deserve particular mention: the *Ballo francese*, the earliest known example of a true variation for instrumental ensemble, and the *Pass'e mezzo antico* and *Pass'e mezzo moderno*, the earliest extant suites for instrumental ensemble. Several of the dances later appeared anonymously (in RISM 1583[21]) and organ intabulations of the *Pass'e mezzo antico* and other dances were published by Jakob Paix (RISM 1583[23]). Mainerio's sacred works display contrapuntal writing within a strong harmonic framework, or, in the pieces for larger forces, a more homophonic style with competent use of *cori spezzati*.

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MANFRED SCHULER

Mainpiece. A term used to refer to the principal work in the 18th-century London theatre when more than one item was presented on the programme. Like the term AFTERPIECE, its application was contextual; if there was only one work in the programme, the term was redundant. Much of the repertory used as mainpieces in multiple-bill programmes was serious drama, but occasionally masques were performed as mainpieces.

□

Mainstream jazz. A term coined in the 1950s by the writer on jazz Stanley Dance to describe the work of contemporary musicians working in the swing idiom of the 1930s and 40s. However, it is now more widely used for any jazz improvised on chord sequences in the essentially solo style developed by Louis Armstrong and others in the late 1920s. Some writers have broadened it further to apply to jazz-rock and other fusion styles, but most would exclude the free or aleatory jazz of the avant garde, rock-based jazz, and dixieland and other traditional forms. *See also* JAZZ, §15.

JAMES LINCOLN COLLIER

Mainvielle-Fodor, Joséphine. *See* FODOR family, (4).

Mainwaring, John (*b* Drayton Manor, Staffs., bap. 4 Aug 1724; *d* Cambridge, 15 April 1807). English divine and early biographer of Handel. He studied at St John's College, Cambridge, and was ordained in 1748; in 1749 he was appointed rector of Church Stretton, Shropshire. He was a fellow of his college from 1748 to 1788, when he was elected Lady Margaret Professor of Divinity in the university. Mainwaring began suffering from asthma in 1749, and travelled to the Continent because of ill-health in 1750, 1773–5 and 1785. In the latter year he was in Rome at the same time as William Coxe, Thomas Gray and Hester Lynch Piozzi, and frequented the *conversazioni* at Cardinal Bernis's palace. The resignation of his fellowship in 1788 left him free to marry, and in November of that year he married the 25-year-old Anne Wilding, daughter of a prominent Shropshire family and sister of his former curate.

In addition to his sermons and pamphlets, Mainwaring was the author of the first part of *Memoirs of the Life of the Late George Frederic Handel, To which is added, A Catalogue of his Works, and Observations upon them* (London, 1760/*R*; Ger. trans. J. Mattheson, 1761/*R*; abridged Fr. trans. J.-B.A. Suard, 1768). The other contributors were James Harris for the 'Catalogue' and Robert Price for the 'Observations'. The whole was issued anonymously, although Mainwaring later acknowledged his authorship. Biographical data had been supplied in part by John Christopher Smith the younger, but material about Handel's early life may have come directly from the composer himself. The book is thus a primary source for Handeliana, but it also is a primary, though not unproblematic, document for music aesthetics and criticism. Abridged versions appeared in the *Gentleman's Magazine*, *London Chronicle*, *London Magazine* and *Universal Magazine*.

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JAMIE C. KASSLER/GRAYDON BEEKS

Mainz. Town in Germany. Situated at the confluence of the Rhine and the Main, it is the state capital of the Rhineland Palatinate. The Archbishop of Mainz was Hofbischof to the German emperor; from 1257 he was also chairman of the princely electoral college. Before the Reformation the diocese was by far the biggest north of the Alps. A sacramentary of St Alban (*c*800) of Reichenau-influenced design and a 10th-century sequentiary of the type found in Fulda and St Gallen point to musical activity. The parish church of St Peter has a 12th-century psalter and hymnal, and the parish church of St Valentin at Kiedrich possesses a 14th-century gradual from Mainz Cathedral. Up to the 19th century plainchant was sung in Germanic style in the religious institutions and parish churches of Mainz, except in those of the Carmelites and Franciscans, who used Roman style. The earliest polyphonic work recorded in Mainz is a two-part conductus, *Vernans virtus*, found in an antiphoner associated with the Carmelite convent since the 14th century but possibly dating from considerably earlier.

The glittering imperial festival held by Friedrich Barbarossa in 1184, which brought together knights, poets, singers and musicians from all over Europe, was crucial in the development of the German Minnesang. From 1295 to 1318 Frauenlob (Heinrich von Meissen) lived in Mainz and founded a school for Meistersinger which spawned the *Gross Buch von Mencz* (now lost), on which the Munich and Donaueschingen song manuscripts were based. The school was dissolved around 1500 but in about 1552 a new school was formed. Religious plays at Easter, Ascension and Whitsun, with both spoken and sung parts, were probably performed in the 15th century and the early 16th, though only the texts remain. Meistersinger plays and Passion plays were supplemented by the humanistic *Schulkomödie*, a form taken up by the Jesuit college, founded in 1561.

The first mention of an organ in Mainz Cathedral dates from 1334. Arnolt Schlick's *Tabulaturen etlicher lobgesäng* were published by Schoeffer in Mainz in 1512. Notable among 15th-century organ builders was Heinrich Traxdorf. The Hofkapelle originated during the reign of Archbishop Elector Albrecht of Brandenburg (1514–45); Jan le Febure (*d c*1612) and Gabriel Plautzius (*fl* Mainz 1612–41) were the first recorded Kapellmeister. The *Catholisch Cantual oder Psalmenbüchlein* (1605), also known as the *Mainzer Cantual*, appeared during the reign of Elector Johann Schweickard von Cronberg. P.J. Baudrexel was Kapellmeister from 1679 to 1691. During this time the works of the violinist J.J. Walther were published in Mainz by Ludwig Bourgeat.

In the 18th century the music of the Hofkapelle reached its peak under three Bohemian Kapellmeister, Jan Ondráček (1724–43), Jan Zach (1745–56) and J.M. Schmid (1756–87). Notable composers were Giovanni Punto, J.F.X. Sterkel and G.A. Kreusser, and the cathedral canon H.F.K.A. von Kerpen. In 1711 members of the nobility had built their own theatre, the Mainzer Adelstheater, which gave mainly French music theatre; Italian opera was later given in the Komödienhaus (built 1767). In 1788 Elector Charles Joseph von Erthal founded the Mainzer Nationaltheater, which soon became one of Germany's foremost companies. Some Mozart operas received their German-language premières in Mainz. Opera was directed until 1792 by Vincenzo Righini. Music was encouraged in the numerous collegiate churches and monasteries, especially those of the Augustinian order, whose most notable composer was Alexius Molitor. Various activities were organized by families of violin makers, particularly the Diehl family, and organ builders: Kohlhaas, J.J. Dahm, Johann Onimus, J.A.I. Will, and the Stumm family from the nearby village of Rhaunen. The firm of Alexander Brothers (founded 1782; still active) became world-renowned for their brass instruments, particularly horns. Founded in the 1780s, the music publishing firm of B. Schott's Söhne (renamed Schott Musik International GmbH & Co. KG in 1995) now owns branches in many countries.

After the demise of the princely state and archbishopric in the aftermath of the French Revolution, it was not until the 1830s that musical societies began to spring up. The Liedertafel was founded in 1831 and supported by a ladies' singing circle from 1837. Directed by Heinrich Esser (1841–7), Friedrich Lux (1864–91) and Fritz Volbach (1891–1907), the society became one of the most respected German oratorio choirs. The Mittelrheinischer Musikverband organized ten large music festivals between 1855 and 1894, four of them in Mainz. In 1890 the Liedertafel opened its own concert hall. The theatre was refounded in 1817 as the Grossherzogliches Hessisches Nationaltheater and was designated a civic theatre by 1833, with new premises on the Gutenbergplatz. In 1915 it came under the control of the city and in 1990 became a Staatstheater. Important musicians who worked there included Conradin Kreutzer (1844–5), E.N. von Reznicek (1887–8), Hans Pfitzner (1893–5), Emil Steinbach (1877–1909), Karl Elmendorff (1920–23) and K.M. Zwissler (1936–67). The symphony orchestra, founded in 1876 and renamed the Philharmonisches Orchester in 1984, plays for operas as well as giving concerts. The Mainzer Kammerorchester was founded by Günter Kehr in 1955. The work of the Pflege der Kirchenmusik was furthered by the cathedral choir, founded in 1866, which earned a high reputation ('Sixtina am Rhein') under the Kapellmeister G.V. Weber (1866–1904).

The Musikhochschule grew out of the Schumacher'schen Konservatorium (founded in 1881), and in 1937 was renamed the Peter-Cornelius-Konservatorium. Its most prominent directors were Hans Rosbaud (1921–8) and Hans Gál (1929–33). The Johannes-Gutenberg-Universität (1477–1816, reopened in 1946) houses a collegium musicum, a music department with an emphasis on school music, and a Musikwissenschaftliches Institut; the latter has been directed by Arnold Schmitz (1946–62), Hellmut Federhofer (1962–79) and Christoph-Hellmut Mahling (from 1981). The Stiftung Villa Musica sponsors the further education of young musicians. The city has a Bischöfliches Institut für Kirchenmusik and a regional studio for Südwestfunk, and is the home of Zweiten Deutschen Fernsehens.

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HERBERT SCHNEIDER/GÜNTER WAGNER

Mainzer, Friedrich. Austrian music publisher. *See under* DOBLINGER.

Mainzer, Joseph (*b* Trier, 21 Oct 1801; *d* Manchester, 10 Nov 1851). German teacher and organizer. Trained as a chorister at Trier Cathedral, Mainzer was ordained priest in 1826 following a curtailed apprenticeship as a mining engineer. After two years of further musical study, he was appointed singing master at the seminary at Trier, for which he produced his *Singschule*. During his apprenticeship he had been made deeply aware of the misery of the mine-workers, and his political conscience was stirred; his consequent pamphleteering aroused police suspicion and, renouncing the priesthood, he fled, first to Brussels, then to Paris, where he arrived late in 1834. In both cities he lived by music journalism and teaching, while pursuing fruitless operatic ventures; but in Paris he decided to devote his musical gifts to the service of the artisan by starting a series of free singing classes in 1835. Hundreds of adult pupils were quickly enrolled, and Mainzer's throng of labourers in their *bleu de travail* earnestly learning to sing became one of the sights of Paris. Chorley's account of a Mainzer class first drew public attention to the movement in England. Growing fear of insurrection in Paris, however, led to the banning of these classes during 1839 and following another operatic failure there Mainzer left for London, where he opened a similar series of classes in May 1841, introducing as a textbook his *Singing for the Million*. His classes soon began to rival those of John Hullah, begun four months earlier and themselves inspired by Mainzer's endeavours in Paris; but in November 1841 Mainzer went on to Edinburgh to compete against Henry Bishop for the chair of music. Failing in that, he made Edinburgh his new headquarters, publishing *Music and Education* in an attempt to persuade the Scottish authorities to support his activities. Finally, leaving his established classes under the direction of his most competent pupils (as he had done in London and elsewhere), he moved to Manchester where, exhausted by overwork, he died in 1851. His system, based upon continental 'fixed' sol-fa, failed to survive him; but his influence on the development of amateur music in Britain was extensive. The paper *Mainzer's Musical Times*, which he established soon after his arrival in London, was taken over by Alfred Novello in 1844 and became the *Musical Times*.

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BERNARR RAINBOW

Maio [Mayo, Majo], **Giovan Tomaso di** (*b* Naples, *c*1490; *d* ?Naples, after 1548). Italian composer and organist. His first published works are found in *Fioretti di frottole* (RISM 1519[4]). From 1540 to 1548 he was organist at the SS Annunziata, Naples, and was possibly the *maestro di cappella* whom Nola replaced in 1563, although documentation is lacking. Citing famous Neapolitan musicians in his *Della prattica musica* (1601), Scipione Cerreto described Maio as 'an excellent organist'.

The majority of the 1519 compositions are homophonic settings of popular poems: one *strambotto*, one ode and five frottolas (one with a Spanish text). Two through-composed settings of canzoni by Petrarch anticipate the madrigal in their consistently contrapuntal textures and irregular overlapping phrases. The only published volume entirely devoted to Maio's music is his *Canzon villanesche ... libro primo* for three voices (Venice, 1546). The 30 pieces in it are in dialect, and like those of his compatriots Nola and Cimello are high-pitched vocal trios notable for spirited delivery of the dialectal texts. Unlike the other Neapolitans, Maio favoured short scalar motifs, nervous dotted rhythms, chains of consecutive 5ths and even parallel octaves, unisons and seconds. The consistent use of triadic sonorities in close position and the frequent truncation of words and phrases suggest roots in popular oral traditions.

The majority of Maio's *villanesche* are Petrarchist love lyrics lighty coloured with colloquialisms, but in ten works Maio chained together Neapolitan proverbs, local expressions and literary images in a truly popular manner. A high degree of stylistic consistency in form and content suggests that Maio was an amateur poet: 28 have the metrical form *ABB*/*ABB*/*ABB*/*CCC* (11-syllable lines) or *ABBB*/*ABBB*/*ABBB*/*CCCC* (11:11:7:11), used exclusively by Maio in the 1540s but the most popular scheme between 1560 and 1565. Maio preferred the symmetrical form *ABC* (each repeated) for three-line strophes, but for four-line strophes experimented with various asymmetrical designs.

Maio's *Passan madonna* was reprinted in Rinaldo Burno's *Elletione de canzone alla napoletana* (1546[18]). Interestingly, this piece appears to be a reworking of Vincenzo Fontana's setting of the same text. Einstein suggested that Maio was the anonymous composer of the *Canzone villanesche* (1537[5]), but a comparison of poetic forms and musical styles does not support this hypothesis. Judging from book-fair catalogues, Maio's collection was widely marketed in northern Europe. But his *villanesche* were apparently never well received among northern composers: only one, *Madonna quanto più straccii*, was reworked (by Nasco in 1556), and none was intabulated.

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DONNA G. CARDAMONE

Maio, Giuseppe di. *See* MAJO, GIUSEPPE DE.

Maire, Nicolas Remi (*b* Mirecourt, 20 Dec 1800; *d* Paris, 17 July 1878). French bowmaker. He was probably associated in some way with the great Mirecourt bowmaker ETIENNE PAJEOT, his senior by ten years: much of Maire's work, until sometime in the 1840s, was dominated by Pajeot's style. Some Maire bows resemble those of Pajeot very closely, although they rarely approach the level of the latter's craft in the working of the sticks and heads. Maire's company, Maire-Contal, was founded in 1826 and by 1844 employed 15 workers with an output of 4000 bows a year. By the late 1840s, however, Maire had fallen on hard times, no doubt induced by the poor economic climate in Paris, the destination of his produce.

Maire left Mirecourt for Paris in the late 1850s, by which time some of his bows showed the influence of Dominique Peccatte. His brand-stamp of N. MAIRE was shortened to simply MAIRE, and this seems to have coincided with his departure from Mirecourt. Maire meandered greatly in terms of style. A great many bows have therefore been attributed to him which are in truth only stylistically reminiscent of his work.

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PAUL CHILDS

Maisch, Ludwig (*b* Nuremberg, *c*1776; *d* Vienna, 18 April 1816). Viennese music publisher. His firm began publishing in 1810, reissuing salable works from Leopold Kozeluch's Musikalisches Magazin publishing house and the music of such composers as Gelinek, Gyrowetz, Hummel and Vanhal. While the production was for the most part of fashionable pieces and dance music, it also included some minor works by Beethoven. After Maisch's death the firm continued to trade under his name until January 1818, then for several months under that of his widow. The firm's accountant Daniel Sprenger (*b* Sülfeld, nr Hanover, *c*1794; *d* 21 Sept 1819) took control for a further year; after his death Mathias Artaria (1793–1835), son of the Mannheim publisher Domenico Artaria (ii), assisted Sprenger's widow in carrying on the business. He married her on 4 November 1821 and the firm bore his name alone from 10 June 1822.

Under Artaria the firm's output improved markedly in quality, as shown by the publication of Beethoven's opp.130, 133 and 134, as well as Schubert's opp.52–4. Other composers represented included Ignaz Assmayer, Jansa, Mayseder and Pecháček. On 26 June 1833 the firm passed to Anton Diabelli. Artaria's widow attempted to start a publishing firm in 1838 in partnership with Gustav Albrecht and Peter Asperl, but its importance was small and in 1850 she ceased publishing.

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ALEXANDER WEINMANN

Maisky, Mischa (*b* Riga, 10 Jan 1948). Israeli cellist of Latvian birth. He had his first lessons at the age of eight, attended Children's Music School and Riga Conservatory and in 1965 moved to Leningrad. In 1966 he won a major prize in the International Tchaikovsky Competition in Moscow, after which he studied with Rostropovich at the Moscow Conservatory. In 1970 he was imprisoned for 14 months in a labour camp near Gor'kiy, and in 1972 left the USSR for Israel. From this time he followed an increasingly successful solo career: his US début was at Carnegie Hall in 1973, and his London concerto début with the RPO in 1976, followed in 1977 by a recital début with Lupu at the Queen Elizabeth Hall. Maisky later established a duo with Martha Argerich, with whom he has made many recordings, among them outstanding performances of the complete Beethoven sonatas and the sonatas by Franck and Debussy. His recording of Brahms's Double Concerto with Gidon Kremer and the Vienna PO under Bernstein is also notable, though his recordings of the Dvořák and Shostakovich cello concertos have been criticized for their idiosyncrasy and rhythmic wilfulness. Rostropovich has said of Maisky's playing that it 'combines poetry and exquisite delicacy with great temperament and brilliant technique'. He plays a Domenico Montagnana cello dated *c* 1700, which was presented by an admirer after his Carnegie Hall début.

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MARGARET CAMPBELL

Maison, René (*b* Frameries, 24 Nov 1895; *d* Mont d'Or, Haut Doubs, 11 July 1962). Belgian tenor. He studied in Brussels and Paris, and made his début in 1920 at Geneva, as Rodolfo (*La bohème*). His reputation grew with three successive seasons, beginning in 1925, at Monte Carlo, where his roles included Faust, Hoffmann and Huon in *Oberon*. From 1928 to 1931 he was a member of the company at Chicago, undertaking heavier roles such as Lohengrin, Florestan and Parsifal. In Paris he sang at the Opéra-Comique and at the Opéra, where in 1934 he created the role of Eumolpus in Stravinsky's *Perséphone*. From 1934 to 1937 he was principal dramatic tenor at the Colón; he also had a career at the Metropolitan from 1935 to 1943. One of his greatest successes there was as Julien in *Louise*, which he also sang at Covent Garden in 1935. His only other London role was Lohengrin in 1931, when his acting and physical presence (he was 6 feet 4 inches in height) impressed, though his singing was criticized for roughness in the loud passages and 'a rather falsetto character of voice' in the soft (Ernest Newman in the *Sunday Times*). On retirement he taught in New York and Boston, his pupils including Ramón Vinay. Recordings show an expressive style and a strong voice, well heard in 'live' performances from the Metropolitan.

J.B. STEANE

Maistre, Johann Friedrich. *See* MEISTER, JOHANN FRIEDRICH.

Maistre, Matthaeus le. *See* LE MAISTRE, MATTHAEUS.

Maistre Jhan [Jan, Jehan] (*b c*1485; *d* Oct 1538). French composer active in Italy. The earliest unmistakable reference to this musician calls him 'Metre Gian, cantor francexe'. He should be distinguished from other musicians named Jean active at Ferrara during this period; most of them have surnames consistently used, whereas the Jhan in question is never given one but is always called 'Maistre'.

Jhan's name is found on Ferrarese court paylists as early as 1512, and he remained there for the rest of his life. For at least a part of his long tenure he was *maestro di cappella*, as a 1537 record of payment shows. A Ferrarese document of 1538 refers to a will made by a 'magister capellae', the 'nobilis Vir Ma[gis]ter gianus', son of the late 'Paulus del Mistro, gallicus'. Whether or not this indicates noble rank is uncertain.

Two publications carrying his name and appearing after his death may have been intended as memorials to the composer; both identified him as *maestro di cappella* at Ferrara. On the title-page of the first of these, a madrigal volume (RISM 1541[15]), he is called 'Maistre Jhan, maestro di Capella dello ecc. sig. Hercole duca di Ferrara'; a volume of motets (1543[4]) devoted largely to his work refers to him as 'Joannes Gallus *alias* Metre Jehan'. From this Eitner and others assumed that Joannes Gallus and Maistre Jhan were one and the same man. However, the names are not used interchangeably in other contemporary sources.

The *Madrigali* of 1541 contains only five pieces by him along with works by 25 other composers. Most of Jhan's madrigals appeared in volumes issued under Verdelot's name and in collections, beginning with the *Madrigali … de la serena* (1530[2]). Einstein's judgment of his madrigal style as 'extraordinarily archaic' is apt; compared with that of Verdelot or Arcadelt, it seems stiff, almost awkward. Nevertheless he must be reckoned among the 'founders' of the madrigal, since he belonged to the oldest generation of composers to cultivate the new genre.

Jhan's motets, widely distributed in contemporary sources, show him to be a skilful emulator of Josquin. They contain pairs of imitative duos, particularly at the opening of a piece, occasional chordal writing and shifts of metre for contrast or emphasis, and plagal endings under a soprano pedal. A preference for four-voice writing and syllabic declamation is also evident. Free imitation is more common than strict. The texts are most often taken from antiphons and hymns to popular saints, but there are also tributes to noble patrons such as François I of France, Alfonso I, Isabella and Ercole II d'Este and works of political significance. *Mundi Christo* celebrates the meeting of Clement VII and Charles V at Bologna in late 1529. *Te Lutherum damnamus*, a paraphrase of the *Te Deum*, was probably commissioned to express Ercole II's disapproval of his wife Renée's Protestant sympathies.

The theorists Vanneo and Coclico described Jhan as a celebrated musician and expert composer. In a letter of 1532 Cardinal Ercole Gonzaga, one of the great connoisseurs of the age, wrote to his cousin Ercole d'Este of his admiration for one of Jhan's masses and asked for copies of all his compositions.

Several masses and lamentations left in manuscript have been lost. The surviving mass, a large-scale work constructed over a liturgical cantus firmus, commemorates Ercole's succession to the dukedom. The Passion that was attributed to 'M. Jan' in a Bologna source, long regarded as a work by Maistre Jhan, seems on stylistic grounds more likely to be the work of Jan Nasco.

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MASSES AND MOTETS

Missa 'Omnes sancti et sanctae Dei', 5vv, *I-MOe* α.N.1.2–3

Benedictus and Agnus Dei, from unidentified mass(es), 2vv, 1543[19]

Abeuntes Pharisei, 4vv, 1543[4]; Accipe quae tibi nunc princeps, 5vv, *I-TVd* 36; Adjutor in tribulationis, inc., 4vv, *GB-Lbl* Add. 19583; Ambulans Jesus iuxta mare, 5vv, *I-Rvat* C.G.XII, 4; Amo Isabellam cuius amore gaudeo (for Isabella d'Este), inc., 4vv, *GB-Lcm* 2037; Angele Dei qui custos es mei, inc., 4vv, *Lcm* 2037; Assumptus hodie Dominus, 5vv, *I-TVd* 36; Ave gloriose beatissime Antoni, 4vv, B, 144; Ave Maria gemma virginum, 5vv, *MOe* α.N.1.2–3; Ave Maria gratia plena, 4vv, 1543[4]; Ave Maria lilii castitatis, 5vv, *TVd* 36

Beata Maria Magdalena, 4vv, *MOe* α.N.1.2–3; Benedicat te Dominus in virtute sua, 6vv, 1545[3]; Cantate hodie, 4vv, 1543[4]; Cerne meos ergo gemitus, 4vv, 1539[13]; Coeli Deus omnipotens benedicat tibi, 6vv, 1545[3]; Confiteor Deo Patri omnipotenti, 6vv, 1549[3]; Continet in gremio, 5vv, *TVd* 36; Cum audissent apostoli, 4vv, 1543[4]; Doce me, Domine, 4vv, Rome, Palazzo Massimo VI.C.6.23–4; Domine non secundum, 5vv, *Rvat* C.G.XI1, 4

Ecce amica mea, 4vv, 1538[5]; Ecce nos reliquimus omnia, 4vv, S viii, 175; Franciscus vir catolicus (for François I of France), inc., 4vv, *GB-Lcm* 2037; Fratres innocentes iam non estis, 5vv, *I-TVd* 36; Funde preces, 4vv, 1538[5]; Gaude chorus, 5vv, 1539[5]; Hodie caelesti sponso, 4vv, 1543[4]; Hodie completi sunt, 4vv, *MOe* α.N.1.2–3; Hodie in Jordane, 6vv, 1549[3]

In die solemnitatis, 4vv, *I-TVd* 8; In die tribulationis meae, inc., 4vv, *GB-Lcm* 2037; In illo tempore dixit Jesus, 4vv, 1543[4]; In illo tempore dixit Jesus discipulis, 4vv, *Lcm* 2037; In illo tempore dixit Jesus Symoni, 4vv, 1543[4]; In illo tempore Judei, 4vv, *I-TVd* 8; In principio erat verbum, inc., 4vv, *GB-Lcm* 2037; In viam pacis et salutis, 4vv, 1549[12]; Joannes Jesu Christo dilecte, 4vv, B, 225

Lauda Jerusalem Dominum, 4vv, ed. in MRM, iii–v (1968); Laudemus fortissimum Christi, 5vv, *TVd* 36; Levita Laurentius, 4vv, 1549[12]; Locuti sunt, 5vv, 1539[5]; Lumen ad revelationem, 4vv, 1543[4]; Memor esto verbi tui, 4vv, *TVd* 7; Miser qui amat, 4vv, 1540[7]; Mundi Christo redemptori laeta canit (for Pope Clement VII and Emperor Charles V), 6vv, *Rv* S. Borr.E.II.55–60; Nunc ego te Euriale aspicio, 5vv, *TVd* 36

O benignissime Domine Jesu, 4vv, 1519[1]; O clarum decus, 5vv, *TVd* 36; O Domine Jesu Christe, 4vv, B, 110; O magnum mysterium, 4vv, R vii, 174; O Maria piissima, 6vv, 1549[3]; Omnia quae fecisti nobis Domine, 5vv, S iii, 131; Omnipotens sempiterne, Deus (for Alfonso I d'Este), 4vv, 1543[4]; O pater optime, 5vv, *TVd* 36; O praeclarae vos puellae, 5vv, *TVd* 36; O Roche beatissime, 4vv, 1543[4]; O sacrium convivium, 5vv, R vi, 126; O sancte Hieronyme, 4vv, 1543[4]; O sidus Hispaniae, 5vv, 1539[7]

Passer invenit, 4vv, *TVd* 8; Pater noster, 5vv, 1539[8], 2p. ed. in AMIi (1897), 91; Paulus apostolus, 4vv, 1545[3]; Postquam consumati sunt dies octo, 4vv, 1543[4]; Praeparate corda, 4vv, 1538[5]; Prandebis tecum, 2vv, 1549[16], ed. D. Degen, *Schöne und liebliche Zwiegesänge* (Kassel, 1951), p.17; Presbyter in laudes Jeronime, 5vv, *TVd* 36; Qui credit in Domino, 6vv, 1542[10], Z iv, 130; Quid mihi crudelis misero, inc., 4vv, *GB-Lcm* 2037; Regnum mundi, inc., 6vv, *I-Fn* Magl. XIX, 125bis

Sancte Jacobe, 5vv, *I-TVd* 36; Sebastiane decus perenne caeli (for Alfonso I d'Este), inc., 4vv, *GB-Lcm*, 2037; Si dereliqui te Domine ignosce mihi, 5vv, 1545[3]; Si quis diligit me, 5vv, *I-TVd* 36; Sola salus mortallium (for Alfonso I d'Este), inc., 4vv, *GB-Lcm* 2037; Sub altare Dei audivi voces, inc., 4vv, *Lcm* 2037; Sufficiebat mihi paupertas, 4vv, *Lcm* 2037; Super cathedram Moysi, 4vv, 1543[4]; Super ripam Jordanis, 4vv, 1543[4]; Te Deum laudamus/Te

Lutherum damnamus, 5vv, K, 11; Thomas unus de duodecim, 4vv, 1539[13]
Unum cole Deum, 4vv, 1543[4]; Virgo caelestum decus et corona (for Alfonso I d'Este), 4vv, *Lcm* 2037; Virgo Dei mater, 5vv, *I-Rvat* C.S.19; Vitas hinnulleo me similis, 4vv, *GB-Lcm*, 2037; Vixi puellis nuper idoneus, inc., 4vv, *Lcm* 2037; Vox de caelis intonuit, 4vv, R vi, 65

SECULAR

J'ay veu le regnart et le loup et le lièvre, inc., 4vv, *GB-Lbl* Add.19583
Altro non è il mio amor, 5vv, 1538[21]; Amor non vedi, 4vv, 1541[15]; Amor perchè tormenti, 4vv, 1541[15]; Amor se tu sei Dio, 5vv, 1538[21]; Amor vorria madonn' humana, 4vv, 1537[11]; Cieco fanciul, 4vv, 1541[15]; Con doglia e con pietà, 5vv, 1563[7]; Deh perchè non è in voi, 6vv, 1541[6]; Deh quant'è dolce amor, 4vv, 1541[15]; Ditemi, o diva mia, 6vv, 1541[16] (attrib. Verdelot in 1546[19]); Ecco signor, 5vv, 1542[16]
Hor vedete madonna, 4vv, 1530[2] (also attrib. Arcadelt); Madonna, io v'amo et taccio, 5vv, 1538[21]; Madonna, i prieghi miei, 6vv, 1541[16]; Madonna, i vostri basci, 4vv, 1541[15]; Miser quel huomo, 5vv, 1540[7]; Non vi lassero mai, 6vv, 1541[16]; Occhi miei vaghi e lieti, 5vv, 1542[16]; Per aspri boschi, 5vv, 1538[21]; Quando nascesti amore, 6vv, 1541[16]; S'amor mi dess'ardire, 4vv, 1550[17] (attrib. Arcadelt in 1544[16]); S'io miro ogni bellezza, 5vv, 1538[21]

DOUBTFUL WORKS

Ave Maria alta stirps, 5vv, *I-TVd* 29 (by Jacquet of Mantua)
Ave regina caelorum, 5vv, *Rvat* C.G.XII, 4; C.S.17 (by Jacquet of Mantua)
Genuit puerpera, 4vv, *TVd* 8 (by Jacquet of Mantua)
Laetatus sum, 4vv, Z viii, 90 (probably by Jan Nasco)
Lamentatio Hieremiae, 4vv, *Bc* Q23 (probably by Jan Nasco)
Nisi Dominus, 4vv, Z viii, 92 (probably by Jan Nasco)
Passio Domini secundum Matthaeum, *Bc* Q24 (probably by Jan Nasco)

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GEORGE NUGENT, JAMES HAAR

Maitland, J.A. Fuller. *See* FULLER MAITLAND, J.A.

Maître de chapelle (Fr.). The musician in charge of a CHAPEL.

Maizani, Azucena [La Ñata Gaucha] (*b* Buenos Aires, 17 Nov 1902; *d* Buenos Aires, 15 Jan 1970). Argentine tango singer. She first sang a tango on stage in June 1923, when the audience insisted on five repeats of the number. Her vocal style, with its precise diction, was very much her own – at times she almost recited the lyrics – and she is regarded by many as the outstanding woman tango singer of any generation. Her career embraced theatre, film, radio and nearly 300 recordings. She was a good friend of Carlos Gardel, but they were not romantically linked, as sometimes alleged. Her private life was, in fact, tragic: her two brief marriages were failures; her only child died in infancy; one of her lovers committed suicide; the earnings from her great success were never properly managed, and she died in relative poverty.

SIMON COLLIER

Maizu [maiso]. Single-rank PANPIPES of the Chipaya people of the Department of Oruro, highland Bolivia, known also in the village of Ayparavi as *chirihuana*.

Majd al-Dīn al-Ghazālī. *See* GHAZĀLĪ, MAJD AL-DĪN AḤMAD AL-.

Majer, Joseph Friedrich Bernhard Caspar (*b* Schwäbisch Hall, 16 Oct 1689; *d* Schwäbisch Hall, 22 May 1768). German organist and writer on music. He began organ lessons at the age of nine with Baur, organist of St Katharina; after completing the curriculum of the local Gymnasium, he was a municipal clerk in neighbouring towns, returning later to his native city first as district clerk and then as city clerk, also becoming in 1724 Kantor and organist of St Katharina. Majer wrote two musical instruction manuals, *Hodegus musicus* (Schwäbisch Hall, 1718; lost) and the important *Museum musicum theoretico practicum* (Schwäbisch Hall, 1732/*R*, 2/1741; Majer's annotated copy is in *D-Sl*). It is the latter which establishes him among the significant writers on music in the late Baroque. The *Museum musicum* aims to give students self-instruction in the elementary concepts of musical notation (*musica signatoria*) and in the techniques of playing most instruments, including the recorder, chalumeau, flute, oboe, bassoon, cornett, flageolet, clarinet, clarino, horn, trombone, various keyboard instruments, lute, harp, timpani, violin and the viols. His explicit fingering and position charts for each of these instruments provides an unusually clear picture of German Baroque instrumental practice. A succinct introduction to the thoroughbass practice is also informative. Very little of Majer's short work seems to be original. He said the thoroughbass material was taken from an anonymous work of 1728, undoubtedly the *Kurtze Anführung zum General-Bass* (Leipzig, 1728) usually ascribed to a precocious nine-year-old Fräulein von Freudenberg. He drew much of his material from such contemporary writers as Mattheson, Heinichen, Walther and Ernst Gottlieb Baron; and his manual concludes with an abbreviated dictionary of 260 musical terms, almost entirely excerpts from Walther's *Musicalisches Lexicon* which was published in the same year.

GEORGE J. BUELOW

Majer, Kajetan. *See* GAETANO.

Majestoso. *See* MAESTOSO.

Majo [Maio], **Gian Francesco de** [di] ['Ciccio'] (*b* Naples, 24 March 1732; *d* Naples, 17 Nov 1770). Italian composer. He studied with his father, Giuseppe, who from 1745 was *primo maestro* of the royal chapel in Naples, his uncle Gennaro Manno and his great-uncle Francesco Feo. As a boy he assisted his father in the royal chapel in Naples as *organista soprannumerario* without salary. In 1750, on the death of Pietro Scarlatti, he was

appointed to a salaried position, though still on the same supernumerary basis, at one ducat per month, and by 1758 he was second organist, with a salary of eight ducats. Two settings of *Qui sedes*, both dating from 1749, are his earliest known compositions, two of the many sacred works which he composed for the various services of the royal chapel. His first opera, *Ricimero, re dei goti*, was given in Parma and Rome (1759). Goldoni, in his memoirs, recorded Majo's overwhelming reception in Rome: 'A part of the pit went out at the close of the entertainment to conduct the musician home in triumph, and the remainder of the audience staid in the theatre, calling out without intermission, Viva Majo! till every candle was burnt to the socket'. Early in 1760 an attack of tuberculosis forced him to renounce the commission to set Stampiglia's libretto *Il trionfo di Camilla* for the Teatro S Carlo, Naples. Seemingly restored to health after several months' cure at Torre del Greco, he returned to the court at Naples, where he resumed his duties in the royal chapel. Shortly thereafter he set *Astrea placata*, a *componimento drammatico*, performed at the S Carlo in June 1760 with Raaff, Manzuoli and Spagnuoli. With the enthusiastic reception of *Cajo Fabrizio* at the S Carlo in November his fame was firmly established, and he was called on to compose operas for Livorno, Venice and Turin.

During his stay in northern Italy (April 1761 to February 1763) Majo studied with Padre Martini, although an apologetic letter (in *I-Bc*) to the master implies that his studies were erratic because of amorous distractions. After another brief stay in Naples he left in February 1764 for Vienna, where he was invited to compose an opera to celebrate the coronation of Joseph II as Holy Roman Emperor. From Vienna he proceeded to Mannheim, where his *Ifigenia in Tauride* was presented. By May 1766 he was back in Naples but left shortly after for invitations in Mannheim, Venice and Rome. Beset by his old illness he returned to Naples in August 1767, where he sought to strengthen his position at court so as to succeed his father as *primo maestro*; Piccinni had also returned to Naples and was competing for the post. Discouraged by the king's procrastination and constrained by financial need, Majo was forced to undertake further trips to northern Italy to fulfil commissions for new operas. Again in Naples in January 1770 he resumed his activities as second organist and composer of church music. In that year the Teatro S Carlo's new impresario Tedeschi commissioned him to set *Eumene* to celebrate the queen's birthday on 4 November, but by September he was so weak that the opera had to be postponed until the following January. He rallied long enough only to complete the first act, and the opera was finished by Insanguine (Act 2) and Errichelli (Act 3). He died a year and a day before his father, leaving his family destitute.

Mozart, on hearing Majo's music in a church in Naples, described it, in a letter of 29 May 1770 to his sister, as 'bellissima'. The writer Wilhelm Heinse chose Majo as his favourite composer, preferring his melodies to those of Gluck and Pergolesi. In studies of 18th-century opera Majo is often mentioned together with Jommelli and Traetta as one of the three Italian composers who attempted to infuse into *opera seria* those elements of reform now associated with Gluck. Although he accepted the traditional structure of *opera seria*, he was successful in augmenting its dramatic value through an expressive intensification of the music, and through modifications of the aria form. He frequently shortened the da capo aria by omitting a portion of the *A* section on its return, or by completely writing out an abbreviated *ABA* form. The *B* section thus gains a more important position both in proportion and in dramatic interest, while ritornellos are greatly varied and at times omitted. The arias become more realistic through the use of recitative-type declamation and scrupulous word-setting. Melodies are predominantly lyrical, with long lines made sensuous by a pervading chromaticism – a characteristic that may have influenced Mozart. The second themes in the arias are often instrumentally conceived. Although the orchestral accompaniment never assumes a Jommellian complexity, Majo went a long way towards making it independent of the voice, at times elaborating a motif throughout the aria. Viola and woodwind acquire greater prominence, and there is an increased attention to orchestration that is not evident in the works of most of his contemporaries.

In Vienna and Mannheim Majo had the opportunity to work with librettists whose texts approach the reform ideal of Gluck. In *Alcide negli orti esperidi* by Coltellini (1764, Vienna) and *Ifigenia in Tauride* by Verazi (1764, Mannheim) Majo made liberal use of orchestrally accompanied recitative to heighten dramatic intensity and to make fluid connections between numbers. In contrast with traditional *opera seria*, these operas contain lavish spectacle and many choruses and ensembles, often welded into large composite scenes. In *Ifigenia in Tauride* the movements of the sinfonia are used as introductory scenes, a device later employed in Gluck's *Iphigénie en Tauride* (1779, Paris). Majo's *Motezuma*, to a libretto by Cigna-Santi, is one of the few 18th-century operas with a tragic ending. When Majo returned to Italy his operas again became primarily 'singers' operas', cast in the traditional structure of alternating recitative and aria. This same flexibility of purpose is evident in the operas of Jommelli, Traetta, J.C. Bach and even Gluck, and suggests that the opera reform commonly attributed to Gluck was as much the result of national taste as of the composer's vision.

Majo's sacred works contain a dramatic quality achieved through the use of accompanied recitative and striking harmonic dissonances created by his vivid use of chromaticism. His extant repertory of sacred music includes at least 20 motets, four masses, three settings of *Dixit Dominus* and ten *Salve regina* settings. His use of concertante winds, particularly in his *Salve regina* settings, is perhaps the most striking feature of his sacred music. He often employed a group of soloists as an obbligato complement to the solo vocalist. In his single setting of *Et Jesum benedictum* a trumpet, bassoon and oboe work together with the soprano, so much so that even a cadenza is written out by Majo for the soprano and the three soloists. His most common form of motets contain two aria and recitative settings, followed by a shorter aria on the text *Alleluia*. These cantata-like motets use poetic Latin texts which offer a dramatic flavour at times specifically demonstrated by accompanied recitative. Although he lived only to the age of 38 Majo left over 70 sacred works, many of substantial quality.

WORKS

THEATRICAL

opere serie in three acts unless otherwise indicated

Ricimero, re dei goti (P. Pariati and A. Zeno: *Flavio Anicio Olibrio*), Parma, Ducale, 7 Feb 1759, *D-Dl*, *Hs*, *GB-Lbl*, *I-Rc*, *US-Wc*; Rome, 1759, *D-MÜs*, *P-La*

Cajo Fabrizio (Zeno), Naples, S Carlo, 29 Nov 1760, *La*
Almeria (M. Coltellini), Livorno, S Sebastiano, spr. 1761, *B-Br*
Artaserse (P. Metastasio), Venice, S Benedetto, 30 Jan 1762, *D-Bsb*, *P-La*, *US-Wc*
Catone in Utica (Metastasio), Turin, Regio, carn. 1763, *P-La* (2 copies)
Demofoonte (Metastasio), Rome, Argentina, Feb 1763, *B-Bc*, *D-Bsb*, *F-Pn*, *P-La*
Alcide negli orti esperidi (2, Coltellini), Vienna, Privilegiato, 9 June 1764, *A-Wn*, *US-Wc*
Ifigenia in Tauride (M. Verazi), Mannheim, Hof, 5 Nov 1764, *D-Bsb*, *US-Wc*, ed. in *RRMCE*, xlvi (1996)
Motezuma (V.A. Cigna-Santi, after A. de Solis: *La conquista del Messico*), Turin, Regio, carn. 1765, *P-La*, *US-Wc*
La constancia dichosa (L. Fontana), Madrid, Duke of Medinaceli's residence, 1765
Alessandro (nell'Indie) (Verazi, after Metastasio), Mannheim, Hof, 5 Nov 1766, *D-Bsb* (arias only)
Antigono (Metastasio), Venice, S Benedetto, 26 Dec 1767, *P-La*
Antigona (G. Roccaforte), Rome, Dame, carn. 1768, arias in *B-Lc*, *I-Mc*, *PAc*, *Rc*
Ipermestra (Metastasio), Naples, S Carlo, 13 Aug 1768, *I-Nc*, *P-La*
Adriano in Siria (Metastasio), Rome, Dame, carn. 1769, *B-Bc* (facs. in *IOB*, xlix, 1978), *P-La*, *US-Wc*
Didone abbandonata (Metastasio), Venice, S Benedetto, carn. 1770, *D-Mh*, *P-La*
Eumene (Zeno), Naples, S Carlo, 21 Jan 1771, completed by G. Insanguine and P. Errichelli, *I-Nc*, *P-La*
Doubtful: Ifigenia in Aulide (Zeno), Naples, S Carlo, aut. 1762; Ezio (Metastasio), Venice, S Benedetto, carn. 1769; Ulisse, Rome, 1769; L'eroe cinese (Metastasio), Naples, S Carlo, aut. 1770
Arias in pasticchios, all perf. London: Ezio, King's, 1764 (London, 1765); Solimano, King's, 1765 (London, 1765); Eumene, King's, 1766; The Golden Pippin, Covent Garden, 6 Feb 1773

OTHER WORKS

for detailed list see Murphy, 1996

Orats and cants.: Gesù sotto il peso della croce, Naples, 1764, *A-Wn*, *I-Nc*; Cantata a tre voci, Naples, S Carlo, 1764, *P-La*; La fuga in Egitto, 3vv, insts, Bologna, 1778, *I-Bc*, *Bl*; La passione di Gesù Cristo, Bologna, 1778; Per la morte di Gionata e di Saulle, Bologna, 1780; Eccomi sola al fine, S solo, *Gl*; Ester, 3vv, insts, *B-Bc*, *I-Gl*; Il prodigio della grazia, 3vv, insts, *Bl*; La gara delle grazie, *Nc*; other works
Masses and mass sections: Qui sedes, E♭, 1749, *I-Nf*; Qui sedes, A, 1749, *Nf*; Quoniam, C, 1755, *Nf*; mass, G, 1769, *Nc*; mass, C, *Mc*, *Nc*; mass for double chorus, D, *DK-Kk*; mass, G, *I-Mc*, *Nc* (2 copies); Quoniam, D, *Nf*; Grad e Seq, D, *D-MÜs*; Lit a 8 concertate, G, *MÜs*, dubious
Motets: In procelloso mari, E♭, 1752, *GB-Lbl*; 2 Fremit procella, B♭, 1755, A, 1758, *Lbl*; Fremant irata, D, 1760, *I-Nf*; Arme pone, D, *GB-Lbl*; Per te sum in procella, D, *Lbl*; Plausus dare necesses, D, *D-MÜs*, *GB-Lbl*, Sicut cerva, D, *D-MÜs*; Grata voce, F, *I-Nc*; Quasi a procella, F, *GB-Lbl*; Clamando a spes, G, *D-MÜs*; Dum fremit unda insana, G, *MÜs*, *I-Nc*; Grate palme, G, *Nc*; Mare dat in navi, G, *GB-Lbl*; Maris undae conturbatae, G, *I-Nc*; Serena pace amata, G, *D-MÜs*; Superba in mare irato, G, *GB-Lbl*; Perfida bella tonant, B♭, *I-Nc*, *Nf*; Turbidum en minatur, B♭, *I-Bl*; Que rea procella, E♭, *Nc*, dubious
10 Salve regina settings: g, Rome, 1753, *GB-Lbl*; G, 1754, *Lbl*; E♭, 1755–63, *Lbl*; E♭ [several versions], before ?1760, *D-Mbs*, *MÜs*, *E-SCcalo*, *GB-Lbl*; F, ?1763, *D-MÜs*, *GB-Lbl*, *I-Bl*, *Mc*, *Nc*; D, *D-Dl*, *MÜs*, *I-Mc*, *Nc*; E♭, *Mc*, *Nc*; E♭, *D-Dl*, *I-Gl*, *Nf*; E, *D-MÜs*, *GB-Lbl*; F, *Lbl*
Other sacred: Dixit Dominus, F, 1750, *I-Nc* (2 copies); Tantum ergo, f, 1752, *Nf*; Domine ad adiuvandum, G, 1761, *Nf*; Tantum ergo, F, 1763, *Nf*; Dixit Dominus, C, *Nc*; Dixit Dominus, D, *GB-Lbl*, *I-Nc*; Salve redemptor, E♭, *DK-Kk*; Et Jesum benedictum, D, *GB-Lbl*; Latin arias in *D-Rp*, *GB-Lbl*, *I-Nf*; lamentations and lectios in *Nf*
Inst: sonata, hpd, *A-Wgm*; sonata, mand, bc, *F-Pn*, ed. M. Wilden-Husgen (Schweinfurt, 1994)

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DAVID DICHIERA, MARITA P. MCCLYMONDS, SHERYL K. MURPHY-MANLEY

Majo, Giovan Tomaso di. *See* MAIO, GIOVAN TOMASO DI.

Majo, Giuseppe de [Maio, Giuseppe di] (*b* Naples, 5 Dec 1697; *d* Naples, 18 Nov 1771). Italian composer. From 1706 to 1718 he studied at the Pietà dei Turchini in Naples, where his teachers included Nicola Fago and Andrea Basso. His first stage work, the *opera buffa Lo finto laccheo*, was performed at the Teatro dei Fiorentini in 1725. He was *organista soprannumerario* in the royal chapel from 9 May 1736, promoted to *provicemaestro* in August 1737 and to *vicemaestro* in 1744. After the death of the *primo maestro* Leo in 1744, Majo competed for the post the following year against Porpora, Fago and Durante. Of the four judges (Hasse, Jommelli, Perti and Constanzi), only Hasse supported Majo, but the influence of Queen Maria Amalia prevailed, and on 9 September 1745 he became *primo maestro*.

In this post, which he held until his death, his activities as a composer were devoted primarily to sacred music, while his operatic output was sporadic and not marked by any important successes. Only *Il sogno d'Olimpia*, a serenata celebrating the birth of the heir to the throne, was highly acclaimed, perhaps partly because the cast included the renowned singers Tesi, Caffarelli, Conti ('Gizziello') and Babbi. It was on this particular gala occasion that Majo's son Gian Francesco made his first public appearance, at the second harpsichord.

WORKS

Stage (all first performed in Naples): Lo finto laccheo (commedia, 3), Fiorentini, 1725; Lo vecchio avaro (commedia, 3, F.A. Tullio), Fiorentini, carn. 1727; La milorda (commedia, 3), Nuovo, wint. 1728; Erminia (commedia, B. Suddumene, after T. Tasso: *Gerusalemme liberata*), Nuovo, wint. 1729; La baronessa, ovvero Gli equivoci (commedia, Saddumene), Fiorentini, 10 Dec 1729; Egeria (favoletta, G. Torriani), Palazzo Pignatelli, 1732; Arianna e Teseo (os, 3, P. Pariati), S Carlo, 20 Jan 1747, *I-Nc*; Il sogno d'Olimpia (serenata, R. de' Calzabigi, after L. Ariosto: *Orlando furioso*), Palazzo Reale and Teatro S Carlo, 6 Nov 1747, *F-Pn*; Semiramide riconosciuta (os, 3, P. Metastasio), S Carlo, 20 Jan 1751; Il napolitano nelli fiorentini (farsa), *I-Nc*
Sacred: Audite coeli, 2 choirs, 1732, *I-Nf*; Dixit, 8vv; S Agata (orat), 4vv, chorus, Gallipoli, 1752; Mottetto per l'anime del Purgatorio, 5vv, orch, 1754, *Nf*; Salve regina, S, insts, *D-Dl*; Kyrie–Gloria, 5vv, insts, *GB-Lbl**
Other works: Conc., 2 vn, 1726, *I-Nc*; 6 cants., formerly in Herzogliche-öffentliche Bibliothek, Meiningen

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DAVID DICHIERA (with MARITA P. MCCLYMONDS)

Major (i). (1) The name given to a diatonic SCALE whose octave is built of the following ascending sequence, in which T stands for a tone and S for a semitone: T–T–S–T–T–T–S. The note chosen to begin the sequence, called the key note, also becomes part of the name of the scale; a D major scale, for instance, consists of the notes D–E–F♯–G–A–B–C♯–D. The descending major scale uses the same notes as the ascending scale.

(2) Any INTERVAL that can be reckoned between the key note of a major scale and a higher note in that scale, other than those called perfect, is called major. From the scale given above one can derive the following: major 2nd = T; major 3rd = 2T; major 6th = 4T + S; major 7th = 5T + S; major 9th = octave + T; and so on. Every major interval is a semitone larger than its corresponding minor interval.

(3) A major TRIAD is a three-note chord which, reckoned from the lowest note, is built of a major 3rd and a perfect 5th; a D major triad, for instance, consists of the notes D–F♯–A.

(4) The name of the mode of a piece, or a section thereof, having as its melodic basis a major scale, and as its harmonic basis the major triad built on the key note of that scale; if the key note is D, the piece is said to be in D major. A piece said to be 'in D' is normally taken to be in D major, not in D minor. *See also* TONALITY.

WILLIAM DRABKIN

Major (ii). A term used to denote the size (rather than function) of an ORGAN STOP.

WILLIAM DRABKIN

Major, Ervin (*b* Budapest, 26 Jan 1901; *d* Budapest, 10 Oct 1967). Hungarian musicologist and composer, son of Gyula Major. He studied composition with Kodály at the Budapest Academy of Music (1917–21) and philosophy at the Budapest Scientific University (1920–24), taking the doctorate in 1930 at Szeged University with a dissertation on the relationship of popular Hungarian music to folk music. After editing the periodical *Zenei szemle* (1926–8) he became a member of the editorial board of the periodicals *Muzsika* (1929–30) and *Magyar muzsika* (1935–6). Concurrently he taught composition and music theory and history, also serving as librarian, at the Budapest Conservatory and its successor, the Béla Bartók Music School (1928–44, 1945–63). He also lectured on the history of Hungarian music at the Budapest Academy of Music (1935–41, 1945–6), and in 1951 he became a member of the musicological committee of the Hungarian Academy of Sciences.

Major's research concerned the history of Hungarian music in the 18th and 19th centuries. He contributed to the development of modern musicology in Hungary with his studies of various Hungarian composers, of the relationship of popular music to folk music, of the Hungarian connections of Bach, Haydn, Mozart, Beethoven and Brahms, and of the foreign influences on Hungarian composers of the period. He also established highly successful methods of research, drawing on the findings of other disciplines, using public and private archives, periodicals and collected editions of music. His compositions include chamber, piano, organ and choral works and arrangements of old Hungarian melodies.

WRITINGS

'Verseghy mint dal-és zeneszerző' [Verseghy as composer], *Irodalomtörténeti közlemények*, xxxv (1925), 258–66
'Beethoven in Ofen im Jahre 1800', *ZMw*, viii (1925–6), 482–4
'Fusz János és kora' [Fusz and his time], *A zene*, vii (1925–6), 53–6, 98–9, 114–16, 131–2
'Újabb adatok Beethoven magyar vonatkozásaihoz' [New data on Beethoven's Hungarian connections], *A zene*, ix (1927–8), 47–9
'A Ratio Educationis és a magyar zeneoktatás' [The Ratio Educationis and Hungarian music teaching], *A zene*, x (1927–8), 249–53
Bihari János (Budapest, 1928) [with thematic catalogue of his works]
'Ungarische Tanzmelodien in Haydns Bearbeitung', *ZMw*, xi (1928–9), 601–4
'Liszt Ferenc magyar rapszódiái' [Liszt's Hungarian Rhapsodies], *Muzsika*, i/1–2 (1929), 47–54
'Mihalovich Ödön', *Muzsika*, i/5 (1929), 7–25
A népies magyar műzene és a népzene kapcsolatai [The relationship of Hungarian popular music to folk music] (diss., U. of Szeged, 1930; Budapest, 1930); repr. in *Fejezetek a magyar zene történetéből*, ed. F. Bónis (Budapest, 1967), 158–80
Brahms és magyar zene [Brahms and Hungarian music] (Budapest, 1933)
Fáy András és a magyar zenetörténet [Fáy and the history of Hungarian music] (Budapest, 1934)
'Liszt Ferenc magyarsága' [Liszt's Hungarian traits], *Magyar muzsika*, i/1–2 (1935), 7–11
A Rákóczi-induló körüli kutatások újabb eredményei [New results of research into the Rákóczi March] (Budapest, 1937)
Liszt Ferenc és a magyar zenetörtenet [Liszt and the history of Hungarian music] (Budapest, 1940)
'Erkel Ferenc műveinek jegyzéke' [Catalogue of Erkel's works], *Zenei szemle*, xxxi (1947), 94–8, 168–77
'Beethoven magyarországi útjai' [Beethoven's Hungarian travels], *Uj zenei szemle*, iii (1952), no.3, pp.8–10; no.4, pp.4–6
'Bihari János verbunkosainak visszhangja a XIX. századi magyar zenében' [The echo of Bihari's *verbunkos* dances in 19th-century Hungarian music], *Uj zenei szemle*, iii/4 (1952), 15–22
Bach és Magyarország [Bach and Hungary] (Budapest, 1953)
'Népdal és verbunkos' [Folksong and *verbunkos*], *ZT*, i (1953), 221–40
Mozart és Magyarország [Mozart and Hungary] (Budapest, 1956)
'A galantai cigányok' [The gypsies of Galánta], *Magyar zene*, i/1–6 (1960–61), 243–8; also in *Fejezetek a magyar zene történetéből*, ed. F. Bónis (Budapest, 1967), 125–8
ed. F. Bónis: *Fejezetek a magyar zene történetéből* [Chapters from the history of Hungarian music] (Budapest, 1967)
'Erkel Ferenc műveinek jegyzéke: második bibliografiai kisérlet' [Catalogue of Erkel's works: a second bibliographical experiment], *Írások Erkel Ferencről és a magyar zene korábbi századairól*, ed. F. Bónis (Budapest, 1968), 11–43

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B. Szabolcsi: Foreword to E. Major: *Fejezetek a magyar zene történetéből* (Budapest, 1967), 5–6

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Major [Mayer], **(Jakab) Gyula** [Julius] (*b* Kassa, Hungary [now Košice, Slovakia], 13 Dec 1858; *d* Budapest, 30 Jan 1925). Hungarian composer and pianist. He began his musical training at the Buda Conservatory, and from 1877 to 1881 was a student at the newly founded Academy of Music, where he studied composition with Robert Volkmann and the piano with Ferenc Erkel and Liszt. He was a teacher first at the music school of the Zenekedvelők Egylete (Budapest Music Society), and from 1887 at various teacher-training colleges and at the Magyar Zeneiskola (Hungarian Music School) which he founded with Gyula Káldy and Sándor Nikolits in Budapest in 1889. In 1894 he formed Magyar Női Karének Egyesület (Hungarian Ladies' Choral Society), which he conducted for about ten years; he also founded a periodical, *Magyar zenetudomány* ('Hungarian musicology'), in 1907, but only three issues appeared. He was an accomplished pianist and undertook a number of concert tours, mainly in Germany, where his appearances,

like the performances of his compositions, were considerably more frequent than in his native Hungary.

As a composer, Major belongs to the transition period between the Hungarian revival centred on Liszt and Erkel and the folk music orientation of the 20th century. The influence of the German academic approach which he inherited from Volkmann is the dominant feature in his music, and indications of a more national style occur only in details of composition and in the incorporation of folktunes. In his two prize-winning compositions, the 'Hungarian' Symphony op.17 and the 'Hungarian' Piano Sonata op.35, the dual emphasis of nationalistic elements and Germanic formalism is most successfully resolved. The symphonic poem *Balaton* develops further the orchestral language of Liszt's works in this genre, while in Major's later compositions, including the opera *Mila*, the influence of southern Slavonic folk music is increasingly present.

WORKS

printed works published in Budapest unless otherwise stated

Ops: Dalma (4, Major, after M. Jókai), op.19, not perf.; Erzsike (prol, 1, A. Radó), op.41, Budapest, 24 Sept 1901 (n.d.); Széchy Mária (3, Radó), op.30, Kolozsvár, 1906; Mila (folk op, 3, R. Batka and M. Wassermann), op.78, Bratislava, 1913

6 syms.: no.1, a, op.5, 1883–4, no.2 'Hungarian', b, op.17 (Leipzig, n.d.), no.3, c, op.25, no.4, f♯, op.40, ?1904 (Leipzig, 1904), no.5, D, S, Bar, op.79, 1910–12 (n.d.), no.6, ?1918, inc.

Concs.: Concert symphonique, 2 pf, orch, op.12, ?1888 (Leipzig, n.d.); 2 pf concs., no.1, 1882, no.2 op.49; Vn Conc., op.18 (n.d.); Vc Conc., op.44 (n.d.)

Other orch: Drei Konzertfantasien, pf, orch, op.63 (n.d.); Ov., 1881; Suite romantique, op.16 (n.d.); Serenade, str, op.24 (Leipzig, n.d.); Scènes millénaires, op.36 (n.d.); Balaton, sym. poem, op.55, 1906 (n.d.)

Chbr: Sextet, B♭, pf, wind inst, op.39; Qnt, pf, str, A, op.32; 4 str qts, A, 1882, lost, c, op.21, d, op.22, 1896, e, op.54, ?1905 (Leipzig, 1907); 3 pf trios, c, op.4, 1881 (n.d.), D, op.20, ?1892 (Leipzig, n.d.), B♭, op.62 (Leipzig, 1907); 2 vn sonatas, D, op.33 (Leipzig, n.d.), g, op.53 (Leipzig, 1907); 2 vn sonatinas, op.29; other works for vn and vc with pf

Pf: 2 sonatas, A, 'Hungarian' (Magyar szonáta), op.35, 1896, op.68 (Leipzig, 1909); 5 sonatinas, opp.29, 31 (n.d.); [2] Rapsodie[s] hongroise[s], op.26 [also arr. orch], op.42 (n.d.); suites, characteristic and other pieces, some for 4 hands; Zongora-iskola: hülönös tekintettel a kèpezdeí tantervre, pf tutor, 1890–99 (n.d.)

Vocal: Lieder und Gesänge für eine Mittelstimme, i–iii, opp.46–8 (n.d.); 12 Hungarian songs op.65; Ünnepnapok (J. Kiss), Jewish songs, i–xii, 1889–92 (n.d.); other songs, choruses and folksong arrs.

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R. [Ervin] Major: 'Major J. Gyula', *A zene*, vii (1925–6), 32–4

JÓZSEF UJFALUSSY

Majorano, Gaetano. *See* CAFFARELLI.

Ma Ke (*b* Xuzhou, Jiangsu province, 27 June 1918; *d* Beijing, 27 July 1976). Chinese composer. After leaving his chemistry studies at Henan University, Ma devoted himself to various musical tasks during the war against Japan (1937–45), travelling to the Chinese Communist headquarters in Yan'an in 1939. His work included the development of new forms of music, at once explicit enough to communicate the political message of the Communists and traditional enough to hold the attention of the masses. After the establishment of the People's Republic in 1949, Ma held a succession of influential posts in Beijing, working at the Central Drama School, the China Conservatory and on the editorial board of the Communist Party's principal mouthpiece on music, the monthly journal *Renmin yinyue*. A prolific composer of more than 500 works, his operas have proved the most influential. A significant musicologist in his later years, he commented on such topics as opera reform and wrote a biography of the composer Xian Xinghai, *Xian Xinghai zhuan* (Beijing, 1980).

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(selective list)

Nanniwan, mass song, 1943; Fu qi shizi [Husband and Wife Learn to Read] (*yangge* folk op), 1944; Bai mao nü [The White-Haired Girl] (op), 1945, collab. Qu Wei and others; Zanmen gongren you liliang (We the Workers are Powerful), mass song, 1948; Shaanbei Suite, orch, 1949

JONATHAN P.J. STOCK

Makeba, Miriam (*b* Prospect, nr Johannesburg, 4 March 1932). South African folk and popular singer. As a child she learned traditional African tribal music and jazz-influenced popular music. She spent several years as a band singer and actress and first attracted attention when she sang the leading role in the African opera *King Kong* in London in 1959. She then went to the USA, where she achieved a national reputation performing in New York night clubs and on television, introducing contemporary African music to enthusiastic American audiences. Her concerts and albums demonstrated an eclectic taste, including West Indian and Israeli folk music as well as Broadway show tunes. She became best known, however, for her interpretations of such traditional and modern songs of the Xhosa and Zulu peoples as the robust *Click Song*, where her strong, dynamic singing recreated the material in a powerful, sophisticated and Western urban idiom. She was also capable of sensitive interpretation in such gentle songs as the Indonesian lullaby *Suliram*, and she performed anti-apartheid protest songs in her campaign against the South African regime. Among her many albums *The Best of Miriam Makeba* (1968) demonstrates her varied talents to good effect. Makeba married the black American activist Stokeley Carmichael, with whom she moved to Guinea, subsequently acting as that country's delegate to the United Nations. Since that time she has performed mostly in Africa and Europe.

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'Good to my Ear', *Time* (1 Feb 1960)
G. Hoefer: 'Caught in the Act', *Down Beat*, xxvii/2 (1960), 41
'With a Touch of Zulu', *Newsweek* (25 Jan 1960)
M. Makeba with others, eds.: *The World of African Song* (Chicago, 1971)
S. Gayle: 'Makeba at 50', *Essence*, xiii/3 (1982), 62
M. Makeba with J. Hall: *Makeba: My Story* (New York, 1987)
'Miriam Makeba: the Power and the Passion', *The Reggae & African Beat*, vii/2 (1988), 16–20
T. Schnabel: *Stolen Moments: Conversations with Contemporary Musicians* (Los Angeles, 1988)
H. Bordowitz and W. Kinally: 'Songs of Exile: Miriam Makeba and Hugh Masekela's Visions of Liberty', *American Visions*, v/2 (1990), 31–4

CRAIG A. LOCKARD

Makeblite (*fl* Winchester, mid-13th century). English singer. One of three Englishmen described by the late 13th-century theorist Anonymus 4 as 'good singers' of mensural polyphony, who sang with great refinement ('valde deliciose'; ed. F. Reckow, Wiesbaden, 1967, pp.i, 50, 98). The theorist's remark suggests that Makeblite was associated with Winchester Cathedral; nothing more is known of him.

IAN D. BENT

Mäkinen, Timo (Juhani) (*b* Sortavala, 6 June 1919). Finnish musicologist. After matriculating (1938) he studied at the Sibelius Academy, Helsinki (until 1947), and in Zürich under Czesław Marek (1948–52), and had a career as a pianist, recital accompanist and chamber musician in Finland and Switzerland; from 1956 he was also active as a music critic. Concurrently he studied at the University of Helsinki (MA 1947), where he took the doctorate in 1964 with a dissertation on the melodies of the early *piae cantiones* (medieval Finnish student songs). After teaching music at the Jyväskylä Music Institute (1953–5) and high school (1956–62) and in Helsinki at the Sibelius Academy (1963–9), he was appointed professor of musicology at Jyväskylä University (1969–82). His research has included work on the history of music criticism as well as his particular interest, *piae cantiones*, some of which he has edited with Harald Andersén (1972).

WRITINGS

'Saksan musiikkiarvostelun historiaa' [Notes on the history of music criticism in Germany], *Suomen musiikin vuosikirja 1962–63*, 50–57

Die aus frühen böhmischen Quellen überlieferten Piae Cantiones-Melodien (diss., U. of Helsinki, 1964; Pieksämäki, 1964)

with S. Nummi: *Musica fennica* (Helsinki, 1965) [in Finnish, Eng., Ger., Fr., Sp. and Russ.]

'Piae cantiones: über Geschichte und Zusammensetzung der Liedersammlung', *SM*, ix (1967), 371–94

'Madetojan Kuoleman puutarha' [The piano suite *Garden of Death* by Madetoja], *Suomen musiikin vuosikirja 1967–68*, 7–30 [with Eng. summary]

Piae cantiones-sävelmien lähdetutkimuksia [Studies of sources of the *piae cantiones* tunes] (Helsinki, 1968)

Mozartin Taikahuilu [Mozart's *Die Zauberflöte*] (Savonlinna, 1978)

with K. Smeds: *Kaiu, kaiu lauluni* [A history of Finnish song festivals] (Keuruu, 1984)

Muistojen soittoa [Memoirs] (Juva, 1990)

ERKKI SALMENHAARA

Makino, Yutaka (*b* Tokyo, 5 July 1930). Japanese composer. He studied the piano with Leo Sirota, Motonari Iguchi and Noboru Toyomasu, and composition with Kósçak Yamada, from whom he inherited a style based on German Romanticism. At the same time, however, he has always pursued an individual course, using characteristic Japanese idioms. In composing operas, for example, he has taken subjects from nō drama, the *kyōgen* or folktales, and he has strongly favoured Japanese instruments in chamber music. Nevertheless, it was his more European music that first gained him recognition: the First Piano Concerto won him the *grand prix* at the 1953 government-sponsored Art Festival, and the First String Quartet received an Argentine Music Festival Prize in 1955.

WORKS
(*selective list*)

OPERAS

Ayame [Iris] (radio op, 1, H. Mizuo, after Y. Mishima); CBS, Oct 1960; rev. version for stage, Tokyo, Toshi Centre Hall, Dec 1967

Kusabira [Mushrooms] (comic op, 1, K. Ikeda, after a kyōgen play); Tokyo, Suidobashi Nō, 30 Nov 1961

Funa Benkei [Benkei in the Boat] (1, M. Chiya, after nō play); Tokyo, Sankei Kokusai Kaigijō, 14 Nov 1962

Hanjo (1, Mizuo, after Mishima and a nō play); Tokyo, Sabō Hall, 13 Oct 1963

Shishi-odori no Hajimari [The Origin of the Deer Dance] (1, Mizuo, after K. Miyazawa); Tokyo, National Small, 16 Nov 1967

Ayaginu-chōja [The Millionaire Ayaginu] (comic op, 1, A. Sugano); Tokyo, Hatsumei Hall, 30 Nov 1968

Kurozuka (1, T. Takechi, after a nō play by Zeami); Tokyo, Bunkyō Kōkaidō, 27 Feb 1974

Anju to Zushi-ou [Anju and Zushi-ou] (1, J. Maeda, after O. Mori); Tokyo, Toshi Centre Hall, 14 Sept 1979; rev. version for radio, NHK, 1984

Ugetsu monogatari [The Tale of Ugetsu] (3, Maeda, after S. Ueda), Oct 1990

OTHER WORKS

Orch: Pf Conc. no.1, 1953; Takayama matsui [Festival at Takayama], 1962; B Shamisen Conc., 1966; Pf Conc. no.2, 1971; Mand Conc., 1976; Jōruri gensō [Fantasy on Jōruri], pf, str, 1987

Chbr and solo inst: Str Qt no.1, 1955; Muika (Millika), qt (koto, shamisen), 1964; Kaze [Wind], jūshichigen, 1965; Koto Partita, 1971; Wakai kiryū [Young Atmosphere], 5 koto, 2 shakuhachi, 1971; Kōen, 2 koto, 2 jūshichigen, shakuhachi, 1972; Sōbō, shakuhachi, 1972; Kokyū sanshō [3 Movts for Kokyū], 1974; Gyakkyō, 3 jūshichgen, 1980

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Maklakiewicz, Jan Adam (*b* Chojnata, Mazuria, 24 Nov 1899; *d* Warsaw, 7 Feb 1954). Polish composer and teacher. After initial studies with his father, a country organist, he went to Warsaw to study at the Chopin Music School with Biernacki (harmony), Szopski (counterpoint) and Leopold Binental (violin), and at the conservatory (1922–5) with Statkowski (composition). Thereafter he was a pupil of Dukas at the Ecole Normale de Musique, Paris. Active as a choral conductor from 1916, he was a professor at the conservatories of Łódź (1927–9) and Warsaw (from 1929). In 1932 he was appointed organist of the Holy Cross, Warsaw, where he also worked as a choirmaster and music critic. He was director of the state philharmonic orchestras of Kraków (1945–7) and Warsaw (1947–8).

As a composer Maklakiewicz showed great accomplishment in all genres; Szymanowski in particular regarded his Cello Concerto and other pieces as among the best new works of the period. It was during this time (1928–32) that his work was most experimental, exploring, for example, quarter-tones in *Pieśni japońskie*. Dissonant and percussive, works from this period – the most outstanding being the Second Symphony – are marked by vigour and vitality. This adventurous phase was followed by a period of more prolific and flexible composition for the theatre and cinema. After World War II his works tended towards extreme simplification of texture. (*SMP*)

WORKS
(*selective list*)

Ballets: Cagliostro w Warszawie (3 scenes, J. Tuwim), 1938; Złota kaczka [The Golden Duck] (5 scenes, J. Reimoser, after A. Oppman), 1950

Orch: Wariacje symfoniczne, 1922; Vn Conc., 1930; Vc Conc., 1930; Grundwald, sym. poem, 1939–44; Uwertura praska [Prague ov.] 1947

Vocal: Sym. no.2 'Święty Boże' [O holy Lord] (J. Kasprowicz), Bar, chorus, orch, 1928; Concertino quasi una fantasia, lv, pf, orch, 1930; Pieśni japońskie [Japanese Songs] (R. Umeda), S, orch, 1930; Pieśń o chlebie powszednim [Song of our Daily Bread], sym. poem, chorus, orch, 1931; 4 pieśni, S/T, orch, 1946; Suita tańców łowickich [Łowicz Dance Suite], chorus, orch, 1948–50

Chbr: Suita huculska, vn, pf, 1927; Triptych, vc, pf, 1927

Church works, incid music, film scores, folk song arrs.

Principal publisher: PWM

BOGUSŁAW SCHÄFFER/R

Maksimović, Rajko (*b* Belgrade, 27 July 1935). Serbian composer. He completed postgraduate studies in composition under Milošević at the Belgrade Academy of Music (1965). He joined the staff at the Academy (now a faculty at the University of Arts in Belgrade) in 1963, and in 1975 he became professor of composition and orchestration.

On a Fulbright scholarship he spent a year at Princeton (1965–6) working mostly on electronic music with James Randall. In his more technically accomplished works Maksimović combines neoclassical elements with colouristic techniques associated with the Polish school. This combination is particularly evident in his dramatic works based on Serbian historical sources, for example *Buna protiv dahija* ('The Uprising against Dakhias', 1978) or *Pasija svetoga kneza Lazara* ('The St Prince Lazarus Passion', 1989). Other works betraying a Polish influence include *Tri haiku* ('Three Haiku', 1967) and *Musique de devenir* (1965). He has received several awards, among them the Stevan Hristić prize (1961), prizes from Yugoslav radio and television, the Mokranjac Prize (1984) and the October Prize of the City of Zagreb (1989).

WORKS
(selective list)

Vocal: Kad su živi zavideli mrtvima [When the Living Envied the Dead] (epic partita, medieval Serb. texts), chorus, orch, 1963; Bošove haiku [2 Haiku by Basho], 1v, fl, vn, pf, tape, 1966; 3 haiku, female chorus, 24 insts, 1967; Iz tmine pojanje [Chants out of Darkness] (6 madrigals), chorus, 1974–5; Buna protiv dahija [Uprising against Dakhias] (dramatic orat, P. Višnjić), 4 actors, children's chorus, chorus, orch, 1978; Za mirisom rascvetale trešnje [After the Scent of the Blossomed Cherry] (5 haiku), S, chbr ens, 1981; Testamenat [Testament] (P. Petrovich Nyegosh, Bishop of Montenegro), B, chorus, orch, 1984–6; Pasija svetoga kneza Lazara [The St Prince Lazarus Passion] (Maksimović, after 15th- and 16th-century texts), nar, 4 solo vv, 2 choruses, orch, 1989; Iskušenje, podvig i smrt Sv. Petra Koriškog [Temptation, Feat and Death of St Peter of Korisha] (Theodosius of Chilandar), nar, T, Mez, S, chorus, orch, tape, 1994

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ROKSANDA PEJOVIĆ

Maksymiuk, Jerzy (*b* Grodno, 9 April 1936). Polish conductor and composer. He studied the piano, the violin, conducting and composition at the Warsaw Conservatory. After winning several composition competitions and the Paderewski Piano Competition, he went on to conduct numerous Polish orchestras, including that of the Wielki Theatre in Warsaw (1970–72) and the Polish National RSO in Katowice (1975–7, as principal conductor). In 1972 he founded the Polish Chamber Orchestra, which quickly rose to international prominence, and made several acclaimed recordings; he made his UK début with the orchestra in 1977 and toured with them around Europe, Scandinavia, Japan, Australia and New Zealand, visiting festivals such as Flanders, Lucerne, Salzburg and the Proms. In 1983 Maksymiuk was appointed principal conductor of the BBC Scottish SO in Glasgow, a post he held for ten years. A year before relinquishing it, he was appointed music director of the Kraków PO. He has appeared as guest conductor with orchestras including the LSO, LPO, Tokyo Metropolitan SO, Indianapolis SO, Sydney SO and the orchestra of the ENO, and has conducted numerous world premières, including Krzysztof Meyer's Symphony no.5 (1979), George Benjamin's *A Mind of Winter* (1981), Paul Patterson's Sinfonia for Strings (1983), Birtwistle's *Still Movement* (1984), James MacMillan's *The Confession of Isobel Gowdie* (1990) and Robin Holloway's Violin Concerto (1992). His own compositions include two ballets and several orchestral, choral and instrumental pieces.

JESSICA DUCHEN

Malabar rite, music of the. *See* SYRIAN CHURCH MUSIC.

Malagaray, Juan de Castro y. *See* CASTRO Y MALAGARAY, JUAN DE.

Malagasy Republic. *See* MADAGASCAR.

Malagigi. *See* PASQUALINI, MARC'ANTONIO.

Malagueña (Sp.). A type of instrumental piece, song or dance in the flamenco style. It evolved in the late 18th century and the 19th (along with the *rodeña*, *granadina*, *murciana* and *fandanguilla*) from the fandango. Although it bears many marked similarities to the fandango, the *malagueña* is more deliberate and melancholy. Whereas the fandango is most often a couple-dance, the *malagueña* can also be danced by a foursome, the two pairs switching partners as they pass one another. The *malagueña* belongs to the flamenco class known as *cante intermedio*, a song type denoting Andalusian roots as opposed to the more serious and intense *cante jondo* of gypsy origin or the more lighthearted *cante chico*. Its golden age was during the 19th century, when it became the supreme song in the flamenco houses known as *cafés cantantes*.

As the name suggests, the *malagueña* originated in Málaga, but it spread across Spain and to its colonies in the 19th century and is now found in almost every corner of Iberia. Once exported to the Canary Islands it became extremely popular: on the islands the *malagueñas* are sweeter and smoother than their Iberian counterparts and are often accompanied by the Spanish *laúd*, Canaries *timple* and guitar. It was also exported to Mexico where it developed a life of its own in the New World: Mexican *malagueña* texts usually make reference to a Málaga woman or to the sea.

There is enormous variety in *malagueñas*, but several common features are found. Harmonically the predominant chord progression is Em | A–G–F– | Em. The *malagueña* belongs to the third class of flamenco metres or *compases*, using three beat patterns. (The other fandango derivatives and close relatives of the *malagueña* mentioned above are also in triple metre.) Its structure is nearly always in two parts: the *variaciones* or introduction, which articulates the Phrygian scale, followed by the song portion or *coplas*. The *variaciones* are always multiples of four bars in length, ranging from four to 16 bars. The singing style for the *coplas* is typical of flamenco in general, with long-held notes, improvised turns, florid melodic figures and Phrygian cadences. The *coplas*, usually with six phrases, are repeated three times, allowing

the dancers to finish their steps. The poetic texts can have six lines, corresponding neatly to the six musical lines, but more often they are *cuartetas* (four-line octasyllabic stanzas) or *quintillas* (five-line octasyllabic stanzas). Text and music are made to coincide by repeating the first or second line of verse as needed (see Crivillé i Bargalló, p.223). The texts for *malagueñas* are often clever, offering folkloric wisdom, or lighthearted. Grande's study of the poetic and historic elements of flamenco provides many examples of typical stanzas.

Composers who have drawn on the *malagueña* for inspiration include Chabrier (*España*, 1883), Ravel (*Rapsodie espagnole*, 1907–8) and Albéniz (*Suite Iberia*, 1906–8).

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CRAIG H. RUSSELL

Malaita. *See* MELANESIA, §IV, 1.

Malankar rite, music of the. *See* SYRIAN CHURCH MUSIC.

Malát, Jan (*b* Starý Bydžov, Bohemia, 16 June 1843; *d* Prague, 2 Dec 1915). Czech folksong arranger, teacher and composer. He studied at the Prague Organ School and from 1876 taught singing at schools in Prague. He made his name arranging folksongs: his *Český národní poklad* ('Treasury of Czech folksongs'; Prague, 1884–96), containing 700 songs with his own piano accompaniment, was the best-loved Czech collection of its time. He also wrote standard school songbooks and tutors for the piano (with Fibich), violin, harmonium and flute; his dictionary of musical terms was in use to the end of the 20th century. Through his many piano arrangements he did much to popularize the operas of Smetana. His own compositions, written in all genres, are eclectic and incline towards an amateur market. They include two comic operas in the spirit of Smetana's, Blodek's and Bendl's operas with folk settings: *Stáňa*, performed six times at the Prague National Theatre (1899–1900), and *Staří blázni* ('The Old Fools', 1899–1903) which under the title *Veselé námluvy* ('A Merry Wooing') was performed over 50 times in Prague at the Vinohrady Theatre (1908–1913) and revived in 1940 at the National Theatre.

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JOHN TYRRELL

Malats, Joaquín (*b* Barcelona, 4 March 1872; *d* Barcelona, ?1912). Catalan pianist. His early studies were undertaken at the Escuela Municipal de Música in Barcelona, where he became a student of J.B. Pujol at the age of 14, winning the first prize for piano two years later. He then spent three years in Paris studying with Charles de Bériot at the Conservatoire, and in 1903 he was awarded the prestigious Prix Diémer, his performances of Beethoven's Appassionata Sonata and Liszt's *La campanella* being singled out as especially remarkable. Tours of Europe and North and South America followed, although he preferred the main focus of his work to remain in Barcelona, where he was active as a teacher and composed a number of salon pieces, of which the Serenata enjoyed considerable popularity.

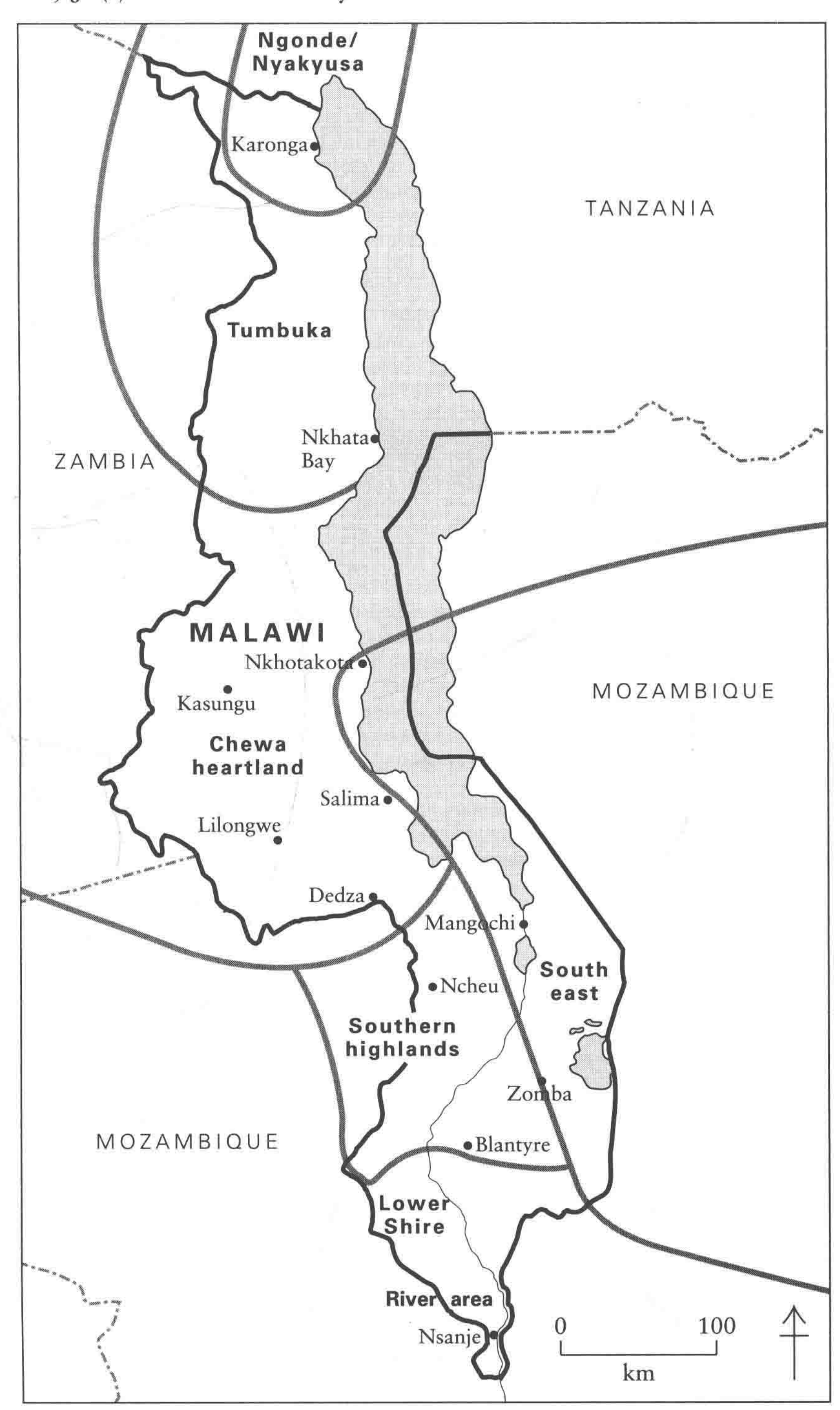
Malats also appeared in two-piano concerts with Granados and Albéniz, with whom he enjoyed a warm friendship (the vibrant yet controlled virtuosity of his playing helped to inspire the composition of Albéniz's *Iberia*). Malats gave the Spanish premières of all four books of *Iberia*, devoting himself to the mastery of their strenuous complexities despite worsening health. His first performance of the last book took place a short while before his death from tuberculosis.

The clarity and colour of Malats's playing, allied to a rare combination of improvisatory flexibility and discipline, represent the Catalan keyboard tradition at its most cultivated, as may be discerned from the few cylinder recordings of him that have survived. Of these, his performances of Liszt's Thirteenth Hungarian Rhapsody and transcription of Wagner's *Liebestod*, in particular, amply justify the legendary status he enjoyed during his brief career.

CHARLES HOPKINS

Malawi, Republic of (Chich. Dziko la Malaŵi). Country in south-central Africa. It has an area of 118,480 km² and a population of 10·98 million (2000 estimate). The official languages are English and Chichewa (Chewa). The name Malawi first appeared on a Portuguese map in 1546, referring to a powerful empire with which Portuguese traders on the Zambezi river had contact. The languages spoken in the former Malawi empire, whose territory covered much of the present central region, part of the southern region and adjacent areas in Zambia and Mozambique, belonged to a dialect continuum now split into Chinyanja (Nyanja), Chichewa and Chimang'anja (Manganja). British influence in the area began in the 1870s. British Protectorate rule over the territory that was to be called Nyasaland was established in 1907. In 1953–63 Nyasaland was part of the Central African Federation of Rhodesia and Nyasaland, ruled from Salisbury (now Harare). The territory gained independence in 1964 under the name Malawi.

1. MAIN MUSICAL STYLE AREAS. Musical traditions in Malawi can be divided into six broad culture-geographical



1. *Map of Malawi showing major culture-geographical areas*

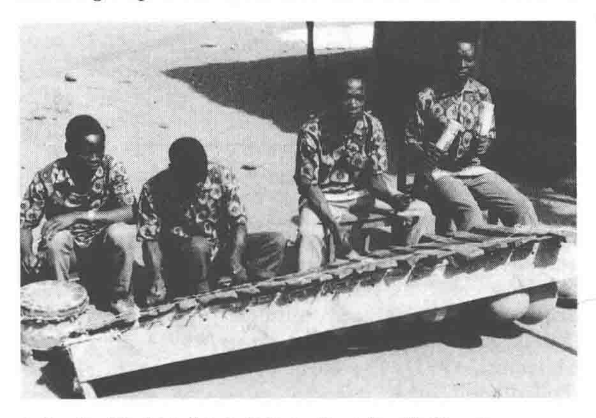
areas (fig.1). Although some musical traits, instruments and dance genres have interregional distribution across the country, six geographic areas demonstrate significant coherence.

(i) Lower Shire river area. Sena music and dance traditions are different from others in Malawi. The following characteristics can be isolated: approximately equiheptatonic tunings of musical instruments; construction of music within tonal-harmonic cycles, usually consisting of four segments; a relationship between Sena and Shona (Zimbabwe) musical cultures, for example in bi-chord sequences, polyphonic singing, *chingolingo* (yodelling) and the use of many different musical instruments (Kubik, 1968; Kubik and Malamusi, 1989; Tracey, 1991; Malamusi, 1995). The music of the Nyungwe, Phodzo (Podzo) and other minority groups in southernmost Malawi also belongs to this style cluster, with some differences.

According to regional surveys of Sena music and dance carried out in 1989–95, traditions include dances, solo songs and storytelling and musical instruments. Dances include: *likhuba*, a dance in which everyone participates with drums; *maseseto* and *njore*, women's dances performed at girls' initiation ceremonies, and *mafuwe*, women's dance with hand-clapping. The popularity of dance traditions changes. A popular dance performed by Sena women in 1967 was *utse*, performed by a solo dancer with rapid pelvis movements. Other dance traditions maintain continuous popularity, such as the circle dance performed by men and women around a *valimba* (xylophone). Solo songs and storytelling activities appear in a variety of contexts. Sena women perform pounding songs with elaborate vocal techniques, including *chingolingo*. Some songs contained in stories are organized in a polyphonic style with interlocking texts and syllable phrases (Kubik and Malamusi, 1989). Among the most important musical instruments used by solo performers is the 14- or 16-string *bangwe* (board zither with external resonator). Famous historical performers are the blind *bangwe* minstrel Chamboko Chinamulungu (Kubik and Malamusi, 1989) and Matulo Malulira (*b* 1937) of Tomas village. Two types of mouth-resonated musical bows, *nyakatangali* and *nyakazeze* (friction bow), are used by men for individual music-making. Another individual music-making instrument is a large lamellophone with 26 or more notes laid out in two ranks, usually called *malimba* in Nsanje and Chikwawa districts. Xylophone music has brought Sena musicians international renown.

Valimba (or *ulimba*) is the common name for xylophones heard in the lower Shire river area, usually referring to a large, gourd-resonated xylophone (fig.2). The tuning system is equiheptatonic according to several researchers (Kubik, 1968; van Zanten, 1980; Kubik and Malamusi, 1989, p.29; Tracey, 1991). *Madudu* (gourd resonators) are attached below the keys with rectangular openings cut into the side of each calabash. These openings are closed with a spider's-nest mirliton whose function is to amplify and prolong sound by sympathetic resonance.

Valimba groups also include a *gaka*, a small single-headed drum on three legs and two *nkhocho* (tin rattles) played by one musician. *Valimba* playing is difficult, and many musicians learn at a young age. Famous players have emerged from the lower Shire river area, such as Johnny Zuze (Kubik and Malamusi, 1989). The best-known group of the 1990s is the Kambazithe Makolekole Valimba Band from Lauji village in Chikwawa district. Makolekole and his musicians have already had three concert tours, one to South Africa and two to Germany, and their music has been analysed by Andrew Tracey (1991).



2. *Kambazithe Makolekole Valimba Band, Laujii village in Chikwawa district*

Nyungwe music and dance traditions are related to Sena traditions, but there are important differences. The Nyungwe are known for the *thunga la ngororombe* (panpipe dance) dance tradition (Malamusi, 1992). *Ngororombe* is the name for both the dance and the instruments. The panpipes, made from bamboo, are also called *nyanga*. Several tuned bamboo tubes are joined to make one *nyanga*. They are given individual names according to pitch and compared to members of a family; some names refer to animal sounds such as *kwalila mvuu* (how the hippopotamus roars). The musicians, sometimes 20 to 30 performers, form a circle and move anticlockwise. Each musician holds a *nyanga*, playing complementary patterns based on mnemonic syllables. During dances performers wear *nkhocho* (rattles) wrapped around their right leg. Some of the complex movements have been transcribed by A. Tracey (1992). *Ngororombe* can be played for entertainment, at funerals or for *mizimu* (ancestral spirits).

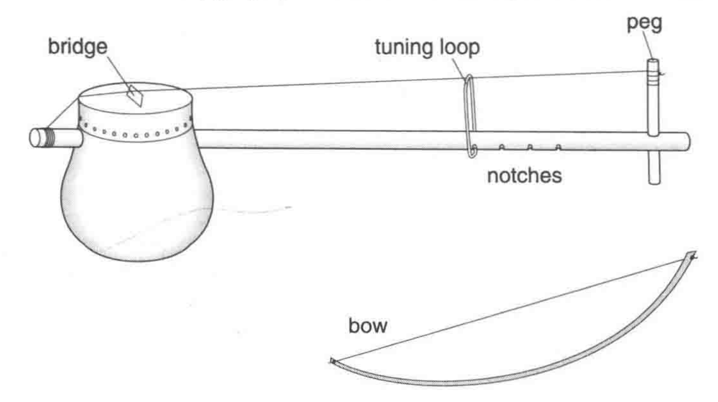
The music and dance traditions of the Mang'anja represent a different style, in spite of cross-cultural contacts with their neighbours now settled in the lower Shire river area. Mang'anja traditions include: *chitsukulumwe*, women's dance songs accompanied by long gourd rattles filled with grain and struck against the thigh; *alimba*, one-note xylophones played in groups for religious purposes; and *gule wa chimang'anja*, a masked dance in Chimang'anja style. Musical instruments such as the seven-string *bangwe* have a pentatonic tuning.

One-note xylophones have long been established among the Mang'anja; they are associated with demonstrating reverence for ancestors, and are played in groups. Among the Mang'anja one wooden slat is suspended between two curved twigs and mounted on a large calabash. Rubber is glued on to the centre of the slat; its quantity determines the tuning. In groups, *alimba* of different sizes and pitches are used with names such as *thokoso*, *kantiya*, *nkalikali* and *gwagwa*.

Another important Mang'anja tradition is masked performance. Mang'anja secret societies with masks exist in Chief Lundu's home near Matope on the Shire river and downstream as far as Chikwawa, and a Mang'anja group has been established near Chileka in Blantyre district. Mang'anja masked performers wear long, robe-like garments and heads carved of wood, including one woodcarving in the form of a crocodile's mouth. The masked dance is accompanied by a tuned drum-chime without singing.

Mang'anja minstrels are known for playing individual instruments such as the *n'ngoli* (one-string bowed lute) and *bangwe*. In contrast to Sena tradition, the Mang'anja *bangwe* has seven strings. An extraordinary figure among *bangwe* minstrels of the lower Shire was Limited Mfundo (*b* early 1920s) of Namila village. In an interview with Malamusi in 1984, he stated that his musical inspiration came from his maternal uncle who played *n'ngoli*. When his uncle died, he began to play *bangwe* to earn money to pay the poll tax.

(ii) Southern highlands. This area includes roughly present-day Blantyre, Mwanza and Ncheu districts. Hugh



3. *Thakare (one-string bowed lute)*

Tracey recorded Ngoni traditions in 1958 at Njolomole, near Mulangeni, Ncheu district, the residence of the Inkosi ya Makosi Gomani chiefs. He recorded funeral songs, obsequies after funerals and historical fighting songs (Nurse 1966–7; Tracey, 1973).

The *ngoma* warriors' dance is performed with shields and spears by Ngoni descendants and others in many villages (Kubik and others, 1982, p.166; Muyenza and Strumpf, 1983). *Nkhwendo*, a dance performed with long bamboo scrapers (Kubik and others, 1982, p.154), is also attributed to the Ngoni. Another tradition that has been traced back to Ngoni immigration is the performance of the *nkangala* mouth-resonated musical bow; this is played exclusively by women (Kubik and others, 1987, pp.7–13).

Large single-headed wooden *ng'oma* (drums) with tube-shaped extensions were used by the Ambo (also called Antumba) in the 1960s along with a single iron bell for a variety of dances, including *dulila* (Kubik and others, 1982, p.150). By the late 1970s these drums had disappeared. An experienced *bangwe* performer in the same village in 1967 was Murimanthewe (*b* 1940), whose sarcastic songs are still appreciated by audiences who can follow the twists of the language (*Opeka Njimbo*, 1989). Murimanthewe also performed with a small six-note *sansi* lamellophone.

There are several *dzamba* (dance genres) in Blantyre, Mwanza and Ncheu districts. *Kachowe*, a dance performed by men and women at parties with millet beer, can be accompanied by drums or, in their absence, household utensils. *Khunju* is another popular dance genre performed long ago to placate the spirits of those who showed signs of spiritual affliction. Today it is performed on occasions similar to *kachowe*. *Nyimbo za chinamwali* (girls' initiation songs) are still prominent in rural areas. During periods of seclusion and on the occasion of coming-out ceremonies, drums are played by female colleagues and guardians. *Gule wa nkulu* (masked dancing) in the Chipeta style with individual masked characters is widespread. There are many local branches of this secret society in the area (Kubik and Malamusi, 1987; Kubik, 1993, pp.136–60).

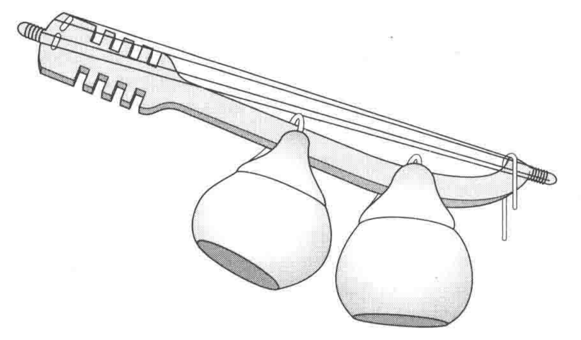
A characteristic of southern highlands music-dance traditions in the last 150 years is that most came with massive immigration of people from neighbouring areas. Another characteristic is the strong influence of Christianity and *nyimbo za makwaya* (choir songs). The Christian community has split into rival factions, from established churches such as CCAP (Presbyterian), *Aloma* (Roman Catholic), Seventh Day Adventist etc. to nativistic movements such as *Ziyoni* (Zionists), each with a tradition of *nyimbo za uzimu* (religious songs). *Ziyoni* in particular are known for large military-style drums and vigorous circle-dancing in white gowns. *Ziyoni* and another nativistic religious movement, the Apostolic Church, include spirit possession in their services.

(iii) South-east. This culture area includes the related musical traditions of the Akhokola (Kokola), Alomwe (Lomwe) and Yao. Strong instrumental traditions are a feature of Akhokola culture. A rare type of large, bell-shaped, 15–16 note *sasi* lamellophone was played among musicians of considerable age at the home of chief Kolowiko (Kubik, 1968). The *mambira* is a heptatonic-tuned log xylophone with broad, flat wooden slats attached to banana stems, characteristic of trough-resonated Chuwambo xylophones in Mozambique (Kubik and others, 1982, pp.110–11).

There are several Akhokola traditions common to their neighbours, the Lomwe, such as the *thakare* (one-string bowed lute) in Chikhokhola (Kokhola) and *thangari* in Elomwe, the same instrument known as *n'ngoli* among the Mang'anja and *kaligo* in other places, including Nkhotakota. The one-string bowed lute spread to Malawi and eastern Zambia during long-distance trade in ivory and slaves by the Yao and Bisa in the late 18th and the 19th centuries. It is usually constructed with a long stick pierced through a gourd resonator covered with a lizard skin. Its only string is made of sisal or other material, attached to the stick with a peg and an adjustable tuning loop. The bow often has a string made of palm leaf (fig.3).

Lomwe traditions include a number of popular village dance genres now performed mostly for entertainment, such as *chopa*, *jiri*, *likwata*, *masalimo* and *makhwayara*. *Chipo*, *nantongwe* and *nserebwede* are dances performed to commemorate the deceased, and *lupanda* is associated with boys' initiation. One of the most popular dance genres is *sekere*, performed at beer parties and other social events, accompanied by a set of drums of different sizes, rattles and hoe-blade for striking a time-line.

The Lomwe *shitata*, a seven-note board lamellophone, is now rarely seen. The *mambirira*, a log xylophone usually with seven slats and performed by two boys sitting across from each other, is still common. In the mid-1980s a new music was initiated by Mário Sabuneti, then about 20 years old, at Nnesa village. Inspired by the *sekere* dance, he and his fellow performers constructed a drum-chime of eight tuned drums to be performed by one person. He called his invention *samba ng'oma eight*, with each drum given a distinct name.



4. *Sese (flat-bar zither) of Yona Nnema, near Zomba*

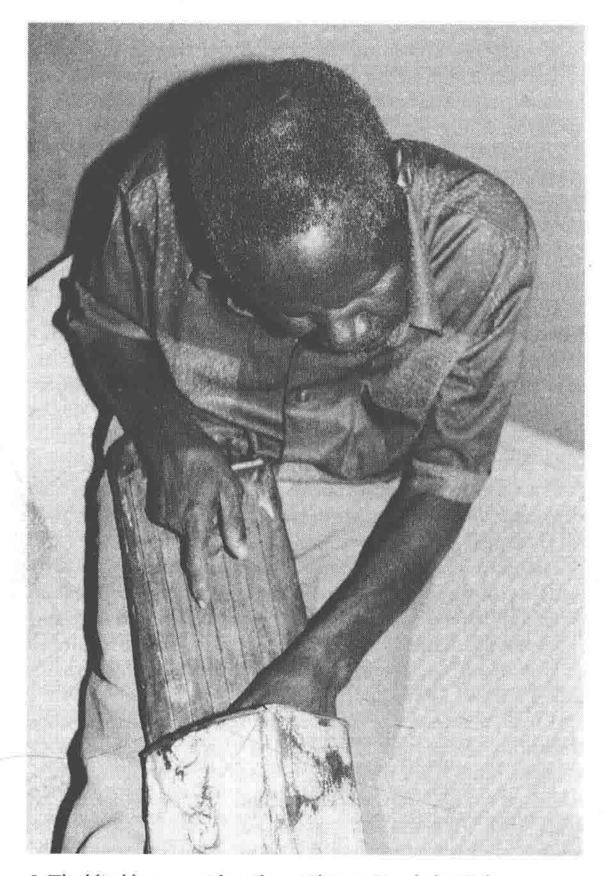
In spite of stylistic affinities, strong Islamic influences on several Yao musical traditions distinguish them from those of the Lomwe, such as Qur'anic recitation by two performers, teacher and student. Other Islamic traditions exist among the Yao, such as *syala*, an annual Islamic meeting and festival and *sikiri*, the local pronunciation of *dhikr*. Among the Yao, *sikiri* has lost some of its original traits such as spirit possession, but it maintains the use of ecstatic guttural sounds produced by the participants, possibly inducing hyperventilation (Thorold, 1993, p.84). Young boys frequent the *madalasa* (Arab: *madrasa*) schools in the mosques, and ancient educational institutions such as *lupanda* for boys and *chiputu* for girls gradually adapted to an Islamic world-view and transformed into *jando* and *nsondo*. The strict gender segregation and the promotion of strong social cohesion among the community of men in Islamic Yao society counterbalances the traditional matrilineal social order.

Trading contacts with the East African coast brought musical instruments such as the *sese* (flat-bar zither) to Malawi. It is now rare, but in 1984 L. Malamusi and Kubik documented a family performance tradition near Zomba, involving a father and his son (Kubik and Malamusi, 1989). A *sese* is constructed of a flat wooden bar with raised frets. Three to four strings are attached along the length of the bar, one passing on top of the frets, the other along the side. One or two composite gourds serve as resonators. By means of a cord these resonators are attached to the bar, but they can be tightened and loosened as required by the musician just by turning the two parts of the gourd diametrically against each other. An additional device serves as a buzzer. On Yona Nnema's instrument the buzzer was a duck quill attached with a fibre cord to the flat bar of the *sese*, just below the fourth string. The quill was bent into the shape of a bridge and brought up from below to within less than half a millimetre from the string. When the musician sounded a string, it vibrated lightly against the quill, resulting in a buzzing timbre (fig.4).

Although log xylophones with banana stem bases were probably known in the Ruvuma river area for centuries, Yao trading contacts contributed further to their dissemination. Among the Yao they are called *mangolongondo*, a representation of the onomatopoeic sound patterns produced by the log xylophone – ngólò-ngòndò. The Yao variety usually has nine or ten wooden slats and is played by two people sitting opposite each other, sometimes joined by a third player who strikes the five-stroke, 12-pulse time-line pattern on the highest-pitched slat. This instrument is often played in the maize fields to scare away baboons (Kubik and others, 1987, pp.31–46). There are two centres of *mangolongondo* playing north of Makanjila in Mangochi district. One centre at Nkopiti village was headed by the virtuoso xylophone player Waisoni Msusa (*b* 1948) who attracted several students, including a musical prodigy, Tawina Mdala, a boy of about eight. The other centre was a compound at Sheik Makonjeni's village headed by Mrs Meriam Amazi, the wife of a xylophone player, who had assembled several young women to play *mangolongondo*. It is not unusual for women to perform on log xylophones in this cultural area.

One of the most important Yao musicians of the late 20th century is the blind *bangwe* player and singer Chitenje Tambala (Malamusi, 1990). Tambala was born around 1922 at Kamwetsa village on the western shore of Lake Malawi. He performs mostly *chantefables*, long narrative texts sung to the accompaniment of his *bangwe* played in the *mokhwacha* technique, in which he strikes all seven strings of his *bangwe* at the same time with the index finger of his right hand, while the fingers of his left hand are placed in between the seven strings in order to dampen strings to produce chords (fig.5). Conforming to Yao tradition, there is a strong tendency in Chitenje's music to use a drone.

One of the oldest pre-Islamic traditions among the Yao is *chindimba*, an entertainment genre in which a percussion beam of the same name strikes a five-stroke, 12-pulse time-line pattern taught with the mnemonic phrase *wankwangu ali koswe* (my husband is a rat). *Chindimba*



5. *The blind bangwe zither player Chitenje Tambala, Makawa village, Mangochi district*

is performed at beer-drinking parties; formerly it was also associated with funerals (Kubik and others, 1987, p.34).

Another important entertainment dance is *m'bwiza*, performed with accordion, rattle, hoe-blade and a large double-headed drum, originating in Mozambique, coming to Mangochi district from Vila Cabral (Luchinga). The most outstanding performer in 1983 was Jonas Chapola (*b* 1933) at Malamya village north of Makanjila (Kubik and Malamusi, 1987). On festive occasions one can also see in Chiyao (Yao) language areas performances of the military-style *beni* dance, imported from Tanzania, and now found primarily in the area of chiefs Mponda and Nankumba.

(iv) Chewa heartland (central region). Essential elements of this population cluster arrived in central Malawi before the 13th century, migrating supposedly from a zone west of Lake Tanganyika, roughly within northern Katanga (Pachai, 1973, p.4; Phillipson, 1977, p.230). The people who founded the historical Maravi empire gradually spread out across the most diverse landscapes. Those who settled along the western shore of Lake Malawi became known as Nyanja (the lake people), and those who populated the high plateau areas are sometimes referred to as Chipeta. The *nyau* or *gule wa nkulu* (the big dance) secret masked society is particularly important among the Chewa. Social scientist Alifeyo B. Chilivumbo (1972) has called this institution the nerve centre of the Chewa people. Numerous researchers have worked on *nyau* since the 1950s, among them John Gwengwe (1965), Antonio Rita Ferreira (1968), J.M. Schoffeleers and I. Linden (1972), Kubik and M. Malamusi (1987) and K.N. Phiri (1982; 1983).

Among the Chewa, *nyau* is also referred to in some parts of Malawi, especially in the south, as *gule wa Achipeta* to distinguish it from the stylistically different *gule wa Chimang'anja*. A masked dance performance in this area often takes place on the occasion of *chizangala*, a last commemorative performance with masks for a deceased member of the secret society (fig.6) *Chizangala* corresponds with *bona* or *chikumbutso* (commemoration) in areas further south.

In this cultural area the term *nyau* is semi-secret and not normally used in public by the members of the society. One particular *chizangala* documented in 1987 took place to commemorate Chief (Mfumu) Miyani a year after his death, and the election of a new Miyani chief. The former chief was an important member of the association. The masked performance began at night, with a period of rest in the early morning, then continuing through the next day. Large quantities of millet beer were brewed for the occasion and brought to the *bwalo* (dance place) to be received by Chief Malili. Different masks appeared in the late afternoon. The onlookers formed a large circle, with the women, in symbolic Chewa fashion, standing in the east, and the group of men in the west.



6. Masked performers at a commemoration feast for a deceased member of the gule wa nkulu secret society among the Chichewa, Mbingwa I village, Central region

The drums accompanying the dance were up against a stand, and included *tete* (with tuning wax in the middle of its skin), *mbalule* (a drum characterized by its cut-out sections along the sides of the body), two *mipanje* and one *gunda* (large, low-sounding drum). Drums were played by initiated men, and both men and women sang. This masked dance accompanied a coming-out ceremony of initiated girls called *chingondo*, in characteristic body paint and head decoration. This performance at Mbingwa I village concluded before sunset with the appearance of a 4 m long, 2 m high animal mask, called *chilembwe*, operated by two men hiding inside, demonstrating masterful coordination during their actions.

(v) Tumbuka. The Ngoni introduced two musical bow traditions to northern Malawi. The *mtyangala* (mouth bow), the more common of the two, is played exclusively by women. It has also spread across Lake Malawi, where it is known among the Wakisi and other peoples in the south-west. Very rare, if not extinct, is the other type of musical bow introduced by the Jere Ngoni, the *ugubu* (also *gubu* and *gubo*). The instrument, a gourd-resonated, unbraced musical bow, up to 1·4 m long, is identical to Zulu and Swazi models, except that the stave of the northern Malawi *ugubu* is made of bamboo. It is played in a vertical position.

Many older traditions among the Tumbuka have survived, such as *mitungu*, female initiation music performed with pots and other percussion instruments, and *vimbuza*, a healing dance. Some of these have been modified under the influence of the Christian missions or revived in new contexts. Considerable research has been carried out on *vimbuza* by Chilivumbo (1972) and Boston Soko (1984). *Vimbuza* is a generic term for both psychosomatic disorders and the dance performed to cure them. It is directed by a *ng'anga ya vimbuza* (doctor of the *vimbuza*). *Vimbuza* can afflict a person suddenly without apparent cause. If *vimbuza* is suspected, then the patient is advised to perform the *vimbuza* dance to obtain relief. The patient wears a particular dance costume, usually a skirt of fibre bound around the hips, and an additional cloth bound around the waist up to the stomach. Iron pellet bells are attached to the patient's left leg. Men often wear a special headdress made of bird feathers and animal skin. The dance is accompanied by *ng'oma* and *mohambo* drums (Kubik and others, 1987, pp.79–83). Under the guidance of the *ng'anga ya vimbuza*, the patient may dance all night without speaking to anyone, finally falling into a deep sleep. The ceremony may be repeated. *Vimbuza* is also known under several other names, such as *virombo*, *mphanda*, *kachekuru* and *fumuzapasi* (Kubik and others, 1982, p.146).

Vimbuza and other dance genres have been used in the therapeutic activities of contemporary Tumbuka prophets who emerged as a nativistic reaction to Christian teachings, incorporating Christian-inspired practices and ideas in to their world-view. The most famous *nchimi* (healer, prophet) also known as *nchimi ya zinchimi* (prophet of

all prophets) was B. Chikanga Chunda who originally operated out of Thete village in Rumphi district. In the early 1960s Chikanga, still a young man, was assisted by a well-organized team, and thousands of people were attracted, particularly from Tanzania, to his domicile. Most visitors had been accused by their home communities of witchcraft practice and forced to see Chikanga for verification. In addition, people suffering from physical and psychological problems flocked to Chikanga, seeking a cure. Chikanga and his assistants created a vast repertory of songs rooted in Tumbuka harmonic patterns (with a clear Christian influence) for use during his healing sessions. Chikanga received his clients individually, always with uninterrupted singing in the background. His personnel included a choir leader who coordinated the visitors' participation. Chikanga's activities, suppressed by both Christian missions and government administration, were restudied by M. Malamusi, L. Malamusi and Kubik in 1987.

The Tonga were an important resource for migrant labour from the earliest stages of European penetration into Nyasaland. Since 1982, approximately 4000 Tonga labourers were employed annually by European farmers in the Shire highlands; others were among the earliest migrant labourers to southern Africa and the Copperbelt in Zambia. In World War I a considerable number of Tonga were recruited as soldiers. The style and form of British military parades, called *malipenga* (bugles), inspired the imagination of youths in Tongaland soon after World War I, originating in the area of Nkhata Bay. When members of the King's African Rifles returned from the war, young boys who saw military parades imitated the brass bands with home-made instruments. They made bugles from long gourds with a spider's-nest mirliton attached to the end hole, thus producing a type of kazoo. Military-type drums were adopted from a parallel development of military burlesques known in many areas of Malawi and Zambia as *mganda*. *Malipenga* soon spread from Tongaland to the neighbouring Chitumbuka (Tumbuka)-speaking areas. There it became a tradition with membership rules and prescribed internal hierarchy. Up to 50 men participate in a *malipenga* parade. The dancers dress in shorts and stockings, and most are equipped with walking sticks as they dance with calculated mannerisms.

Malipenga, *mganda* and related men's activities also reflect the culture of women. *Chiwoda*, a women's dance of the northern Lake Malawi area, is another example of the Africanization of Western military music. Another military-related performance genre by Tumbuka women is *visekese*, drawing on similar sources during World War I. Sociologically, it is a creative response by females to men's parade dancing. *Visekese*'s social function is analogous to *chiwoda*, although its form, style and instrumentation are different.

Visekese is performed with raft rattles also referred to as *visekese*. These rattles are made by women from the stalks of a strong grass called *sekera*. For the construction of a raft rattle, many stalks are tightly joined and plaited around three cross-sticks, each about 1 cm in diameter. The flat, hollow space that is created is then filled with small red grains from the *katumbwe* shrub; *visekese* are filled with maize grains. The rattles are played by rocking them from one hand to the other; both hands hold it firmly, and the left and right thumb tap the rattle's surface. The women form a circle, each holding a rattle; in the centre are two dancers. The music is organized in alternation between two lead singers and chorus responding in two-part pentatonic harmony. The sound pattern produced by the rattles represents the use of cymbals in military-style marching bands, reinterpreted to such an extent, however, that a shuffling swing rhythm results. Raft rattles were probably known in northern Malawi long before the rise of this dance. They are widely distributed throughout East Africa. New to *visekese* dance was the use of an indigenous instrument to portray a foreign, fashionable instrument beyond the purchasing power of the rural communities. Thus, the sound of cymbals of military parades was recreated.

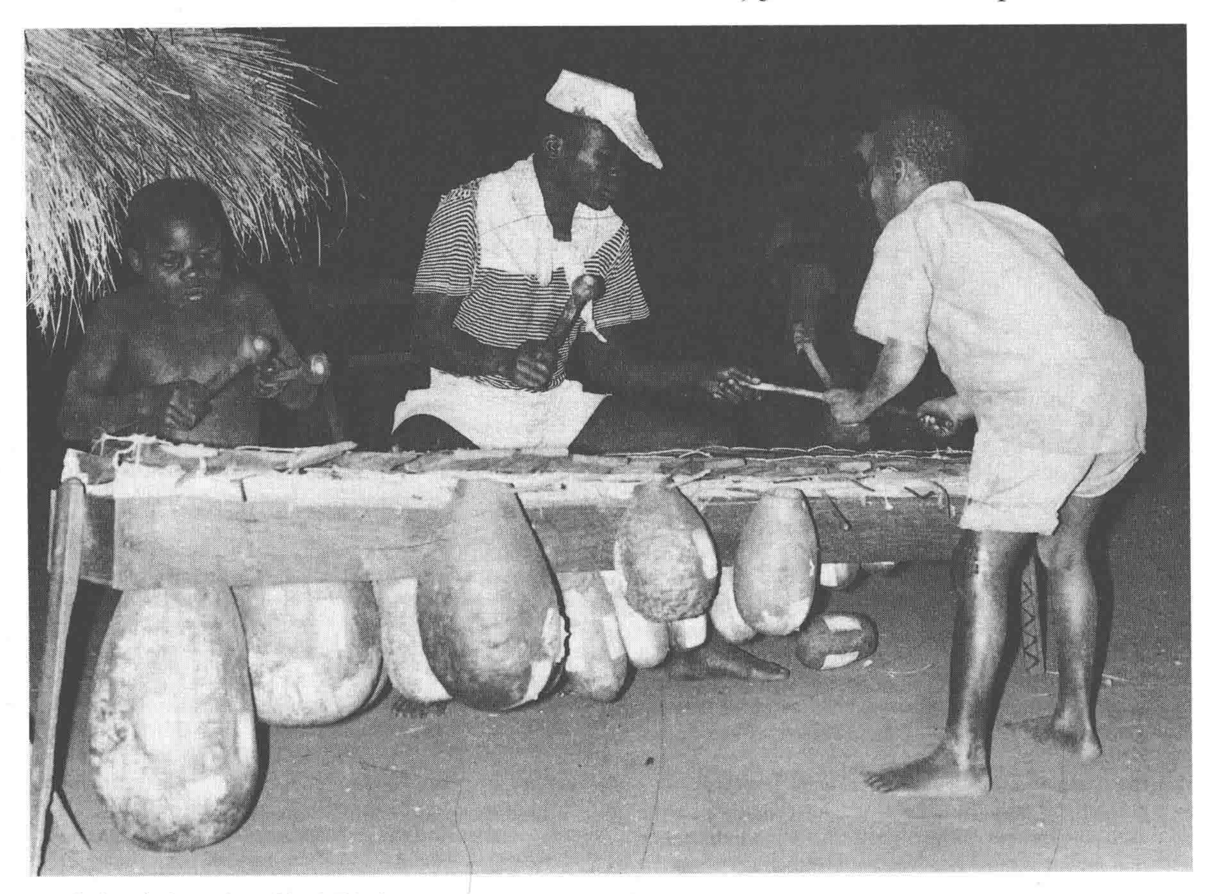


7. The ingoma warrior dance of the Ngoni people Blantyre District

(vi) Ngonde/Nyakyusa. The Songwe river is only a nominal border between Malawi and Tanzania. The Ngonde who settled between the North Rukuru and Songwe rivers are closely related to the Nyakyusa in Tanzania. Culturally different from the Tumbuka, Ngonde use musical instruments such as the trough zither and cylindro-conical drums with cord lacing that are prominent in areas further north, in western Tanzania up to Lake Victoria.

When a Swahili Arab named Mlozi set up a trading base at Karonga about 1880, the relative isolation of the Ngonde and Nyakyusa was broken. The presence of *mangolongondo* (log xylophones) among the Nyakyusa and Ngonde, absent among all neighbours, is an indication of a late 19th-century import through trading contacts.

The tradition of *indingala* has made Ngonde musical culture widely known in Malawi. Historically, this music was played with drums and without singing on the occasion of the death of a very important chief. *Indingala* was the name of the biggest drum used for transmitting news of the death. Nowadays, *indingala* is played on



8. *Valimba xylophone players Nsanje District*

various occasions, with three cylindro-conical drums carried by young men while dancers form two front rows, boys and girls on opposite sides. This modern version of *indingala* became widely known after Malawi's independence in 1964; it was promoted in this form at festivals and political rallies by Dr H. Kamuzu Banda's government which reacted to the dance's prohibition under previous colonial regimes. In its older form, it often instigated violence, according to Chief Kyungu's testimony (Kubik and others, 1982, pp.148–9).

2. MODERN DEVELOPMENTS. After World War II a wave of musical innovations occurred in schools and churches and in popular dance. Staged performances became popular under names such as *makwaya* (choirs) and *konseti* or *kamsoloti* (concerts), the latter sometimes involving tap dancing. The radio, cinema and gramophone introduced popular American, South African and other musical styles to Malawi. The ease in communication and increased labour migration to the south and to the Copperbelt were now major factors that contributed to the rapid spread of distinct guitar-based styles throughout southern Africa: *sabasaba*, *sinjonjo*, *vula matambo* and other dance genres characterized the 1950s. The acoustic guitar, the banjo (Kubik, 1989) and the accordion became the basis of new dance musics. Ballroom dancing became a fashion during the 1940s (Malamusi, 1994, p.57) and is remembered as the *jore* dance, described as *dansi yogwilana-gwilana* (dance with men and women holding each other).

War veterans returning from Burma, including James Kachamba, father of the eminent Kachamba brothers (*see* KACHAMBA, DANIEL), had a share in the rise of the new traditions. Among the first Malawian guitarists and banjoists to be recorded and popularized on gramophone records were labour migrants such as Banti Chapola who was recorded by Tracey in Harare in 1948. By the mid-1940s distinctive guitar styles arose in several parts of the country. Chileka near Blantyre was one focal point researched in great detail by M. Malamusi (1994); interviews were conducted with guitar veterans such as Mofolo Chilim'bwalo, Soza Molesi, Deko Sato and others. Another focal point was Zomba, where the Paseli Brothers Band gained momentum in the late 1940s. Like other early groups, the Paseli Brothers were first recorded by Tracey in Harare for the Gallotone Company. Their song texts commented on topical social concerns. Like other early dance bands, the instrumentation of the Paseli Brothers was guitar, banjo, drum, rattles and a hoe-blade used to strike a time-line pattern.

Popular dance musics of the late 1940s spread rapidly even to remote areas due to the impact of rising mass media: 78 r.p.m. gramophone records and radio broadcasting. During the 1950s the Federal Broadcasting Corporation, based in Salisbury, Rhodesia, made recordings in Nyasaland, and broadcast from Lusaka. Only in 1959 did the FBC establish a transmitter in Zomba that was later transferred to Blantyre. This new branch of the FBC carried out its own local recording programme, recording mostly school choirs. These recordings are

preserved on 78 r.p.m. shellac discs at the Malawi Broadcasting Corporation Archives in Blantyre-Chichiri.

In contrast to the radio station, Indian-owned business enterprises in Blantyre-Limbe began to record popular music that they knew would sell. Most of these shellac discs have not survived; only a few exist in private collections. One of the most famous groups recorded during the 1950s was the Ndiche Brothers Band. Ndiche Mwarare (*d* 1991), born in Ntcheu, began playing guitar in 1953. By 1958 he was nationally known for his *hauyani* (Hawaiian) style of guitar playing, using a glass bottle 'slider' in his left hand and finger-picks on the thumb and index finger of his right hand. During the time of struggle for independence of Malawi, he often accompanied Banda, the future president, to political rallies. He was employed by the Malawi Broadcasting Corporation from 1965 until his death.

In the 1970s and 80s popular urban dance music was dominated by night-club bands using electrically amplified instrumentation, mostly emulating current African popular styles from South Africa, Zimbabwe, East Africa and the Democratic Republic of the Congo, and adaptations of reggae. In rural areas travelling bands of young musicians with home-made banjos or guitars countered the decline of live musical performance in the 1990s with public bars dominated by commercial cassettes played from powerful loudspeakers and juke boxes. One remarkable group of adolescents in the 1980s was the Fumbi Jazz Band.

In the 1980s and early 1990s, there were four composers and performers of popular music who transcended the imitation of foreign models and developed distinctly personal styles: Daniel Kachamba, blind singer-guitarist Allan Namoko (Mmeya, 1983; Kubik and others, 1987, p.29), blind banjoist Michael Yekha and multi-instrumentalist Donald Kachamba.

3. Research. Malawi is among the most thoroughly documented countries of Africa with regard to music and dance. Early cylinder recordings of Ngoni songs are kept at the Smithsonian Institution, Washington, DC, and accounts by travellers and colonial administrators go back to the second half of the 19th century. Systematic ethnomusicological research, however, began only after World War II.

Hugh Tracey undertook three recording tours into Nyasaland (1949, 1950 and 1958), recording extensively among the Chewa in the central region, the Mang'anja in the southern region, Chitumbuka-speaking people of northern Malawi and among the Yao of the western lake shore. These recordings were published in the AMA *Sound of Africa* series (Tracey, 1973). He also documented historical traditions such as praise-songs for chiefs and military and funeral songs of the Ngoni. In 1967 Maurice Djenda and Gerhard Kubik undertook a survey of musical traditions, and the collection of their audio and video materials is archived at the Musikethnologische Abteilung, Museum für Völkerkunde, Berlin, and at the Learning Resources Centre, University of Malawi, Zomba. The research team of Kubik, Moya A. Malamusi, Lidiya Malamusi and Donald Kachamba carried out an intensive study of initiation (*jando*, *lupanda*, *chinamwali cha akazi*) in the *nyau* masked secret society, children's games, *nthano* (storytelling), *dzidapi* (riddling) and music-dance education in rural areas of the southern region (1982–4).

The establishment of the Oral Literature Research Programme at Chileka, Blantyre District, by M.A. Malamusi (1989) included a systematic, continuous field research programme covering music and oral literature in Blantyre, Mwanza, Chikwawa, Mulanje, Mangochi, Thyolo, Machinga, Chiradzulu, Ntcheu and Nsanje districts. A collection of tape recordings, photographic documentation and objects is preserved in the programme's ethnographic museum. Several publications have resulted from this programme.

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GERHARD KUBIK, MOYA ALIYA MALAMUSI

Malawski, Artur (*b* Przemyśl, 4 July 1904; *d* Kraków, 26 Dec 1957). Polish composer, conductor and teacher. He studied the violin with Chmielewski at the Kraków Conservatory, where from 1928 to 1936 he gave violin classes and lectured on theory. In 1936 he entered the Warsaw Conservatory to study composition with Sikorski and conducting with Bierdiajew. He taught composition and conducting in Kraków (1945–57), where his pupils included Penderecki and Schäffer, and conducting in Katowice (1950–54). In addition, he was president of the Polish section of the ISCM (1948–51, late 1957). His conducting activities were restricted largely to his own works; he gave his greatest energies to composition.

Though he was in no way a remarkable personality, Malawski's fate was an unusual one. He had already reached a mature age when, after a period of self-tuition, he began formal studies in composition. Then the war broke out, and he was eventually left with only a few years of intensive creative activity. This brought him certain fame, but, as a radical at a time when Polish music was at its most conservative, he was also subject to hostility and neglect. When the attacks subsided, Malawski was ill and completely discouraged: he could produce only incoherent works. Thus, despite his quite exceptional talents, his achievement was regarded as no more than mediocre.

In an independent and expressive style he synthesized many of the current streams in European music, achieving perhaps the most organized union of these tendencies with the tradition of Szymanowski. Among the invariable features of his music are a distinctive lyricism, an architectural conception of form, an original rhythmic motivic style and an element of the grotesque. These characteristics are already present in the *Allegro capriccioso* for small orchestra (1929). In other and more numerous ways, however, Malawski's style developed, accumulating, in particular, polylinearity, a polymetric ostinato technique, a non-functional harmonic approach, complexity on a grand scale and a technique of attaining formal continuity by motivic development.

Malawski's output may be divided into four periods. In works of the first (e.g. the *Allegro capriccioso*, the Sinfonietta, the orchestral Variations and the cantata *Wyspa gorgon*, 'Gorgon's Island') he was influenced by composers of the two preceding generations, and in particular by Debussy. But at the same time he was crystallizing an individual world of formal and expressive interests, exposed to greatest advantage in the colourful and disciplined Variations (1937). A gradual retreat from the influence of others came in the second-period compositions (the First Symphony, the first version of the ballet *Wierchy*, 'The Peaks', and, above all, the Second String Quartet); indebtednesses to predecessors (notably Szymanowski) remain but are now less patent. In the third period Malawski wrote his finest, most effective and most audacious pieces, including the Toccata for small orchestra, the *Etiudy symfoniczne* for piano and orchestra, the Overture, the *Toccata i fuga w formie wariacji* for piano and orchestra and the new version of *The Peaks*. These represented a total retreat from the late Romanticism which had survived in Polish music, even under the direct influence of Szymanowski, until after World War II. In his fourth period, however, with such works as the Piano Trio, the Symphony no.2 and *Hungaria*, Malawski renounced his earlier line for an intense, dramatic, Romantic expressiveness. There is a distinct analogy with the late syntheses achieved by Szymanowski, Bartók or Martin (whose music Malawski rated very highly); and, as in the case of these composers, the period of synthesis saw a decline in radicalism.

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(*selective list*)

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VOCAL

Choral: Wyspa gorgon [Gorgon's Island] (cant., T. Miciński), S, Bar, chorus, orch, 1939; Stara baśń [Old Tale] (cant., I.I. Kraszewski), 1950; Mała suita [Little Suite] (A. Zelenay, J. Brzechwa, J. Porazińska, J. Tuwim), male chorus, 1952
Songs: Słopiewnie (Zielone słowa [Green Words]) (Tuwim), 1935; Nike z Cheronei (S. Magierski), Mez, pf, 1943; 3 pieśni dziecięce [3 Children's Songs] (J. Korczakowska, J. Osińska, Brzechwa), 1949; Do matki [To mother] (J. Słowacki), Mez, pf, 1950
Melodramas: Czarcia huśtawa, Ziabia ballada, spkr, fl, ob, eng hn, cl, b cl, bn, 1934

CHAMBER AND SOLO INSTRUMENTAL

For 3–6 insts: Str Qt no.1, 1926, destroyed; Sextet, 2 vn, 2 va, 2 vc, 1932, destroyed; Żywioły Tatr [Elements of the Tatras], wind qnt, 1934, partly destroyed; Str Qt no.2, 1941–3; Pf Trio, 1951–3
For vn, pf: Andante, Recitativo misterioso, 1928, destroyed; Bajka [Fairy Tale], 1928, arr. vn, orch; Burleska, 1940; Andante i allegro, 1949; Mazurek, 1950; Sonata na temat Janiewicza, 1951; Siciliana i rondo na temat Janiewicza, 1952
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BOGUSŁAW SCHÄFFER/R

Malayev, Ilyas (*b* Mary, Turkmenistan, 12 Jan 1936). Bukharan musician, oral traditional composer and poet. Growing up in Kattakurgan, a small city near Bukhara, now in the republic of Uzbekistan, he played the *ṭanbūr* from an early age and learnt the *shash makom*, the orally transmitted court music tradition of the later Bukharan feudal nobility, from local teachers as well as from phonograph records. In 1951 Malayev moved to Tashkent, the capital of Soviet Uzbekistan, where he performed in a succession of state musical ensembles including the Uzbek Song and Dance Ensemble (1952–60), the Ensemble of Singers and Dancers of the Peoples of the World under the direction of Tamara Khanum (1953–6), the Folk and Variety (*Estrada*) Orchestras of Uzbekistan Radio (1956–62), and from 1962 to 1992, the Symphonic Variety (*Estrada*) Orchestra of Uzbekistan Radio. Malayev became popular in Uzbekistan as a vaudeville performer and wedding entertainer, combining comedic routines, poetic recitation, excerpts from the *shash makom* and songs, many with his own texts and melodies. In 1992 Malayev emigrated to Queens, New York, where he quickly established himself as a leading cultural figure in the Bukharan Jewish émigré community. As the music featured at weddings and other social events in the émigré community has moved towards hybrid forms of popular music performed by a younger generation of musicians, Malayev's focus has turned to the classical *shash makom*. Leading a group of fellow Bukharan Jewish singers and instrumentalists known variously as Maqam-i Nawa and the Ilyas Malayev Ensemble, Malayev has become well known among 'world music' audiences in the USA and Europe for his interpretations of Bukharan classical music.

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THEODORE LEVIN

Malaysia, Federation of (Malay Persekutuan Tanah Malaysia). Country in South-east Asia. The federation consists of 11 states of Peninsular (or West) Malaysia and the two states of Sabah and Sarawak on the island of Borneo to the east.

The transliterations used here largely follow the system in M. C. Ricklefs and P. Voorhoeve, *Indonesian Manuscripts in Great Britain* (Oxford, 1977). This is based on the official orthography for Indonesian and Malay adopted in 1972, and that proposed for Javanese in 1973, with the following exceptions: in Javanese ḍ and ṭ (in Sudanese and Malay *d* and *t*) are used rather than *dh* and *th*; *ĕ* is used for the vowel sound as in the second syllable of 'fallen' and unmarked e for the vocal sound in 'set' or 'fate'; *c*, consistent with the new orthography, represents English *ch* as in 'chair'.

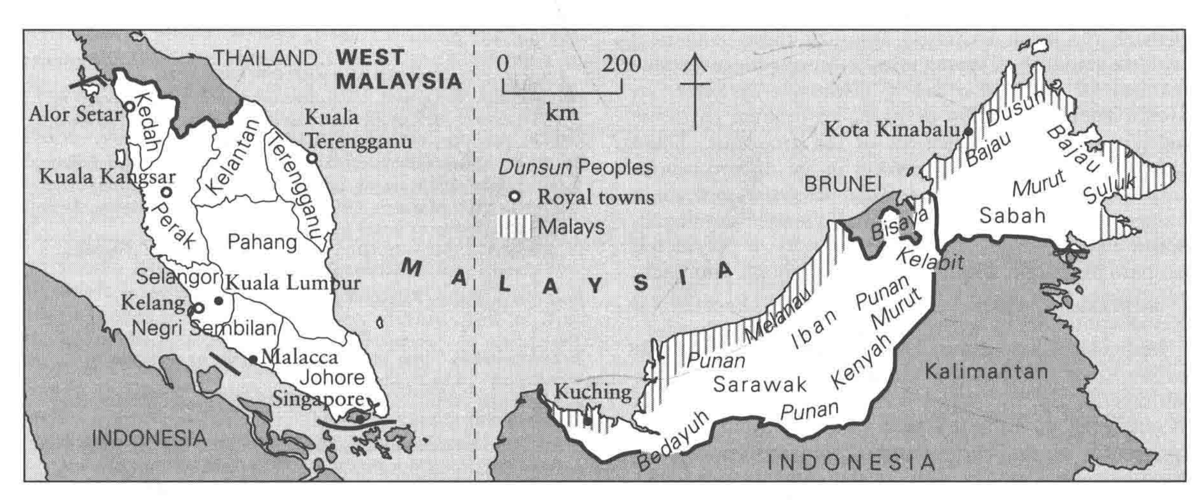
I. West Malaysia. II. Sabah. III. Sarawak.

I. West Malaysia

West Malaysia is the peninsula stretching from Thailand to Singapore. Since its development as the crossroads of an important trading route between India and China, it has been the home of several peoples and now has a multiracial population, with groups (in descending order of numbers) of Malays, Chinese, Indians (with Pakistanis), Thais, *orang asli* (aborigines) and Eurasians (for map, see fig.1).

1. The Malays: (i) Instruments (ii) Ceremonial music (iii) Theatre music (iv) Dance music (v) Social popular music (vi) Vocal genres. 2. The *orang asli*. 3. Chinese, Indian and Thai communities. 4. Art music.

1. THE MALAYS. Types of indigenous Malay music are many and varied and reflect the character of the various regions on the Malay peninsula from which they come. The northern states of Kelantan, Kedah and Trengganu maintain rich musical, dance and theatrical traditions, while the southern states and particularly those on the west coast of peninsular Malaysia show a strong bias towards Western European performing arts. Traditional music consists of folk, classical (or court) and syncretic types. Much of the traditional music is associated with



1. *Map of Malaysia*



2. *Drummers from Kelantan playing rebana ubi (single-headed drum)*

drama and dance, and there is also a largely undocumented tradition of vocal music.

(i) Instruments. Drums and gongs in particular play a central role. Membranophones are numerous and varied. Tubular drums appear in cylindrical and elongated barrel shapes. The *gendang* double-headed barrel drum, especially important in many ensembles, appears in two sizes, the larger called *ibu* ('mother') and the smaller *anak* ('child'), tuned by rattan laces and held horizontally in the player's lap (or sometimes on a wooden stand) and hit with the hands, or with rattan or stick beaters.

The REBANA is a single-headed frame drum, with the drum head laced to the body, related to the *duff* of the Middle East. It appears in many forms and sizes: *rebana berarak* (with a deep wooden frame and large head), *redap* (shallow frame and large head), *rebana kercing* and *tar* (shallow frame with metal discs or jingles inserted into the frame and a small head); all are struck with the hands. The *kompang* is a shallow frame drum without jingles in small to medium sizes, with a single head tacked to the body, while the *hadrah* frame drum has the same basic construction as the *kompang* but with brass jingles.

Also called *rebana* but with a cone-shaped body, the *rebana besar* and *rebana ubi* (fig.2) are massive in size and originate from the state of Kelantan; between the circular brace at the base of the body and the lower rim of the body are inserted 15 or more large tuning wedges. The *rebana besar* is always hung vertically and accompanies the singing of *zikir* (religious texts; *see* §1(vi) below) or, in sets of three or more, is beaten with the hands to play interlocking rhythmic patterns for entertainment. The *rebana ubi* is slightly smaller; it may be hung or set on the ground, usually with the head in a vertical position, and is played with the hands or a padded beater. Two men often beat a single drum in interlocking rhythmic patterns, and ensembles of four or more drums play in an interlocking style.

The *gedumbak*, a wooden goblet drum with an open base, is placed horizontally in the player's lap; the head is struck by the hand and fingers while the other hand closes and opens the base to produce specific timbres. Like the *gendang*, this drum appears in large and small sizes.

The *geduk*, a short barrel drum (also in two sizes) with its heads glued and pegged to the body, is placed vertically and supported by two wooden or rattan struts so that one drum head, which is struck with a pair of wooden beaters, faces the player.

The most common idiophones are gongs, which function as time-marking instruments in most Malay ensembles. The largest is the *tawak* (also *tetawak*), usually made of bronze with thick walls, a central boss and deep rim; these are hung vertically in pairs and produce a low and a high pitch when struck on the boss with a padded beater. There is also a slightly smaller hanging gong with thin walls, called *mong*, in north Malaysia and south Thailand.

The gong-chime with two to six (or more) gong kettles placed horizontally in a wooden rack is called *canang* in Malay theatrical ensembles and *caklempong* in the Minangkabau musical traditions of Malaysia and Sumatra. A slightly larger pot-shaped gong, also suspended horizontally in a frame, called *mong*, is used in the *wayang kulit Melayu* of north Malaysia and in ensembles of southern Thailand.

The *kesi* and *cerek* (*krek*) are concussion idiophones. The *kesi* is a set of hand cymbals with a central boss and flat rim. One pair of *kesi* is held in the hands and struck against another pair attached to a piece of wooden board, producing ringing and damped timbres. The *cerek*, used by the Thai in the theatre genre *menora*, consists of two thin pieces of bamboo that are struck together. These instruments also function as markers of time in their respective music ensembles.

The *kertuk kelapa*, a single-bar xylophone with a large coconut resonator (fig.3), appears in ensembles of four or more that play a repertory of interlocking rhythmic patterns, often in competitions between rival teams. The idiophone known as *kertuk kayu*, *kertuk buluh* or *gambang tali* is also a xylophone with horizontally suspended wooden or bamboo tubes, played with a wooden beater. Another idiophone, ANGKLUNG, formerly used only in the ensemble for the *kuda kepang* horse trance dance of Johore and Selangor, is now a popular instrument in schools, appearing in large sets tuned to diatonic scales.

Another percussion-dominated ensemble, the gamelan, brought to the Pahang court from the Riau Islands of Indonesia, was used to accompany dances known as *joget* in the early 19th century. By the early 20th century *joget gamelan* was established at the neighbouring court of Trengganu, where it continued to flourish until World War II. It was revived in 1969 and today is used to play newly composed repertory by Malaysian composers and to accompany modern dance dramas.

In the southern state of Negeri Sembilan the Minangkabau peoples perform *tambuk kalang*. Originating from the pounding of rice with a mortar and pestle, *tambuk kalang* is folk entertainment that sometimes includes dramatic sketches told through the singing of *pantun* (four-line verses). The mortar, supported in a frame, is struck in different places with at least four different sizes of pestles to produce specific timbres in an interlocking style, purely for entertainment or to accompany the singing. Sometimes the *seruling* (duct flute), *rebana* and *caklempong* gong-chime are added to the ensemble.

The chordophone used in Malaysian folk music ensembles is the *rebab tiga tali* (fig.4), a three-string spike fiddle that is greatly respected because of its supernatural associations. Its heart-shaped soundbox is usually made of hardwood, and its sound-table is made with skin from a cow's stomach or a buffalo's bladder. The neck consists of the upper section of a wooden shaft that runs through the soundbox; the head often resembles a Khmer or Thai crown. The three strings, passing over a small bridge to the lateral tuning pegs, are played with a gracefully arched bow strung with coconut fibre or plastic fishing-line. The *rebab* is used in ensembles for the dance-drama known as *ma'yong*, for the healing ceremony called *main puteri*, and in former times by the narrator of *tarik selampit*, a form of story-telling partly in rhythmic spoken prose and partly in song. The two-string *rebab* (*rebab dua tali*) is shorter and much plainer and is used in the ensemble for *wayang kulit Melayu* (see below).

A popular chordophone found in ensembles playing syncretic genres is the GAMBUS, a lute with lateral tuning pegs believed to be derived from the Middle Eastern *'ūd*; it is the main melody instrument in many syncretic music ensembles such as the *ghazal* and *zapin*.



3. Kertuk kelapa (single-bar xylophone) played by two musicians, Kelantan

Aerophones include end-blown flutes and oboes. End-blown bamboo flutes, generally known as *seruling*, are of the duct or notched flute types. The finger-holes are usually equidistant. This type of bamboo flute is sometimes found in folk percussion ensembles such as *tambuk kalang*, while a wooden duct flute is found in the *caklempong* ensemble.

The *serunai* (oboe) is found in *nobat* and *silat* theatrical ensembles. It is normally the only melodic instrument in



4. Rebab tiga tali (three-string spike fiddle)

otherwise percussion-dominated ensembles. Featuring a quadruple free-beating reed, it is sounded using a circular breathing technique (*see* SARUNAI).

(ii) Ceremonial music. Each of the royal courts of Kedah, Perak, Selangor and Trengganu has its own *nobat* ensemble – a mark of the ruler's sovereignty and an essential part of his regalia. This classical ensemble plays at his installation and at weddings, funerals, birthdays and other celebrations of the royal family, and marks specific times such as the breaking of the Muslim fast. In function and composition it is related to the *ṭablkhāna* of the Middle East: both have the same basic instruments, and in both a drum (in Malaysia, *negara*, *nahara* or *nengkara*, from Arabic *naqqāra*) is accorded special respect.

The ruler of Malacca is thought to have adopted the tradition of possessing a drum of sovereignty in the early 15th century, and since then peninsular Malay rulers have been invested to the sound of drumming. The first mention of the *nobat* on the peninsula, in the *Sejarah Melayu* ('Malay annals'), indicates that it was used in Malacca during the reign of Sultan Muhammed Shah (1424–41). The rulers who paid homage to his successors and asked for the drum of sovereignty included the Rajah of Kedah. The Kedah *nobat* now has six instruments: a *negara* (a metal kettledrum), two *gendang*, one *nafiri* (a long silver trumpet), one *serunai* and one suspended gong (fig.5). After the Portuguese capture of Malacca, its ruler Raja Muzaffar migrated to Perak, taking a *nobat* with him for his installation. The Perak *nobat* now comprises one *negara*, one *gendang nobat*, one *gendang kecil* (small *gendang*), one *nafiri* and one *serunai*. In Kedah and Perak only *orang kalur* ('hereditary families') may play the instruments: spirits are said to inhabit them, and illnesses have been reported when they were maltreated. In both states the instrumental pieces are called *man*. Selangor acquired its *nobat* when its first ruler travelled to Perak to seek recognition and to be installed to the sound of its *nobat*. The Selangor *nobat* instruments are one *negara*, two *gendang besar*, two *gendang kecil*, one *nafiri* and one *serunai*. When Sultan Abdul Rahman Muazam Shah II abdicated from Riau-Lingga in 1911 he gave his *nobat* to Trengganu. The Trengganu *nobat* now consists of one *negara* and two *gendang nobat* (all three drums are encased in silver), one *nafiri*, one *serunai* and a pair of *kopok-kopok* (small cymbals, also of silver).

Music and dance are also an integral part of a folk ritual healing ceremony called *main puteri*. The ceremony is based on the belief that certain illnesses result from possession of an individual by spirits. The *bomoh* (shaman), known as *Tok Puteri*, performs the ceremony so that spirits may enter his body and enable him to communicate with the spirits inhabiting the sick person and thereby discover the root of the problem and how to solve it. This process is accomplished by the use of music, sung monologue and dialogue, trance dance and the chanting of special prayers. The *bomoh* is assisted by a *rebab* player, the *Tok Minduk*, who sings in dialogue



5. Nobat ensemble from Alor Setar, Kedah state, with (left to right) nafiri (long trumpet), gendang nobat (barrel drum), suspended gong, serunai (oboe), gendang (barrel drum) and negara (kettledrum; foreground)

with the *bomoh* as he plays. Once the *bomoh* has been possessed by spirits, the *Tok Minduk* is able to speak with those spirits through the physical being of the *bomoh*. *Tok Minduk*, then, is the only direct link the *bomoh* has for communication between the spirit and the human world. Five other musicians accompany the *rebab* player: they play two *gendang* (*anak* and *ibu*), one pair of *canang*, one pair of *kesi* and two *tetawak*. In earlier times the ensemble consisted of one *redap* (frame drum), one *rebab* and one *batil* (an upturned brass bowl hit with sticks). The music of both the *rebab* and percussion instruments helps to maintain contact with the spirit world through the *bomoh*, who remains in trance throughout much of the ceremony. The trance dance is characterized by extreme body movements: they include swaying of the hips, quick arm and leg movements, and whirling of the head. A performance may last several days.

Several other performances are associated with possession rituals. In *olek mayang*, from Pahang, a circle of men chant continuously as one of them, gripping an areca-nut shoot, goes into a trance. In another Pahang dance, *tari labi-labi*, the turtle spirit enters the dancer. In *kuda kepang*, a possession dance particularly popular in Johore, the male dancers carry wooden replicas of horses. Its accompanying instruments include an *angklung* (bamboo idiophone), to which are usually added two *gendang*, two *mong* and two suspended gongs. For *silat medan* (a stylized imitation of fighting) and *bergayong ota-ota* (a dance involving elements of self-defence), the accompanying instruments are a *serunai*, *gendang* and *tawak-tawak*.

(iii) Theatre music. *Ma'yong* is a folk theatre genre that includes stylized dance, solo and choral singing and drama. In the village areas of Kelantan, on peninsular Malaysia's east coast, it is still performed as part of the ritual healing ceremony known as *main puteri*. Around 1910 the *ma'yong* was taken into the court of the Kelantanese Sultanate, where it flourished for 10 to 15 years. When it lost its royal patronage, performers returned to their village homes and only occasionally gathered together for a performance. By the middle of the 20th century there were few performers active. Fortunately, a revival has proved possible, and today performances are given by a troupe known as Seri Temenggong (named after one of the devoted court patrons of the earlier part of the century) and other organized groups on the east coast. Several actresses, usually two male comedians and four male musicians are required. The instrumental ensemble consists of one *rebab* (*tiga tali* – 'three strings'), two *gendang* (*anak* and *ibu*) and *tetawak*. A performance, which usually lasts for several consecutive nights, begins with a special ritual ceremony called *Buka panggung* ('opening of the stage'). This ceremony is followed by the entrance of the actresses to the musical accompaniment of a tune (*lagu*) known as *lagu Pa'yong turum* (the entry tune for the leading character, *Pa'yong*). The first major piece of each performance is the *Menghadap rebab* ('salutation to the *rebab*'), which opens with a solo passage played on the *rebab*. The singing and dancing are executed in a squatting or sitting position as the actresses face the *rebab*. The *Menghadap rebab* is the most elaborate and perhaps the most beautiful of pieces in the *ma'yong* repertory. Several other dance pieces precede the actual story. The audience is told of the setting and situation. Although the basic plot is known by all performers, and certain spoken passages known as *ucap* are fixed, the dialogue is for the most part improvised. From the musical repertory, which numbers some 30 tunes, the performers can draw on certain pieces that can be classified as tunes for specific role-types, for walking or travelling situations, for conveying messages, for lullabies, for lamenting and for other activities. Musical pieces are performed within the framework of a cyclical unit (gong-unit, or *gongan*), which is marked by the gongs. Within the cycle the two *gendang* provide interlocking rhythmic patterns, while the *rebab* and singer perform a melody in a highly ornamented, melismatic style that suggests a strong relationship to Middle Eastern vocal practice. The chorus adds to the generally heterophonic style. Dances are performed for important events in the story, and in one of these, the *tari ragam*, a *serunai* replaces the *rebab*, and a pair of *canang* are added.

The shadow-puppet theatre, *wayang kulit*, is a form of entertainment particularly popular in the northern states. The *dalang* (puppeteer) uses conversational and dramatic tones of voice and song joining with the instrumental music as an integral part of the action. *Wayang kulit* in Malaysia is found in four distinct forms: *wayang kulit Kelantan* (also known as *wayang Siam*), *wayang kulit Melayu* (also known as *wayang Jawa*), *wayang gedek* and the Javanese *wayang kulit purwa*. *Wayang kulit Kerantan* is the indigenous Malay form and is the most popular. The root stories are based on the Rāmāyaṇa epic, but more popular are Malay folk tales and stories of current and local interest, in local dialects mixed with standard Malay.

The musical ensemble consists of two *serunai*, three pairs of drums (*geduk*, *gendang* and *gedumbak*, each in large and small sizes), one pair of *canang*, one set of *kesi* and two *tetawak* hanging gongs (fig.6). The entries and exits of characters must be accompanied by music, but the instruments remain silent when the *dalang* is speaking, except to emphasize a comment, quick action or punch-line of a joke. The musical repertory numbers some 30 pieces, including pieces for specific character-types and actions.

Like the music for *ma'yong*, *wayang kulit* music is also cast within the framework of cyclical gong units that define the musical form, played by the *tetawak*, *canang* and *kesi*. The drum's rhythmic patterns normally define a specific piece and are played by a particular combination of *gedumbak*, *gendang* and *geduk*. The highly ornamented melodies are sung by the *dalang* or are played on the *serunai*.

Wayang kulit Melayu (which is almost extinct) is performed by Malay peoples but carries strong Javanese influence. At one time it was performed mainly in the Kelantan court. The stories are based on the Mahābhārata and Panji tales. The musical ensemble consists of *rebab dua tali*, a gong-chime of six *canang*, one pair of *kesi*, one *mong*, two large, hanging, bossed gongs and two *gendang*.

Wayang gedek, with strong influence from the *nang talung* of south Thailand, is performed by Thai and Malay peoples in Kedah and Perlis using the local dialect, sometimes mixed with the southern Thai dialect (*see* THAILAND, §II, 4). The Javanese *wayang kulit purwa* is performed only in the southern state of Johore by peoples of Javanese descent (for further discussion *see* INDONESIA, §IV and SOUTH-EAST ASIA, §6(ii)).



6. Wayang kulit (shadow-puppet theatre) of Kelantan showing dalang (puppeteer) and part of the accompanying ensemble: (left to right) serunai (oboe), gedumbak (goblet drum), two gendang (barrel drums) and gedumbak (goblet drum)

The folk theatre known as *mek mulung*, found only in the northern state of Kedah, features a repertory of Malay folk tales (some similar to those of the *ma'yong*) told through dialogue, song, dance and instrumental music. A troupe consists entirely of male actors who take on male and female roles. The musical ensemble features *rebana* in various sizes: two *rebana ibu* (*gendang ibu*), one *rebana penganak* and one *rebana peningkah* (small size). There is also one medium-size hanging, bossed gong, one *serunai* and several pairs of bamboo clappers (*cerek*). The gong and *cerek* serve as markers of specific colotomic units in the music, while the four *rebana* are played in an interlocking style. The *serunai* provides moderately ornamented melodies. A repertory of standard musical pieces accompanies actions such as travelling and giving news. Many pieces are sung in responsorial style with instrumental accompaniment; the musicians also serve as the chorus when needed.

Randai was originally the folk dance-theatre of Minangkabau peoples living in the southern state of Negeri Sembilan, but it is known throughout Malaysia. The stories are folk tales, originally from the *kaba* storytelling tradition, which relate the adventures of local heroes. Stories are enacted in dialogue and song in a circle formation with the use of the stylized dance movements of *silat* (martial arts). Both men and women take part in a performance.

The opening and closing procession of the actors and musicians is accompanied by a maximum of five musicians: three play the *caklempong pacik* (set of five small, hand-held knobbed gongs struck on the knob with a stick), one drummer plays the *katindiek* (double-headed barrel drum) or *adok* (single-headed frame drum), and one musician plays the *serunai* or the *pupuik* aerophones. One set of two *caklempong pacik* gongs, called *dasar* ('fundamental'), plays the main melodic motif that is repeated throughout a given piece, while the second set of two gongs, called *peningkah* ('time beater'), and a single gong are played in an interlocking style to produce harmonic and rhythmic accompaniment. All *caklempong pacik* pieces begin with staggered entrances. The drum repeats a rhythmic pattern while the *serunai* duplicates and ornaments the main melody. There are two types of repertory: melodies for happy and peaceful occasions and melodies for melancholy or sad situations.

Between the acts of a *randai*, a larger *caklempong* (also called *taklempong*, *celempong* or *telempong*) ensemble plays music for general entertainment. This ensemble consists of three or four gong-chimes: one or two *gereteh* (a set of 15 small knobbed gongs), one *saua* (a set of eight gongs) and one *tingkah* (another set of eight gongs). The *gereteh* plays the main melody and the *saua* plays the counter melody, while the *tingkah* provides the harmonic and rhythmic accompaniment. The gongs are now tuned diatonically. In a traditional *caklempong* ensemble a double-headed barrel drum (*gendang*), *serunai* and *pupuik gadang* (reed aerophone with cone-shaped bell) or *bangsi* (duct flute) are added. In modern ensembles the gong-chimes may be accompanied by guitars, electric bass, Western drums, accordion, mandolin, synthesizer and other instruments.

Some musical genres combine elements from indigenous folk and classical traditions with Western, Arabic, Indian and Chinese elements. One of the most famous of the syncretic music-theatre forms is *bangsawan* (also known as Malay opera), which first appeared in the 19th century

as large cities with multi-ethnic communities began to develop throughout peninsular Malaysia. Believed to have originated in Persia and carried by Indian sources to the Malay peninsula by the 1880s, it was adapted to suit local tastes and called *bangsawan* ('nobility'), after its stories and characters that focussed on the Malay nobility. As commercial theatre supported by entrepreneurs, *bangsawan* was found in Malaysia, Singapore, Sumatra, Java and Borneo by the early 20th century. Performed on a proscenium stage with elaborate sets and backdrops, each production consisted of one or more stories enacted with dialogue, song and dance, and supplemented by additional song-and-dance routines ('extra turns') performed in front of the closed stage curtain during scene changes.

The *bangsawan* orchestra, music, dance and stories were highly eclectic, featuring elements of local Malay and various foreign art forms. Throughout the first half of the 20th century, stories and music of Malay, Arabic, Chinese, Indian and Western origin were adapted and performed with stage sets and costumes to reflect the specific national origin of the story. The 'extra turns' featured soloists and a chorus performing waltzes, foxtrots and rumbas, along with Malay *lagu asli* ('original songs') and local *inang*, *joget* and *zapin* dances.

Three kinds of ensemble were used in early 20th-century *bangsawan*: a Western ensemble of violin, trumpet, trombone, saxophone, flute, clarinet, piano, guitars, drum kit, maracas and other Western percussion, which accompanied Western and Middle Eastern stories; a local *ronggeng* dance ensemble of violin (*biola*), accordion, *rebana* and gong, which accompanied Malay and Javanese stories; and an ensemble of harmonium and *tablā* that accompanied Hindustani stories. Theme songs were composed for particular stories, and new stories required new repertory; both Western and local musical forms were used.

Bangsawan performances now tend to feature mainly Malay stories, with emphasis on regional musical forms such as *lagu asli* and *keroncong*. A standard repertory of pieces is drawn upon to reflect the mood of an episode in a given story. In general the characteristic rhythmic pattern of a piece is repeated, while the melody is most often cast in a major or minor key or in a tonal pattern evoking Middle Eastern modes. Strophic forms are common in most *bangsawan* pieces together with local poetic forms (*pantun* and *syair*), while major and minor harmonies support the melodic line. Although *bangsawan* was the first type of popular music in the Malay peninsula, it is now considered as a traditional music-theatre form.

Early in the 20th century the music-theatre form *boria* was found throughout the state of Penang, but it is now limited to specific localities and is usually performed during the annual Penang Festival, for state-held expositions and national-day celebrations. Since the 1950s both men and women have performed, with the men enacting a story or comic episode of local interest, using improvised dialogue, and the women serving as the chorus and dancers. A given performance usually consists of two stories that are thematically related. Each story takes the form of a comic sketch followed by a number of song-and-dance selections. The actors and chorus can consist of 30 to 40 performers. Formerly the band consisted of violin, *gambus*, *marwas* (small double-headed drum), *tablā*, accordion, *gendang*, cymbals and harmonica. Other Western instruments are now added, including electric guitars, drum kit, tambourines and electric keyboard. The music can range from the cha cha cha or rumba to soul, styles of rock and other forms of popular music.

The folk forms *rodat* and *hadrah*, performed at weddings and other celebrations, have their origins in the singing of *zikir* (texts in praise of the Prophet Muhammad), although secular verses and popular Malay and Hindustani songs are usually added. *Rodat* occurs mainly in Trengganu (east coast), while *hadrah* is found in Perlis and Kedah (west coast). In *rodat* a group of drummers (*pengadi*), seated on the floor of the performing area, play rhythmic patterns on the *tar* (frame drum with jingles), while a line of male singers (*pelenggok*) sit in front of the drummers and sing verses of *zikir* or pop songs, moving their arms and bodies in dance-like gestures. Simultaneously, a line of female dancer-singers (*inang*) dance in between the rows of drummers and male singers. The singing is responsorial between the two choruses or between solo and chorus. A similar all-male form, found in Kelantan, is called *rebana kercing*, after the frame drum of the same name.

Hadrah was originally very similar to *rodat* but is now performed by an all-male group. Recently, local historical dramas have been enacted with popular Malay and Hindustani songs performed between the dramatic episodes. *Hadrah* is accompanied by a small ensemble of *rebana* drums and a violin.

(iv) Dance music. There are court dances, solo and group dances, dances associated with rice cultivation, dances showing Arab and Portuguese influence and dances that are still evolving. The *tari asyik*, a dance formerly performed for entertainment and ceremonial events at the Kelantan court, was accompanied by some 12 to 16 musicians. The music ensemble, at its largest, consisted of one *canang* (gong-chime of seven or eight small knobbed gongs), *mong*, two *tetawak* (hanging knobbed gongs), three sets of *gendang asyik* (small single-headed drums), two *gendang* (*anak* and *ibu*), two *geduk*, *gambang buluh* (bamboo xylophone), *gambang besi* (metallophone with iron keys), *gendang besar* (single-headed cylindrical drum), *kesi* cymbals, *rebab tiga tali* and *serunai ibu*. Sometimes the *kertuk kelapa* was added. Although dancers and musicians still remember some of the repertory, it is rarely performed today.

Based on the Panji tales, *joget gamelan*, formerly a court dance genre, is now performed at universities and by groups under government sponsorship (see also §1(i) above).

The *tarinai* (*terinai*) folk dance of Kedah and Perlis is performed in villages and for special occasions in the courts of the sultanates. In its village setting, *tarinai* is performed at weddings, especially during the *inai* ceremony (henna-staining of the hands and feet of the bride), but it is also performed at state and other festive occasions for entertainment. Both men and women may dance, but only men play the musical instruments. The small ensemble, formerly called *gendang keling* ('Indian drums') but now referred to as *gendang tarinai*, consists of one *serunai*, two *gendang keling* (double-headed barrel drums), struck with the hands and a rattan beater, and two hanging bossed gongs of high and low pitch. The gongs mark the colotomic units that basically follow the rhythmic patterns played on the two *gendang*. The *serunai* provides a moderately ornamented melodic line.

Zapin is of Arabic origin. Formerly danced by groups of men, it is now danced by both sexes. Both Arabic and Malay styles of this folkdance are found in the villages of Johore, while a somewhat different national style is known throughout the country. The traditional ensemble for the Arabic style is violin or *gambus* and several *marwas* drums. The Malay style is accompanied by *gambus* or violin and *marwas* with the addition of *dok* (single-headed, cone-shaped drum) and the accordion. At the national level a flute may be added, with *rebana* replacing the other drums and a bossed hanging gong. A typical *zapin* rhythmic pattern (ex.1) identifies this musical

Ex.1 Zapin rhythmic pattern



genre, while the musical form follows the sections of the dance with an opening *taksim* (improvised introduction), followed by the main piece (a two- or three-part structure) and *wainab* ('closing'), featuring a loud, contrasting rhythmic pattern called *kopak*.

The *ronggeng* is a mixed social dance involving the singing of *pantun* (four-line verses), traditionally accompanied by violin (*biola*), accordion, *rebana* and gong. In pre-World War II Malaya and Singapore, *ronggeng* was featured in the urban dance halls, and it is still performed in Malaysia for weddings and other social occasions. Possibly evolving in the 17th century through Portuguese influence, the music for *ronggeng* mixes Western harmony and instruments with Chinese scales and melodies and Malay- and Middle Eastern-derived rhythmic patterns, modal structures and instruments. Several types of pieces are used to accompany the *ronggeng* dance, including *lagu asli*, *inang* and *joget*, which feature strophic forms and the singing of a melodic line with great use of tremolo, portamento and rubato. Each type is distinguished by particular melodic and rhythmic patterns. The use of the melodic and cadential pattern known as *patahan lagu*, duple metre, slow tempo and a specific rhythmic pattern (ex.2), identifies *lagu asli*. *Inang* requires a fast tempo,

Ex.2 Asli rhythmic pattern



quadruple metre and the rhythmic pattern featured in ex.3. *Joget* also features a fast tempo and a four-beat

Ex.3 Inang rhythmic pattern

tak
drum sounds:
dung

rhythmic pattern incorporating a triplet figure (ex.4). A feature of *joget* melodies is the shift in the internal stress,

Ex.4 Joget rhythmic pattern



producing an alternation of 2/4 and 6/8 metres. This highly syncretic music is performed by pop bands and symphony orchestras with the melody accompanied by homophonic texture and functional harmony.

(v) Social popular music. Various music ensembles for formal and informal social occasions are found in both rural and urban areas, performing music genres that combine Malay, Chinese, Indian, Arabic and Western elements. The traditional genres such as *keroncong*, *ghazal*, *dondang sayang*, *dikir barat* and the dance pieces for *ronggeng* are widely heard on radio, television and through the sale of cassettes and CDs.

Keroncong is popular throughout the country. Originating from Betawi (Jakarta, Indonesia) in the 16th century, by the 1920s *keroncong* was found in the Malay peninsula and performed as an 'extra turn' in *bangsawan*. The current style developed in the 1930s. A typical ensemble from this period consisted of a singer, violin and flute playing the main melody, with the accompaniment of steel-string guitar, ukelele (*cuk*), banjo (*cak*), three-string cello and four-string double bass; an accordion might also be added. Throughout its history the particular style of *keroncong* has dictated the instrumentation: Hawaiian *keroncong* requires Hawaiian guitar, while rumba or tango *keroncong* uses the instrumentation of a jazz band. Today, synthesizer often replaces the violin or one of the rhythm instruments. The traditional repertory consists of three main styles: *keroncong asli* (the original Javanese *keroncong*), *keroncong stambul* (formerly played in Indonesian *stambul* comedy and in *bangsawan*) and the *keroncong langgam* (all *keroncong* not in the other two idioms). The Malaysian *keroncong* is basically in the *langgam* style with song texts on Malaysian themes and newly composed melodies by Malaysian composers. *Keroncong* are diatonic and in strophic form. The main melody is sung with portamento, ornamentation and rubato and creates heterophonic texture with the flute and violin parts. The *cak* and *cuk* are played in an interlocking style and provide specific chords in a given sequence for the three main *keroncong* types. The pizzicato rhythm of the cello supports the harmonies of the *cak* and *cuk*, while the double bass provides the root pitches of the chords (*see also* INDONESIA, §VIII, 1(ii)).

In the *dondang sayang* ('song of love or affection') one performer sings a four-line *pantun* and a second singer answers with another *pantun*. The *pantuns* are created spontaneously; the subject-matter may focus on love, wisdom, courtesy, jokes, advice, food etc. An entertaining and convivial atmosphere is created in the performance through the cajoling and teasing repartee. *Dondang sayang* is performed at weddings and other social occasions by Malays and by Chinese of Straits descent in Malaysia and Singapore. In Malacca it is always performed at the *Pesta Mandi Safar* (festival in the second month of the Muslim calendar) and in Penang during *Chap Goh Meh* (the 15th day after the Chinese New Year). The traditional instrumental accompaniment is violin, two *rebana* and one hanging bossed gong. Accordion or harmonium, guitar and tambourine may also be added. A single melody undergoes variation and ornamentation by individual singers and the violin or other melody instruments. Strophic form is used, and diatonic harmony supports the melodic line while the singer and melody instrument maintain a heterophonic relationship. One *rebana* repeats the basic eight-beat *lagu asli* rhythmic pattern (see ex.2 above) while the second *rebana* provides an interlocking part.

Another type of social popular music is *ghazal*, found especially in the southern state of Johore. The *ghazal* is a love poem, originating in the Middle East and also prevalent in north India; it is thought to have been

brought to Malaya via Riau-Lingga (Indonesia) by Indian traders in the 19th century. The ensemble that accompanies the singing of the *pantun* that comprise *ghazal* consists of harmonium, *gambus*, violin, guitar, *tablā*, maracas and tambourine. Combining elements from Malay, Indian, Arabic and Western music styles, this syncretic genre features a melodic line performed heterophonically by a singer and one or more melody instruments, to which a Western harmonic base is added. The rhythmic patterns are from Hindustani music or from Malay *lagu asli* and *joget* traditions (*see also* INDIA, §IV; SINGAPORE, §2).

Dikir barat is a favourite form of entertainment, possibly derived from the chanting of *zikir* (religious texts). It originated among the Malays of the northern state of Kelantan and southern Thailand and is usually sung by two competing teams of vocalists (formerly all male, but now both male and female), who sing newly composed secular texts of topical interest, often comic in nature. *Dikir barat* is also broadcast on television to increase public awareness of social issues. A given team consists of the *awok-awok*, a chorus of 10 to 15 singers singing in unison; *tok juara*, the lead singer who also rehearses the group; and the *tukang karut*, the second solo singer, who spontaneously composes and sings song texts. The *tok juara* begins the performance by chanting a *pantun* in free rhythm (like *zikir*), while the chorus repeats the verse and melody in metre, interjecting syncopated shouts and making dance-like movements of the hands, arms and upper torso while sitting on the floor. The *tok juara* and chorus alternate, singing new or repeated song texts. After the final chorus the *tukang karut* takes the lead, spontaneously creating several lines of text and singing in a responsorial style with the chorus. The vocal parts are accompanied by a small ensemble consisting of two *rebana* (large and small), *tetawak*, a pair of *canang* and a set of maracas. The *rebana* and maracas establish a rhythmic pattern repeated throughout a piece, while the *canang* and *tetawak* mark short colotomic units (usually two or four beats long). Handclapping by the chorus reinforces the final beat of the colotomic unit.

(vi) Vocal genres. A major type of vocal music among the Malays is *zikir*, the singing of religious texts, which may take the form of a prayer to invoke God's blessing, a request for pardon, an expression of obedience to the will of God, or devotion and greetings to the various prophets. *Zikir* is performed unaccompanied by a solo singer or a chorus in unison. Sometimes simple rhythmic accompaniment may be provided by a number of frame drums, including the *kompang* and *hadrah*, or a form of *rebana*. The singing style is mainly syllabic with only moderate melisma and ornamentation of the melodic line. Some *zikir* are through-composed, whereas others are in two- or three-part forms. Regional styles are known by various names, including *kompang* in the south of the peninsula and elsewhere *hadrah*, *marhaban* (always unaccompanied) and *zikir rebana*. In Kelantan the singing of *zikir* accompanied by rhythmic patterns on large, hanging *rebana* is called *rebana besar*, while the singing of *zikir* by a group of men in a responsorial style and without instrumental accompaniment as they wave small fans in rhythmical motion is called *dikir laba*. Other types of vocal music in the Malay community include a repertory of folk songs, including songs to accompany the planting of rice and other work events and children's songs. These repertories as well as the regional styles of *zikir* remain largely undocumented.

2. THE 'ORANG ASLI'. Three main groups of *orang asli* live in the peninsula: the Senoi, subdivided into Semai, Temiar and three smaller groups; the Negritos; and the aboriginal Malays. Dancing is common among all of them, and they play a variety of musical instruments, many made from bamboo. They have songs about their environment, their daily activities and their ancestors, some traditional, others improvised for the occasion.

Senoi music derives much of its inspiration from the Senoi belief in the existence of a world of spirits behind the material form of the jungle surroundings. These spirits give them their songs during dreams and may possess a singer during a special trance-dance ceremony. Music is played on a variety of occasions, including healing ceremonies, during mourning, to mark events in the agricultural cycle, to welcome guests or to send someone on a long journey, to celebrate the building of a new house or other important event in the community, or simply for entertainment purposes. The community gathers together for a singing session or trance-dance during the night hours. At one end of the dancing floor the women play tuned bamboo stamping tubes (*goh*, *ding galung*) consisting of a bamboo segment with one end closed by the node. Played in pairs, these produce intervals often of a 4th or 5th when their closed ends are struck on a wooden board, pole or on the bamboo floor. As the women beat a rhythmic pattern a solo singer begins, and gradually the chorus (who are also often the instrumental performers) joins in, the overlapping solo and chorus phrases producing a rudimentary type of polyphony. Often the singers are joined by circling dancers whose movements may lead to a trance. The bamboo stamping tubes are sometimes supplemented by a drum and gong, usually obtained from Malays. An indigenous drum is made from a hollow tree-trunk with the skin of a small animal for its head. Other Senoi instruments include the *genggong* (metal jew's harp), *ranggong* (jew's harp made of the rib of a palm leaf), *pergam*, *keranting* or *kereb* (bamboo tube zither), *siloy* and *pensol* (flutes). Both the *genggong* and *ranggong*, played by men, consist of a frame and tongue in one piece and are played by jerking a string attached to the frame or by plucking the end of the frame itself. In its simplest form, the tube zither, played by women, consists of a bamboo segment with three to four narrow parallel strips or 'strings' cut lengthwise from the cortex of the bamboo and attached at both ends, but raised from the tube by two tuning wedges that act as bridges for each 'string'. A more sophisticated version, called *krem*, has rattan, fibre or wire strings attached to the tube. Both transverse flutes and end-blown nose flutes are played; the nose flute (*pensol*) usually has three stops, the mouth flutes more. The Senoi also play a bamboo duct flute and a small side-blown flute (*tuol*) with a single fingerhole.

The Negritos also have traditional and improvised songs, dances accompanied by songs and a variety of instruments. Their manner of communal singing is similar to that of the Senoi, and their dances resemble those of the Temiar; the more distinctive ones described by earlier writers seem now to be obsolete. The dancing is accompanied by stamping tubes to which are sometimes added

percussion sticks and the nose flute. Negritos also play the zither, jew's harp and mouth flute.

Music is less integrated into the lives of the aboriginal Malay tribes, although this used not to be the case. An interesting song of the Besisi, the *Besisi Trumba*, records the tribe's history and old tribal boundaries, and may suggest a reason for the strings of place names in the songs of other tribes such as the Perak Senoi and Negritos. The Besisi formerly danced and sang all night to celebrate the rice harvest; another group, the Mantra, devoted themselves to singing, dancing and instrumental music during the month of January. Their most important instrument was the drum, which was found only in the homes of tribal chiefs and was to some extent regarded as their insignia of office. The drums now differ little from those of the Malays, though formerly they were made from a tree-trunk with mouse-deer skins and with tuning wedges to tighten the strings. Like the other groups, aboriginal Malays play bamboo stamping tubes, jew's harps, mouth and nose flutes and bamboo duct flutes. Some also play violins acquired on bartering expeditions or skilfully carved with a *parang* (knife).

The Semelai, a small tribe for whom music is important, sing unaccompanied songs usually consisting of a solo section followed by a chorus. In one men's song, frog sounds establish the rhythm. The Semelai play a simple type of oboe, an end-blown bamboo tube with grass wedged into the tube as a reed.

3. Chinese, Indian and Thai communities. The Chinese immigrants built schools and formed societies to preserve their own culture, and music continues to play an important part in their religious rites and for social occasions. Traditional percussion instruments are used in funeral processions, for which a Western-style band may also play marches. In the temples, chants, slit-drums, gongs and bells are all part of the general mosaic of sound. The practice of performing operas and puppet theatre during important religious festivals on stages erected near the temples is still found, and some associations and other private organizations sponsor troupes performing opera and puppet theatre.

The Chinese opera and glove-puppet theatre (*po-te-hi*) have been very popular in the Malaysian Chinese community since the late 19th century. By the early 20th century the Chinese had their own troupes and ensembles in Malaysia, performing opera in Teochew (Chaozhou), Cantonese and Hokkien dialects and the glove-puppet theatre in Hokkien. Several types of stories are enacted. The performance of a single story takes several nights to complete. In both opera and puppet theatre a prologue is performed, featuring special dramatic episodes and ritual events to honour the gods who, it is hoped, will bestow clever sons, long life and prosperity upon those attending the performance. After the prologue the main story is performed with instrumental music and singing. The orchestra accompanying these performances is of a 'military' and a 'civil' type: the military ensemble features barrel drums of various sizes (struck with wooden sticks), wood blocks, clappers, cymbals and flat gongs, while the civil ensemble includes bowed lutes (*yehu* and *erhu*), plucked lutes (*yueqin*) and the *suona* oboe, which is used to announce the arrival of the gods or the emperor or to signify danger in a given scene. In the Cantonese opera the *suona* also appears in the military ensemble. In the Teochew opera the *yangqin* dulcimer is found. Specific types of vocal and instrumental melodies and percussion music carry specific dramatic functions in a performance. Special times of the year, particularly the seventh month of the Chinese lunar calendar (*Phor Tor*), see a great number of performances of opera and puppet theatre; to meet this demand, especially in the large cities throughout the west coast of the country, performers come from south Thailand, Singapore and Hong Kong. To attract young people to the opera, the Hokkien troupes in particular include popular Chinese and Western songs accompanied by bands of electric guitars before the main performance, and the duration of the opera performance itself is shortened. The Cantonese troupes in Kuala Lumpur also perform operas in English and in Malay.

Chinese itinerant minstrels, once common, have almost disappeared. Mandarin light music has been popularized by Chinese films, but the popularity of Western art music also owes much to the Chinese community. Of the many young Chinese who learn European instruments, a number retain interest in their own culture, and there are modern Chinese orchestras (*huayuetuan*) in many schools and private organizations throughout the country, supported by various Chinese associations and Buddhist societies. The *huayuetuan* dates from the 1930s in China and was firmly established in the Malaysian Chinese community by the 1960s. These orchestras can encompass 50 or more players and include Chinese instruments that are modified in size and construction and use equal-tempered tuning. In Malaysia the repertory consists of pieces derived from China that mix the melodies, scales and heterophonic texture of Chinese music with Western harmony, arrangements of Malay folk melodies, and newly composed pieces by Malaysian Chinese composers.

Before World War II much of the Indian population was transient, but this situation has changed. The larger towns have instrumental and dance teachers and are regularly visited by Indian performers, Karnatak music being particularly popular. There is little instrumental music in the temples; during festivals the music heard in their grounds is frequently taken from Tamil films, either recorded or played by small ensembles.

Music is also heard near Thai temples during festivals, if only as part of a *nang talung* (shadow-puppet performance) or a *rambong* dance. Dances performed on such occasions are accompanied by a small instrumental ensemble of mixed Malay and Thai instruments. The most interesting performance of the Thai community is *menora*. This theatrical genre, a combination of instrumental music, dancing, singing, mime and slapstick comedy, is performed by men and women near Buddhist shrines and temples and at important celebrations in the states of Kedah, Penang and Kelantan. Performances occur for general entertainment or for specific ritual purposes, each type characterized by specific traits and performance structure, but with musical pieces and ensembles in common. In Kedah and Penang the repertory consists of instrumental music as well as melodies set to texts based on Thai poetry and poetic forms. The basic *menora* ensemble found on the west coast of Malaysia includes two *klong* (the Malay *geduk* barrel drum), two *tab* (the Malay *gedumbak* goblet drum), *mong* (two small bossed gongs set horizontally in a box), *cing* (a pair of finger cymbals), *krek* (bamboo clappers, also called *khrap* or *trek*) and the *pi* oboe, which uses a reed made of four to eight layers of dried palm leaf. In Kedah and Penang

the *pi* is sometimes replaced by the *saw u* or *saw duang* bowed lutes or by an electric keyboard; a set of bongo drums is also sometimes added. In Kelantan, so many elements from *ma'yong* and *wayang kulit* have been absorbed into *menora* that the genre is often referred to as *menora-ma'yong*. Here Malay *rebab*, *serunai* and a set of double-headed *gendang* drums are added to the Thai ensemble, while vocal pieces from *ma'yong* as well as instrumental music from *wayang kulit* are added to the traditional *menora* repertory.

4. ART MUSIC. In the search for a national Malaysian identity, composers have attempted to create music that reflects the aesthetic ideals of a multi-cultural society in a South-east Asian setting. In the two decades following independence in 1957, art music was created by Malaysian composers trained in Western music theory and composition techniques. Composers such as Gus Steyn, Alfonso Soliano and Johari Salleh combined elements of Malay, Chinese and Indian music, at the same time using Western harmony and the instruments of the symphony orchestra in a style called *muzik serioso* ('serious music').

At the end of the 20th century the situation had reversed: local genres, forms and tonalities had become the foundation of new composition, with influences from Western and from other South-east Asian sources. There appear to be several approaches to the creation of new music. Among these is an exploration of sounds familiar to Malaysia and more generally South-east Asia, through the combining of instruments from Western and several Eastern traditions in a single ensemble. Local instruments are often used in non-traditional ways, as in the composition *Karma* (1991) by Valerie Ross.

Another approach involves the use of Asian, and especially South-east Asian, aesthetics and philosophy as a basis for the structure and performance of a piece. The concept of cyclical gong units as the basis of musical form governs several passages in the music drama *Maria Zaiton* (1996–7) by Razak Abdul Aziz, although the instrumentation does not include gongs. While compositions are usually notated by composers, elements of indeterminacy are often introduced (particularly in the works of Ross and Aziz), where the performer is allowed to make choices or to extemporize within given parameters set by the composer.

Some composers have held closely to Western forms as the basis of their compositions. The Sarawak composer John Yong Lah Boh has used the language of atonality and the form of the symphonic poem, for example *Mystery of the South China Sea*; Julia Chong, also from Sarawak, has combined local musical elements within Western forms such as the concerto, symphony and ballet suite (e.g. *Concerto Kuching for Piano and Orchestra* (1992), *Symphony Bergambina* (1975) and the ballet suite *Manora* (1982)). A few composers have remained within the realm of traditional music, working within an existing South-east Asian musical genre. The size of the small Malay gamelan has been increased by doubling some of the existing instruments. New compositions for Malay gamelan utilize large formal structures, encompass vocal music and can include adaptations of other Javanese and Balinese gamelan styles.

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II. Sabah

Formerly called North Borneo, Sabah has been a state of Malaysia since 1963. Its principal coastal populations include Malays, many of whom stem from nearby Brunei, as well as various peoples of Philippine descent (e.g. Bajau, Suluk, Ilanun, Obian) who are often designated collectively as 'Bajau'. Most of these coastal peoples are Muslim. A substantial number of Chinese, constituting more than 20% of the total population, also tend to live in cities and areas closer to the coast. The inland plains, hilly hinterlands and mountainous interior of the state are inhabited by many distinct but linguistically-related peoples, who are grouped broadly into the Dusun/Kadazan of the north and east and the Murut of the southern highlands (see fig.1 above). The term 'Murut' embraces two groups: the Kelabitic Murut, whose dialects are nearly mutually intelligible, and the Idahan or Sabah Murut, who speak a different language. These inland peoples until relatively recently maintained indigenous belief systems involving the propitiation of an array of local spirits, though many of these communities have adopted Christianity or (to a lesser extent) Islam. Due to the virtual absence of material addressing the musical practices of Sabah's Chinese communities, emphasis in the following sections will be given to Malay, Bajau, Dusun/Kadazan and Murut populations.

While Qur'anic recitation has exerted some influence on scales and musical practices, especially in the coastal regions, the musical styles of the peoples of Sabah nevertheless share some general similarities. Many groups have instruments and songs in common, and, as is the case elsewhere in the South-east Asian archipelago, basic tonal patterns are usually founded on a pentatonic scale with nearly equal intervals, or on a heptatonic scale with unequal intervals from which other pentatonic scales derive. Both non-equidistant and nearly-equidistant scales may be present on different sets of instruments in the same ensemble. The range used in the non-equidistant scales may exceed an octave, with the pitches of the upper register often differing slightly from those of the lower one. Similar tuning tendencies are evident in various traditions of nearby Sarawak (see §III below) and east Kalimantan (*see* INDONESIA, §VII, 1).

Archival recordings are housed in the British Library National Sound Archives and the Archives of Traditional Music at Indiana University, Bloomington.

1. Instrumental traditions. 2. Vocal performance.

1. INSTRUMENTAL TRADITIONS. Most instruments produced by the Dusun/Kadazan and Murut peoples of the interior are made of wood, bamboo or palm; metal instruments are imported from the coast. An idiophone commonly known among both Dusun/Kadazan and Murut populations as *bungkau*, *turiding*, *uriding* or other variants is a jew's harp carved from a type of palm stem. Its lamella, weighted with beeswax, is vibrated by tapping or plucking the base plate. The *bungkau* is generally played for personal enjoyment, but it also serves other purposes, which vary from community to community. In certain Dusun/Kadazan regions, for instance, the *bungkau* might be used as part of post-harvest activities, as an imitation of gong music for dancing, as a means by which to call edible lizards, or (in the past) as a marker of warriors' departure to or return from battle. Some groups also use the *bungkau* to simulate song or verse.

Other non-metal idiophones used by inland populations include the Dusun/Kadazan *togunggak* (Sabah Murut: *tagunggak*) and the Sabah Murut *lansaran*. The *togunggak* consists of a large number of tuned bamboos, each carried and struck by one person. Well-suited to mass participation, this instrument is associated with harvest processions, wedding ceremonies and other festive occasions. *Togunggak* can also be used as dance accompaniment in the absence of gongs. Like the jew's harp, the Murut *tagunggak* was played in conjunction with head-hunting ceremonies in an earlier era. The *lansaran* is a type of Murut dance floor, which springs vertically about 30 cm or more when activated by dancers (who also sing) and produces regular crashes as it hits its base supports. The rhythm of the crashes and the tempo of the song sometimes move slowly out of phase, which is surprising in view of the physical difficulty of breathing in a rhythm different from that produced by the floor.

Large, vertically hanging gongs are imported by coastal peoples for use by both coastal and interior populations of Sabah. Particularly among the inland communities, these instruments can constitute a major category of hereditary wealth. The *tawag* (or *tawak*) is a heavy, bossed gong with a wide, inward sloping rim and a deep tone. A similar gong, called *sanang* by the Dusun/Kadazan or *canang* by the Malays, has a narrower rim and higher pitch. A third type of gong, identified as *tagung* in Dusun/Kadazan regions, is a large, light, knobbed gong, the narrow rim of which turns in only slightly, if at all. In the coastal communities, these gongs usually serve a supporting role in various heterogeneous ensembles. Among inland peoples, however, hanging gongs combine to form the rhythmic, melodic and timbral core of ensembles commonly known as *magaggong* or *sopogan dangan* in Dusun/Kadazan settings. Such hanging gong ensembles vary in size and composition according to performance context and performing community; ensembles closer to the coast are generally smaller than those

toward the interior. A Dusun/Kadazan group of the low-lying plains might combine six or seven gongs, while another community further inland might assemble seven or eight. A Murut ensemble in the mountainous highlands might include a dozen gongs or more. In performance, the higher-pitched gongs sound interlocking melodies, while one or more sonorous *tawag* produce deep, pulsating tones, articulated and damped by grasping the boss of the gong. One player, often (but not always) a man, is charged with rendering a specific pattern on a single gong, which is struck with a padded mallet. Since each gong differs in pitch, sound quality and volume, a composite timbral-melodic line results from the combination of the discrete rhythmic patterns, producing a rich texture. Ensembles of hanging gongs most often accompany dances, such as the *sumazau* of the Dusun/Kadazan. In the past this dance was associated with warfare and agricultural ceremonies, but it has since become a recreational or otherwise celebratory activity. In some villages, however, the sound of a hanging gong ensemble is reserved for special ritual occasions. While all gong music incidentally advertises public gatherings through its resonant sound, the *tawag* is also used specifically as a signalling device in certain situations.

The *kulintangan* (*see* KULINTANG) gong-chime is an instrument common to the coast and coastal plain areas of Sabah, where it is played by Bajau, Brunei Malay and Dusun/Kadazan peoples. This instrument, which was evidently introduced to Sabah via the Philippines and Brunei from the 18th century onwards, consists of a wooden frame containing a row of small, horizontally-suspended, bossed gongs. These gongs (which usually number six or seven on the east coast and eight or nine on the west) rest on two parallel cords for resonance and are struck with sticks made of soft, lightweight wood. Tunings vary, but there is a general tendency towards non-equidistant, anhemitonic pentatonic scales. The *kulintangan* is the focal instrument in ensembles that also commonly include one or more drums and a number of large, vertically-hanging gongs. A single hanging gong typically reiterates one of several standard rhythmic patterns to begin a performance. The *kulintangan* follows, joined by the drums and the pulsating of several *tawag*. As the tempo increases, the *kulintangan* player develops a right-hand melody from the lower to the higher end of the instrument. When the melody approaches the upper register, tension often builds through repeated striking of the highest-pitched gongs. Meanwhile, the left hand embellishes the melody with lower pitches, which also rise gradually to the upper register. In some styles, the higher and lower melodic threads eventually come to resonate in close proximity in the upper range of the instrument, which constitutes the climax of the performance. *Kulintangan* ensembles can be heard at weddings and other celebrations and can also be used on ritual occasions in some communities. Among the Bajau, women are noted players of the *kulintangan*.

The *gabang*, played by both men and women, is a wooden or bamboo xylophone of Philippine origin, used especially by coastal Bajau peoples and (to a lesser degree) Dusun/Kadazan populations. Most of these instruments have nine, ten, or in some regions as many as 17 keys, which rest over an open soundbox and are struck with padded sticks. The *gabang* is played either solo or in ensemble with hanging gongs, or in some Dusun/Kadazan communities, with wooden slit-gongs (*kantung*). It is the principal accompanying instrument both for the popular Bajau song and dance form, *daling-daling*, and for epic singing, where it is sounded mostly in octaves with occasional pitch variation and rhythmic embellishment. Tempo and rhythm differ according to the story, and various forms of both equidistant and non-equidistant scales are featured; there are striking tonal shifts from one scale to another between dramatic episodes. Aside from its role as song and dance accompaniment, the xylophone may be played as a personal pastime. Much of the music for *gabang* is of Philippine, Chinese or Western origin, and the tuning of the instrument resembles the diatonic scale.

Assorted single- and double-headed drums are used by both coastal and inland populations of Sabah. Many of these instruments are called *gendang*, or are known by a similar term. Exceptions here include frame drums such as the *kompang* and the *rebana* with metal jingles, both of which are common in coastal Muslim areas. *Gendang* of the Bajau and Malay communities of the coastal regions are usually double-headed and barrel-shaped. The heads of most of these drums are attached to hoops that encircle the ends of the instrument and are bound to each other with rattan lacings running the length of the drum. These lacings can be tightened or loosened to tune the instrument. Such drums normally constitute part of the coastal *kulintangan* ensembles. Single-headed drums are generally more common in the inland regions. Whether single- or double-headed, the skins of these inland instruments are usually bound to the wooden body of the drum with rattan, with wedges driven between the binding and the drum body to facilitate tuning. Ritual hanging-gong ensembles of inland communities typically include single-headed drums, while double-headed instruments might appear in recreational ensembles such as *kulintangan*. Throughout Sabah, drumheads are usually made of goat skin, deer skin or cowhide, depending on the region and group of people using the instrument. Also depending on the community, as well as the repertory being performed, drums can be played by either men or women.

Chordophones of the interior areas include the Dusun/Kadazan *tongkungon*, the Sabah Murut *gulintan* and the Dusun/Kadazan *sundatang*. The *tongkungon* and *gulintan* are plucked tube zithers, each made from a large segment of bamboo. From the cortex of this bamboo, strips are cut longitudinally, with the ends remaining attached to the tube. These strips are then raised to form 'strings' that are tuned by inserting bridges at each end. The number of strings, typically from five to eight, is usually determined by the number of instruments in the local hanging-gong ensemble. Indeed, several limited melodic lines can be sustained on the *tongkungon*, effecting an imitation of gong music. Some instruments, however, have fewer strings, which are made of steel, attached to pegs and tuned to a non-equidistant scale. The *sundatang*, which in some ways resembles the Kayan *sapé* of Sarawak (see §III, 3 below), is a plucked lute with a heterogeneous neck and two or three fibre or metal strings. Frets, placed under one string only, are affixed with beeswax and are moveable to allow for changes in tonality.

String instruments characteristic of Malay and Bajau coastal regions include the *gambus* and *biola*. The *gambus* is a plucked lute typically associated with Muslim communities throughout the South-east Asian archipelago.

Some of these instruments are clearly of Middle-Eastern origin or descent, while others have been so substantially adjusted to correspond to local aesthetics and availability of materials that they appear only remotely related to Middle-Eastern prototypes. These instruments are bowl lutes, usually with three or four metal strings (or courses) that are plucked with a plectrum. Much of the *gambus* repertory is intended to accompany Malay dances such as *joget* or *zapin* (see §I, 1(iv) above). A chordophone common especially among the Bajau is the *biola*, a bowed three-string box lute, the exact shape of which varies from community to community; one *biola* might resemble a violin, while another might look more like a banjo. The instrument is held upright, with the end of the soundbox on the floor and the neck pointing toward the player. The *biola* is associated with major social events, where it is usually played by women to accompany singing.

Aerophones of Sabah include the *suling*, an end-blown flute played by various groups; the *turali* (*turahi*, *tuahi*), a nose flute most common among Dusun/Kadazan peoples; the Dusun/Kadazan *sompoton* (fig.7), a mouth organ resembling the Kayan *keledi* of Sarawak and Indonesian Borneo and related instruments from the South-east Asian mainland. The *suling* is made from a stopped bamboo pipe with five or six fingerholes, while the Dusun/Kadazan nose flute, *turali*, is blown with one nostril plugged and produces four pitches. Both flutes are played for personal entertainment, although the *turali*, which is generally evocative of sadness, can be played privately as a type of mourning in some communities. In such cases, the melody imitates that of women's funerary wailing. Such links between melodies of flutes and melodies of mourning are not uncommon on the island of Borneo. The *sompoton* consists of a dried, long-necked gourd into which have been inserted eight bamboo pipes arranged in two parallel ranks of four. Into the ends of seven of these tubes (one tube is mute) are inserted small *polod* palm reeds, which vibrate inside the gourd when the player blows into the neck of the instrument. Pitch on the *sompoton* is controlled by fingerholes on the sides of the pipes and by stopping the exposed ends of the shorter pipes with the fingers. This instrument is capable of producing a polyphonic texture with melody and drone-like parts. Most aerophones of Sabah can be played by either men or women.



7. Sompoton (mouth organ) of the Dusun/Kadazan people

Especially in Sabah's interior areas, the practice of most of the instrumental traditions outlined above has diminished considerably over the second half of the 20th century. The only clear exception is the *kulintangan*, but this tradition has also undergone a degree of modification. Indeed, a European snare drum has been known to replace the *gendang* in some *kulintangan* ensembles. Practice of other local instruments has largely been eclipsed by the popularity of the guitar among most younger people, and audio tapes have come to replace live music in many instances.

2. VOCAL PERFORMANCE. The vocal repertories of the Dusun/Kadazan and Murut peoples of Sabah are extensive and varied. Sung and chanted ritual verses and prayers, lullabies, epic narratives and songs about people, places and events are among the principal vocal performance types. On account of the diversity of repertories and traditions, two specific communities will be highlighted here: the Lotud subgroup of the Dusun/Kadazan people and the Lun Dayeh, who are usually grouped as Kelabitic Murut. Within the indigenous belief system of the Lotud, sung and chanted verses of the *monumbui rinait* prayer insure the social and spiritual well-being of the community. These verses are performed by female ritual specialists, while men accompany them on gongs and drums. The *monumbui rinait* is cast in what is understood to be an archaic ritual language, much of which the priestesses themselves can neither translate nor clarify. Other song types of the Lotud include *tinjau*, *binono*, *lingo* and *bandak*. *Tinjau* and *binono* are ritual song genres, known and sung only by old men. *Lingo* are recreational songs such as lullabies, which are recognized for their melodic and textual clarity. The *bandak* repertory, however, is packed with symbolism and allusion, crafted artistically and spontaneously as the singer improvises on a basic descending melodic line. This type of song may be directed toward a particular individual, who sometimes responds with another *bandak*, thus initiating a song exchange that may continue for some time.

The Lun Dayeh use the term '*buek*' to refer to the whole body of sung and chanted repertory. *Buek* can be divided into numerous named subcategories encompassing various types of epic singing, other historic or mythological narratives and shorter songs about people and specific situations, as well as ritual or ceremonial forms. *Mumuh*, *arin* and *dadai Upai Semaring* ('Song of Upai Semaring') are three types of epic tales, the performance of which may span more than eight hours and be spread over several days. These performances can be distinguished by differences in principal characters and melody, as well as by the gender of the singers in some instances. Women are the primary performers of *mumuh* and *arin*, while

men are the typical singers of *dadai Upai Semaring*. Other types of *buek* include an array of shorter forms, some of which may be partly sung and partly narrated. Topics of these smaller-scale songs generally include the exploits or praise of mortal folk heroes, migration stories and serious or humorous accounts of people, places and situations. In the past, singers of the *ukui* variety of *buek* extemporized on the bravery of men who had just returned from a successful headhunt. Lun Dayeh *buek*, like the *monumbui rinait* prayers of the Lotud, are rendered in a specialized language that is laden with rhymes, metaphors and archaic or otherwise unusual vocabulary.

Regarding musical style, much of the Dusun/Kadazan and Murut vocal repertory is performed by a soloist, supported by a chorus that often provides a drone-like melodic anchor with occasional pitch variation, a style reminiscent of that of the Dusun/Kadazan *sompoton* mouth organ. Some forms, such as the songs for *lansaran* dancing in Sabah Murut communities, may be sung in unison by alternating male and female choruses. Cadence points in Dusun/Kadazan and Murut vocal performance are generally marked by a drop in pitch to an implied tonic, often the same pitch as the drone (if present).

Some prominent types of vocal performance among coastal peoples include Qur'anic recitation, songs for Malay *joget* and *zapin* dancing, *pantun* quatrain exchange, epic singing (especially among the Bajau) and songs for the *berunsai* and *daling-daling* dances. Qur'anic recitation is practised by the various Muslim communities in Malaysia. While it shows tonal inflection and timbral variation typical of Middle-Eastern vocal styles, it nevertheless retains indigenous elements, such as the use of a wider pentatonic range at cadence points. *Joget* and *zapin* are dance forms characteristic of most Malay communities throughout the South-east Asian archipelago. *Joget*, while rooted in a relatively fast-paced Malay folk form, has developed into a type of popular dance, likewise accompanied by pop music in Malay and other local languages. *Zapin*, on the other hand, is a dance form remaining strongly associated with the Muslim Malay community. The songs for *zapin* are typically accompanied by a small ensemble, with the *gambus* or sometimes violin or accordion as the lead instrument. Most *zapin* songs are structured as a series of quatrains in question-and-response fashion, interspersed with short instrumental interludes. This song form, generally known as *pantun*, also appears among non-Malay peoples, where it is rendered in other local languages, accompanied by different instruments and may not be associated with dance (e.g. *pantun* singing among the Bajau). In this case, quatrains are exchanged between a male and female vocalist to the accompaniment of the *biola*. Among the Bajau, the words of *pantun* verses are largely improvised and commonly address topics of love, everyday affairs, important events and, more recently, current social issues.

Verse exchanges between men and women, either singly or in groups, are characteristic of a number of Bajau music and dance forms, including *berunsai* and *daling-daling*. In performance of *berunsai*, a group of male dancers stomps rhythmically around a group of female dancers whom they engage in sung dialogue. Each line of song is performed to the same, narrow-range melody and is rendered in a variety of Bajau language that is barely intelligible to members of the younger generation. While *berunsai* singing is unaccompanied, songs for the *daling-daling* couple dance are usually performed together with *gabang*, with verses exchanged in dialogic fashion. The verses of these songs are largely improvised to tunes that are well-known in Bajau communities and often suggest the influence of Western tuning and musical styles. Aside from its role in *daling-daling* dancing, the *gabang* is also used to accompany Bajau epic singing. This repertory, in contrast to the *daling-daling* songs, contains declamatory passages where a rapid flow of words is greatly valued, and slow passages, rich in inflection and ornamentation, showing the influence of Muslim vocal aesthetics.

As is the case with many of the instrumental traditions highlighted earlier, much of the vocal repertory outlined here has become a remnant of a bygone era, existing primarily in the memories of the elderly members of the communities. This is particularly true of the longer narrative forms but also holds for some of the shorter genres. Some Dusun/Kadazan songs are now accompanied by Western instruments, constituting a separate song category: *sinding*. Western or Malay melodies are also borrowed for many Dusun/Kadazan songs, in which instance they are called by the Malay term '*lagu*', even though they might be performed in Dusun/Kadazan languages. It is important to recognize that in addition to the continued cultivation of older village- or group-specific song forms, there exists a significant local market for various styles of rock and pop music in Malay, Dusun/Kadazan, Murut and Bajau languages.

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For further bibliography see §III below; *see also* INDONESIA, §VII, 1.

III. Sarawak

Located on the northern coast of Borneo, Sarawak includes many ethnic groups (late 19th- and early 20th-century sources mention an even greater variety than exists now); generalization about the area's music is thus

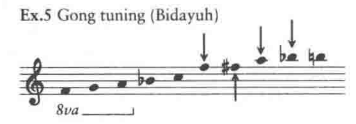
difficult. Although the music of Sarawak shows some connection with the music of Java and Bali (e.g. the use of gong sets) and with the music of mainland South-east Asia (similar chordophones and mouth organs), its origins remain obscure. This article discusses the music of the largest ethnic groups in the region. (*See also* §II, and INDONESIA, §VII, 1.)

1. Bidayuh. 2. Iban. 3. Kayan and Kenyah. 4. Other ethnic groups.

1. BIDAYUH. Bidayuh ('Land Dayak' in early literature) villages each usually have a set of vertically hung gongs that are highly valued for their religious and economic significance. They are played at *gawai* (festivals of any kind, including recurrent religious and occasional healing ceremonies) and at receptions for important visitors. A gong set consists of three *ketawak* (large, thick, bossed gongs), two *puum* (large flat gongs), one *bendai* (small bossed gong) and three *sanang* (smaller bossed gongs); such complete sets, however, are rarely found. Various villagers own the individual gongs and derive their status from this ownership; when a person dies, the gongs belonging to his family may not be played during the mourning period. A local legend has it that Bidayuh gongs were originally obtained from Java; it is known that they were imported from Brunei and China and are now purchased from makers in Kuching, the capital of Sarawak. A complete instrumental ensemble also includes two *kandang* (drums) about 1·8 metres high played by one performer, and a *dumbak* (small drum).

Bidayuh music varies in complexity from simple rhythmic patterns to fairly complex three- and four-strand combinations. Gong music is always in duple time, though syncopation is frequent and sometimes obscures the basic stress. As with almost all instrumental music in Sarawak, there is little dynamic variation. Gong pieces characteristically begin with a rhythmic pattern on *kandang*, then an ostinato (most commonly two alternating notes a 3rd or 4th apart) on two of the *sanang*; the next instrument to enter is a single, bass-range gong; finally, after the rhythm has been established, the most varied melodic line begins in the lower-middle range. Syncopation is not confined to this central melodic line but may occur at any level. Exact imitation of one part by another occurs rarely, if at all. There seems to be no standardization of tuning in gong music. One set of gongs had the pitches shown in ex.5, which may be regarded as

Ex.5 Gong tuning (Bidayuh)

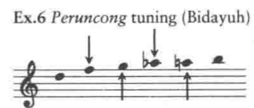


typical, although the same tuning would probably not be duplicated precisely in any other set. Gongs are made and acquired separately rather than as sets.

Played principally for entertainment (though not for dancing), Bidayuh five-hole flutes (mouth flutes) are also used in rituals to recall the spirit of a girl who has fainted or been in a trance. The flute used for these purposes is the *banci*, a large flute. A smaller flute, the *encio*, is played by young men as a preliminary to courting: if the girls respond favourably, the *ayun* (traditional dialogue love-song) follows, unaccompanied by the flute, a type of courtship ritual that also occurs elsewhere in South-east Asia, for instance among the hill tribes of northern Thailand. Extemporization is common in Bidayuh flute music, especially in village playing. There is no regular stress in this recitative-like style; the melody wanders throughout the flute's range (one and a half to two octaves depending on the size of the flute and the player's skill) in a slow tempo, with little repetition of motifs or phrases. Bidayuh flute music often lasts for hours; when played for entertainment, it is a kind of background music, but when it is played as part of a religious ceremony, it commands the listeners' full attention. Although solo playing is more common, ensembles of flutes do exist; as no attempt is made to tune the instruments to the same pitch, 'unison' playing, when it occurs, may produce as many pitches as there are players.

Junggotan (jew's harps) are also used both for entertainment and courting. Their range is usually less than a 4th, and no fixed series of notes can be measured. Stepwise progressions, with sliding between the notes, occur the most frequently, as does duple time (though triple time does occur occasionally). Tempos are faster and rhythms more strongly accented than in flute playing. Another Bidayuh idiophone is a set of tuned bamboo rods that are beaten to imitate the music of gongs. The range is more limited than that of the gongs, as bass notes are absent. These *peruncong* (in some areas *keruncong*) are played by groups returning home after planting paddy. As in gong music, an ostinato begins in the higher part of the range, followed by a varied melodic line below. The ostinato is usually metronomically regular; the main melody, though more varied than the ostinato, is never as complex as the main melody in gong music. Ex.6 shows the tuning for a typical set of *peruncong*.
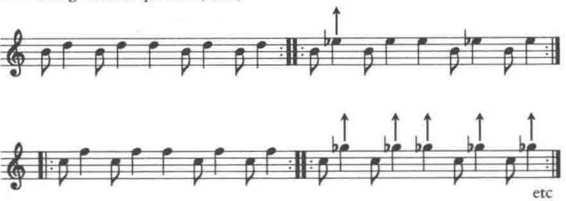
Ex.6 *Peruncong* tuning (Bidayuh)



String instruments are rare among the Bidayuh; fiddles are no longer found, but a plucked chordophone, the *tinten*, does exist.

2. IBAN. Among the Iban ('Sea Dayaks' in early literature), a ceremonial gong set includes the large bossed *setawak*, the *bendai* and an *enkerumong* (gong-chime) of about eight bossed gongs, each less than 30 cm wide, set horizontally in a frame. The *gendang panjai* (entertainment ensemble) includes one *enkerumong*, a *bendai*, a *setawak* and two *dumbak* (drums), while the *gendang raya* (religious ensemble) has two *setawak*, three *bendai* and no drums. Iban customs and taboos are similar to those of the Bidayuh. Compared to the gong music of the Bidayuh, Iban gong music is generally more complex, with more syncopation and more common use of sequences. The upper (ostinato) part in some gong pieces (ex.7) does not remain at the same pitch but creates a

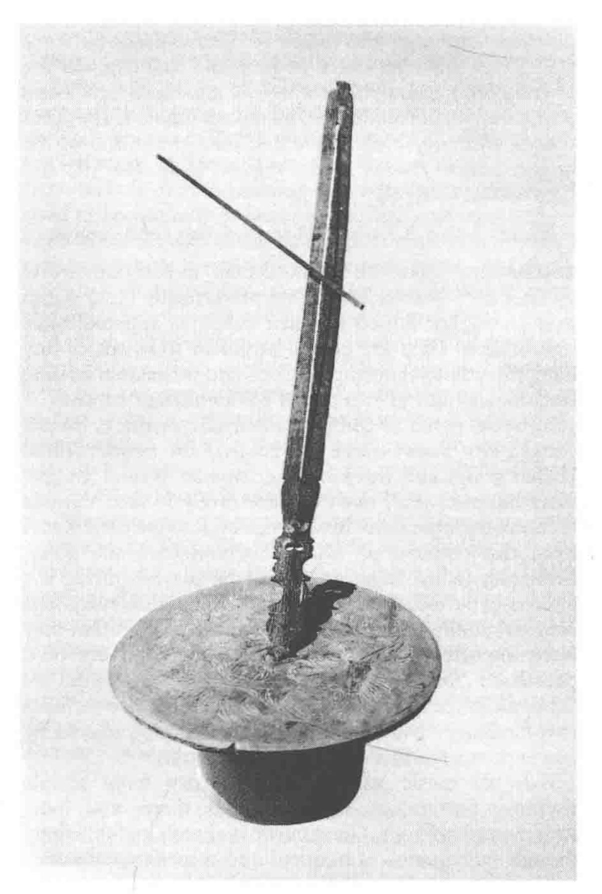
Ex.7 Gong ostinato pattern (Iban)



feeling of tension by rising steadily and gradually, often with rhythmic syncopation. The *engkerurai* (mouth

organ), made of bamboo pipes and a gourd wind chamber (similar instruments occur in China, Laos and among the hill tribes of Thailand and Myanmar), is used among the Iban for men's dance music. It is difficult both to make and to play; it has a reedy tone, produces two- and three-part harmonies and is played in a lively rhythmic style. Iban flutes vary in length from 45 cm to 75 cm; *kesuling* (mouth flutes) are more common than *sangui* (nose flutes) and, along with the *ruding* (jew's harp), are courting instruments. Iban flute and jew's harp music does not differ basically from that of the Bidayuh, though the greater variety of ornamentation and rhythmic structure in Iban music may perhaps indicate a greater degree of technical resource.

Chordophones, many now rare or extinct, include the guitar-like *belikan* with two to four strings, each having a sympathetically resonating string tuned with it. The *engkerabab* (two-string fiddle) has a series of low bridges on the neck. The bowed *merebab* (coconut-shell fiddle) has one string; there are also one- and two-string fiddles with cylindrical soundboxes that closely resemble fiddles in mainland South-east Asia. Bowed string music, much rarer than flute music, resembles it to some extent; metre is not strict, and solo improvisation is common. Plucked chordophones are usually played in strongly marked duple time, with the lower strings providing a drone bass; melodies for these instruments include frequent repetition of motifs and phrases. The Iban have a *satong* (cylindrical bamboo tube zither) and an *engkeratong* (five-string harp); the latter, which is less often found, consists of a wooden rectangle with two vertical, carved rods within the hollow, between which the strings are stretched and pass around a third vertical rod placed in the centre. Another chordophone, the *busui* (fig.8), consists of a bow placed on a wooden disc, which in turn rests on a bowl; sound is produced by tapping the bow-string.
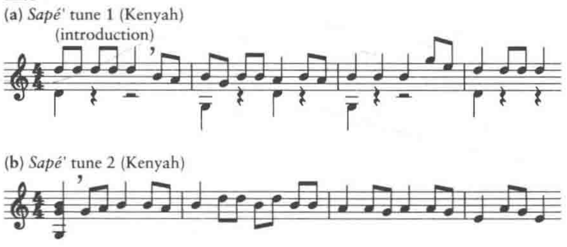


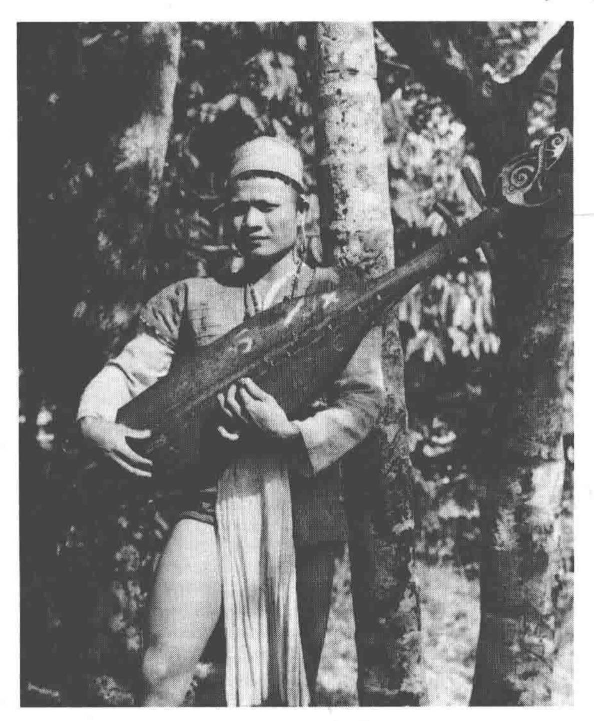
8. *Busui (musical bow on wooden disc)*

Names for song types vary among the area's administrative divisions; the words 'pengap' or 'timang' denote ceremonial or religious songs, *sugi* and *sabak* are songs for curing and mourning respectively; the word 'pantun' is sometimes used as a general word for song; it also means stanza. Typical songs have a narrow range (approximately a major 3rd) with occasional falsetto notes a 5th or 6th above this basic range in men's singing. The singer slides from note to note, and even on long notes the pitch does not remain constant. Ornamentation similar to Western turns and mordents is common. Usually there is no regular beat, and phrase lengths vary considerably, depending on the demands of the text. Words are never drawn out melismatically but are set syllabically; if there are more notes to follow before the next word, humming or the syllable 'er' is employed. This technique is also practised with sustained notes; the word is pronounced completely and quickly, and the note is then sustained on 'm', 'n', 'ng' or 'er'. Tessitura in Iban singing is generally low; in solo singing both men and women use a nasal tone.

3. Kayan and Kenyah. The Kayan and Kenyah have similar musical traditions. Both use gongs in ceremonies; the complete gong set resembles that of the Bidayuh, though the names of the gongs and the customs attached to them are different. They also play a nine-bar xylophone not found among other groups, a practice dating from the mid-20th century. Their bamboo nose flutes (Kayan: *selingut ba*) have one hole beneath and five above and are played by women in some communities. Another women's instrument, the bamboo jew's harp (Kenyah: *uding*), has a more limited range than the Iban jew's harp. One of the most popular instruments of these people is the thumb-plucked lute (Kayan: *sapé*'; fig.9). Usually played by men only, the *sapé*[1] has three or four wire strings and 10 to 13 low frets on the neck and across the face of the instrument, placed under the bottom string only. The two upper strings, commonly tuned to the tonic and dominant or subdominant, provide a pedal or ostinato for the melody. On contemporary instruments, the frets are movable and are usually arranged to produce two to three octaves of an anhemitonic or semitone unit. Sometimes a semitone unit in a lower register will be coupled with an anhemitonic unit in an upper one. Many pieces now employ an entirely anhemitonic tuning, the pitches of which are found in the Western major scale. Missionary influence and the Western guitar's popularity may have caused this tuning to be adopted. *Sapé*' music is strongly accented and is usually in duple metre. New *sapé*' tunes are still being composed, of which ex.8 is typical. The Kayan and

Ex.8





9. *Sapé' (three-string lute) of the Kayan*

Kenyah have only one drum (Kayan: *tuvung*), a cone 3·6 metres high with an opening 90 cm wide at one end, covered with a deer- or goatskin membrane, and an opening 45 cm wide at the other end. These huge drums are apparently no longer made, although they still hang in the longhouses of many villages. They are used primarily for signalling but also figure prominently in the rituals of some non-Christian communities. Tuned bamboo idiophones (Kayan: *tangbut*), similar to the Bidayuh *peruncong*, are played during paddy planting. There are no substantial differences between the Kayan, Kenyah and Bidayuh styles of playing; treble ostinatos are characteristic of all. The Kayan and Kenyah tube zither (Kenyah: *lutung*) is similar to the Iban *satong* and usually has six bamboo strings tuned by bridges placed along the cylinder. The Kayan and Kenyah people also play a mouth organ called KELEDI or *keredi* by the Kayan, and *kediré'* by most Kenyah; an entertainment instrument, it is similar in structure and style of playing to the Iban *engkerurai*. Bamboo percussion, tube zithers and mouth organs are rarely heard today. Singing styles, apart from solo songs, are more varied than those of the Bidayuh and include dialogue songs in which the solo singer has a complex, unaccented melody with a range of a 5th or 6th and many grace notes and ornamented melismatic passages.

4. OTHER ETHNIC GROUPS. The Kelabit and Lun Bawang have flute bands that combine up to 24 flutes with a drum; the flutes all play the same melody in approximate octaves, a type of playing (closely resembling school recorder bands in Western countries) that probably developed in the early 20th century. Bands of this size are not common, and their formation necessarily involves organized class teaching rather than the former one-to-one teaching relationship. In some Kelabit songs, the vocal line breaks briefly into two-part harmony. The Punan are locally famous for their dramatic recital of sung stories; they, too, play the bamboo tube zither but do not have gongs or drums.

Melanau music is similar to Iban music, with gong sets and religious chants. One unusual instrument is the *genang* (large upright drum) used by the Melanau at healing ceremonies. Their most common type of flute, the nose flute, is a courting instrument played in a soft, slow style. Instruments played exclusively by women are the bamboo tube zither (commonly found), and the jew's harp (rare). Bamboo mouth organs similar to the Iban *engkerurai* are used for men's dance music. The Melanau do not, however, make bamboo idiophones like those of other tribes for use at rice-planting time.

In Sarawak, Malay music differs markedly from the music of the indigenous groups because of Muslim influence. The vocal range used by the Malays is considerably greater (one and a half octaves is fairly common), and although sliding between notes is frequent, pitches are held steady more often than in other Sarawak vocal music. A type of simple two-part vocal harmony exists in which the voices show some independence, though in melodic singing they progress for the most part in parallel 4ths. Although many Malay songs are not in any strict metre, phrasing is more regular and definitive than in the music of other local communities. A few songs have 16-beat phrases, but in most cases extra time is allowed during florid melismatic passages. Moreover, even where a four-beat rhythmic pattern is firmly established, rests occurring at the ends of phrases are usually cut short. The Sarawak Malay use *tara* (bossed gongs), 30 cm in diameter, and *mengeris* (single-headed drums), shaped like flattened spheres. Drums are sometimes used to accompany singing. The *bedok*, a mosque drum found also in West Malaysia, was imported into Sarawak in the 20th century; however, the *dumbak*, a drum long associated with certain local Sarawakian ensembles, is also used at mosques. Among Malay instruments in the Sarawak Museum are large war drums, apparently no longer played, and *gambus* (plucked, unfretted lutes) made of hardwood.

A significant portion of Sarawak's population is Chinese. Their music is similar to the music of Chinese groups in other South-east Asian countries, the most common public manifestation being lively popular operas professionally performed at celebrations.

Many of Sarawak's older music traditions are no longer practised or have lost much of their popularity. However, new traditions have emerged in a musical environment that continues to be dynamic. There is thus a great need for ethnomusicological research in the area; this effort has been helped by RTM (Radio Television Malaysia) Sarawak, which broadcasts indigenous music and encourages field recordings. In 1954 W.R. Geddes produced an ethnographic film on the Land Dayaks (Bidayuh), a copy of which is held in the Sarawak Museum at Kuching.

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JACK PERCIVAL BAKER DOBBS/PATRICIA MATUSKY(I), IVAN POLUNIN, TANYA POLUNIN/VIRGINIA GORLINSKI (II), PATRICIA SAMSON/VIRGINIA GORLINSKI(III)

Malbecque [Malbeke], **Guillaume** (**Mediatoris de**) (*b* *c*1400; *d* Soignies, 29 Aug 1465). South Netherlandish composer. He evidently came from the area of Maalbeek, north of Brussels. By November 1431 he had joined the chapel of Pope Eugenius IV where he remained until 1438. From 1440 until his death he served as canon of the collegiate church of St Vincent in Soignies, where his colleagues included Binchois, Johannes Regis and Jacobus de Clibano. In May 1447 he travelled to Cambrai Cathedral to meet Du Fay and exchange ecclesiastical benefices. He was listed as an executor of Binchois' will in 1460.

Five chansons, all in *GB-Ob* Can.Misc.213, are ascribed to Malbecque. The four rondeaux compared with only one ballade may reflect the early 15th-century preference for the rondeau above the other *formes fixes*. In *Quant de la belle me parti* and *Adieu vous di* the text appears in the top voice alone; in *Ma volenté ne changera* it is given to the top voice and tenor; in *Dieu vous doinst bon jour* and *Ouvrés vostre huys*, however, the text appears in all three parts. The degree of rhythmic complexity varies greatly from piece to piece, a typical feature of early 15th-century chansons. Malbecque employed extreme syncopations and cross-rhythms in those songs in which one texted voice is accompanied by two untexted lines, and his least complex rhythms in the two rondeaux in which all parts carry text. His five songs are equal in quality to the best chansons of contemporary composers like Grenon and Fontaine.

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Ma volenté ne changera, 3vv, R 95 (rondeau); ed. in Stainer, 179
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CRAIG WRIGHT/SEAN GALLAGHER

Malchair [Malscher], **John** [Johann Baptist] (*b* Cologne, bap. 15 Jan 1730; *d* Oxford, 12 Dec 1812). German violinist, collector of national melodies and watercolour artist. Son of a watchmaker, he sang in the choir of Cologne Cathedral for six years from 1744. By 1751 he was in Nancy and in about 1754 he went to London where he taught drawing at a ladies' school and played the violin in concerts at inns. He then moved to Lewes, where he taught music to officers and came under the influence and patronage of the artist Robert Price of Foxley. In 1758 he was living and working as a musician in Bristol, and in the following year he began an association with the Three Choirs Festival (where he led the second violins) which lasted until about 1776.

In 1759 he was elected to lead the Oxford Music Room band, which held weekly concerts, and he remained in Oxford thereafter. He married Elizabeth Jenner in 1760; she died in 1773. Malchair led the band until 1792, becoming a respected figure there. He resigned when an orange, thrown during a student fracas, broke his violin. Other recorded engagements outside Oxford include a two-day festival of Handel's music at Banbury in October 1766, and a performance of Handel's *Acis and Galatea* at Oakley Wood House, Cirencester, in August 1773. He took an interest in the music collections of Aldrich and Goodson in the library at Christ Church, transcribing a number of extracts from Italian cantatas and writing a catalogue of the music collection in 1787 (*GB-Lcm* 1098 and 2125).

William Crotch, after his arrival in Oxford in 1788, befriended Malchair who was by then losing his sight. Crotch notated his violin tunes into a manuscript now in the Bodleian Library (Mus.Sch.D.32); he added biographical notes throughout and these form an important source of information about his life. Malchair, like Crotch, was a gifted artist and painted numerous scenes of Oxford, the country of the Three Choirs and of North Wales, which he visited in 1789, 1791 and 1795. Crotch aquired all of Malchair's work from these three visits; some 600 of his drawings are extant. As an artist he is of some considerable importance in the history of landscape painting in England; through Crotch, he undoubtedly had an influence on Constable.

Malchair also took an interest in traditional and folk music. In his *Specimens of Various Styles of Music* (*c*1808) Crotch acknowledged the help he had received from Malchair ('who has made National Music his study, and to whom I am … indebted for most of the national and other curious music … in this work'). The English Folk Dance and Song Society possesses a volume of airs noted by Malchair, which is the surviving book of at least three. The tunes are mainly from Playford's *The Dancing Master*, but several were noted from singers and military bands heard on the streets in Oxford. A second book, known as *The Arrangement*, is in the Royal College of Music (MS 2091). Malchair's own violin melodies in Crotch's manuscript are written in a similar folk style. They are his only compositions apart from a glee *Grazie al inganni tuoi* (*GB-Lbl* Add. 31412) and the fourth clock chime, which is still rung at Gloucester Cathedral.

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ROBERT J. BRUCE

Malcior de Wormatia. *See* SCHANPPECHER, MELCHIOR.

Malcolm, Alexander (*b* ?Edinburgh, 25 Dec 1685; *d* Queen Anne County, MD, 15 June 1763). Scottish theorist and teacher. His father was a minister in Edinburgh, 1681–7, so he is likely to have spent his childhood there. As a young man, Malcolm devoted much time to teaching mathematics and related disciplines and to compiling various treatises, read both in Europe and America. It was his *Treatise of Musick: Speculative, Practical and Historical* (Edinburgh, 1721, 1779/*R*), that established his musical reputation. Relying on the writings of Descartes, Kircher, Mersenne and others, Malcolm's object was to 'gather together in one system what lay scattered in several treatises'. Included are chapters on the history of music and on equal-temperament tuning, instruction in elements of composition, including melody, harmony, counterpoint, intervals, the musical scale and modulation, as well as directions for tuning a harpsichord. Hawkins considered it 'one of the most valuable treatises on the subject of theoretical and practical music to be found in any of the modern languages', and Stone has given evidence that Malcolm was the first British author to write a history of music in English rather than Latin.

By 1734, Malcolm had emigrated with his two sons to New York where, as master of the grammar school, he advertised, in the *New York Gazette*, his concern for public education. From 1740 he was in Marblehead, Massachusetts, as rector of St Michael's Church. Because of ill-health and insufficient income, he decided to seek a warmer climate and in 1749 accepted the rectorship at St Anne's Parish Church, Annapolis, Maryland. Several

weeks later he joined the Tuesday Club, an organization founded in 1745, whose purpose as expressed in the minutes of the meetings was to 'meet, converse, laugh, talk, smoke, drink, differ, agree, argue, philosophize, herangue, pun, sing, dance & fiddle together'. Malcolm was often asked to play his violin and flute. He probably participated in the first documented performance of an opera, accompanied by an orchestra, in America in 1752 (New Theatre, Upper Marlborough, Maryland). In 1754 he was appointed rector of St Paul's Parish Church in Queen Anne County, Maryland, and later he was also appointed master of the Free School there. He was forced to resign that position in 1759 because of his disputes with the school board about what was to be taught in the school, and about his inability to attract a sufficient number of students.

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JAMES R. HEINTZE

Malcolm, Carlos (Edmond) (*b* Guanabacoa, 24 Nov 1945). Cuban composer and pianist. He studied in Havana at the National School of Fine Arts and the Roldán Conservatory with Federico Smith and Margot Rojas. In 1981 he completed his advanced studies in composition with Fariñas and Valera. In 1979 he worked in Ecuador as adviser to a dance group, for which he composed *Eclosión*; he also gave lessons in modern harmony. At present he lives in Italy.

His work is characterized by the free use of 12-tone, serial and aleatory techniques, and also elements of popular music, to which he gives a personal and contemporary colour. Among the most noteworthy of his works are the three piano pieces *Articulaciones* (1970), dedicated to Coltrane, in which contemporary notions of composition are mixed with traditional jazz elements; the Adagio for piano duet (1974); *El remediano* (1978), written in a dance rhythm and dedicated to Caturla; *Benny Moré redivivo* (1975), which combines elements of popular music with serial themes as a homage to this musician; and *Quetzalcoatl*, for flute and piano (1982), in which he describes in a poetic vision the history of Mexico.

He has also composed incidental music for theatre and cinema, and recordings have been made of his compositions. He has been awarded major prizes for his work in various national competitions.

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(*selective list*)

Dramatic: Eclosión, dance piece, pf, 1979
Vocal: Canción intermezzo, chorus, gui ens, 1965; Tonos de orquesta, S, inst ens, 1968; Contorno, spkr, mixed vv, orch, 1971; Un verso me piden, S, spkr, mixed vv, inst ens, 1971
Orch: Marionetas, 1964; Montaje, band, 1969; Sym. Movt, fl, orch, 1980; Pf Conc., 1981
Songs (1v, pf): 2 canciones, 1976; Balada del guije, 1979; Coplas de Juan el barbero, 1979; Abrazo, 1980; Matábara del hombre malo, 1980; Un son para niños antillanos, 1980; Spring in New Hampshire, 1981; The Tropics in New York, 1981
Chbr: Allegro en son, wind qnt, 1964; Dúo, fl, cl, 1964; Lo que puede ocurrir en dos pulsaciones, fl, vc, pf, 1969; Una flor que se abre, cl, pf, 1972; Sones de guerra, gui, pf, 1973; Benny Moré redivivo, str qt, 1975; Diálogo I, 2 perc, 3 pf, 1975; Canto con interrupciones, vc, pf, 1978; En broma y en serio, pf trio, 1978; Quetzalcoatl (El canto de la serpiente emplumada), fl, pf, 1982; Rondas para un nuevo son, a sax, pf, 1983; Lo uno y lo vario, vn, pf, 1984; Oposiciones-cambios, 3 pf, perc, 1984; Rumores, pf trio, 1984
Pf: Estudios, 1963; Articulaciones, 1970; Adagio, pf 4 hands, 1974; Sonata, 2 pf, 1977; El remediano, 1978

ALBERTO ALÉN PÉREZ

Malcolm, George (John) (*b* London, 28 Feb 1917; *d* London, 10 Oct 1997). English pianist, harpsichordist, organist and conductor. He began his musical education at the RCM in London in 1924, returning there to complete his training as a concert pianist after taking degrees in classics and music at Balliol College, Oxford. From 1947 to 1959 he was master of the music at Westminster Cathedral, where he insisted on a bright, continental-style choral tone, bringing the choir to a very high standard and adding many early and contemporary works to its repertory. In 1959 he composed a mass for the cathedral, and in the same year Britten wrote a *Missa brevis* for Malcolm and his choir. As a pianist he concentrated on chamber music, in which he played with many renowned vocalists, instrumentalists and ensembles. He conducted all the major London orchestras as well as symphonic and chamber groups throughout Britain and on the Continent. From 1962 to 1966 he was artistic director of the Philomusica of London and he served as associate conductor of the BBC Scottish Orchestra from 1965 to 1967. Malcolm attained considerable renown as a harpsichordist, both as ensemble player and as soloist, with a large repertory of the most famous works of the English virginalists and the 18th-century masters. His performing style was a brilliant one which freely exploited all the resources of the modern harpsichord. Among his many recordings were Handel organ concertos, harpsichord concertos by J.S. and C.P.E. Bach and, as conductor, Handel's Water Music and concerti grossi op.6. He was made a CBE in 1965 and an honorary fellow of Balliol College in 1966.

HOWARD SCHOTT

Malcourt [Malcort] (*fl c*1470–80). Franco-Flemish composer. The important textless rondeau *Malheur me bat* (ed. in Brown and elsewhere) was ascribed in Petrucci's *Odhecaton* (RISM 1501) and dependent sources to Ockeghem, and with greater probability in two other manuscripts (*I-Fn* B.R.229 and *Rvat* C.G.XIII.27) to Johannes Martini; but a further manuscript (*Rc* 2856), copied in Ferrara during Martini's tenure there, attributes the chanson to 'Malcort', and this ascription seems therefore to be the strongest. The most probable candidate for the composer is Abertijne [Albertinus] Malcourt, a singer and music copyist at Ste Gudule, Brussels, from 1475/6 and choirmaster from 1494/5 to 1497/8. He copied a book of Masses and other works for Ste Gudule in 1474 and two books for St Niklaas, Brussels, in 1486/7. He was pensioned from Ste Gudule in 1513 and died before 9 December 1519. Another possibility is Hendrick Malecourt, a tenor in the Guild of Our Lady in Bergen op Zoom from 1480/81 and 1497/8; Obrecht was choir-

master and principal music copyist there between 1480/81 and 1483/4, and he (like Josquin, Agricola and Andreas Sylvanus) composed a Mass on *Malheur me bat*. The Ja(cobus) Malcourt mentioned by Eitner has never been documented.

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BARBARA H. HAGGH

Małcużyński, Witold (*b* Warsaw, 10 Aug 1914; *d* Palma de Mallorca, 17 July 1977). Argentine pianist of Polish birth. His first teacher at the Warsaw Conservatory was Jerzy Lefeld, and then from 1932 to 1936 he studied with Turczyński. Małcużyński also received coaching with Paderewski at Morges in Switzerland before entering the 1937 Warsaw Chopin Competition, where he gained third prize. He completed his studies in Paris with Marguerite Long and made a tour of South America in 1940–42; the latter year also marked his US début in Carnegie Hall. Subsequently he made 14 tours of America. Active as a recitalist up to the time of his death, he had made plans to move back to Poland. In many respects Małcużyński resembled an old-school virtuoso, with a magnetic stage presence and a relatively restricted repertory. Effective and stylish in Chopin – he conveyed both the patriotic fervour and the tender poetry of the music – he could be equally convincing in the large-scale works of Liszt, notably the Sonata in B minor and *Vallée d'Obermann*. Małcużyński's recordings are in many ways distinguished, but they fail to recapture the impact of his live performances.

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JAMES METHUEN-CAMPBELL

Maldeghem, Robert Julien van. *See* VAN MALDEGHEM, ROBERT JULIEN.

Maldere, Pierre van (*b* Brussels, 16 Oct 1729; *d* Brussels, 1 Nov 1768). Flemish violinist and composer. He may have received his earliest teaching from J.-J. Fiocco, director of music at the royal chapel, and from H.-J. de Croes, first violin. In 1746 he is listed among the chapel musicians, on the back desk of the second violins; in 1749 he was promoted to first violin when De Croes succeeded Fiocco as director of music. In this period the chapel musicians were required to perform whenever Prince Charles of Lorraine, Governor-General of the Netherlands, had music at dinner or held a concert. The prince singled out van Maldere and furthered his career. While maintaining his salary, he authorized his 'first violin' to present himself at Dublin; van Maldere stayed there from 1751 to 1753 and conducted the 'Philarmonick Concerts' over two seasons. On 15 August 1754 he played in the Paris Concert Spirituel, where the precision of his bowing was remarked upon.

By this time, van Maldere had impressed Prince Charles of Lorraine by his talent and charm; the prince appointed him director of his concerts, and never again parted company with him. As the prince's sister-in-law, the Empress Maria Theresia, recognized van Maldere's talents and diplomacy, he became known among the aristocracy. In July 1756 his first *opéra comique, Le déguisement pastoral*, was performed in Vienna, at Schönbrunn. Shortly afterwards the Seven Years War broke out and this kept the prince and van Maldere in Austria and Bohemia until 1758. On 5 November 1758 *Les amours champêtres*, another *opéra comique*, was performed at Schönbrunn. The next day Charles of Lorraine returned to the Netherlands, and he demonstrated his personal attachment to van Maldere by appointing him 'valet de chambre'. Van Maldere resigned his position as 'premier violon' in favour of his elder brother Guillaume, while his younger brother Jean-Baptiste took a post as a second violin. Pierre continued his itinerant career in the prince's entourage, accompanying him on all his travels, in Austria and to Paris, Mariemont and Tervuren. He also continued to compose numerous symphonies. As peace approached, however, he began to think of settling, and in 1762 he obtained a seven-year contract as director of the Brussels Grand Théâtre; there he conducted, and was in charge of choosing the repertory: tragedies and comedies of the French theatre, as well as *opéras comiques* which he had composed (*La bagarre*), arranged (*Les soeurs rivales*) or written in collaboration (*Le soldat par amour*). Overwhelmed by work and by financial worries, he eventually resigned in 1767. The benevolent Charles of Lorraine tried to save him by entrusting to him the education of a young and talented violinist, but van Maldere died the following year.

The most interesting and characteristic compositions of van Maldere are his symphonies; Hiller and Sulzer acknowledged their importance in the evolution of this form. But if he achieved brilliance in this new genre, it was because in his sonatas he had sought an equilibrium among the various trends of his time: the old-fashioned elements typical of Corelli's sonatas, the brilliant virtuosity of the 'decadent' Italian manner, and the austere clarity of the French style. Thus his sonatas do not present a consistent character. The trio sonatas, though still greatly influenced by De Croes, concede little to the Baroque style. The most common succession of movements, slow–quick–slow (the quick movement often a fugue), is in the traditional mould. The carefully constructed bass, however, gradually plays a greater part in the thematic development; the roles of the first and second violins anticipate their function in later trios. The manuscript trio sonatas at the Milan Conservatory show van Maldere beginning to use the formulae of his day. Fugal movements are abandoned and the bass is neglected; the second violin is commonly drawn under the influence of the first; some of the sonatas end with a movement in dance rhythm. Though clearly less polished, these sonatas are notable for the spontaneity of the first violin part. The sonatas for one violin and continuo display van Maldere's greatest blending of styles. Although the succession of movements remains slow–quick–slow, the first movements are in binary form. The *galant* style, typified by trills and mordents (reminiscent of keyboard writing), is abandoned in favour of formulae particularly suited to the violin (e.g. triplets), enhanced by slurs and by a careful phrase structure that gives point to the melodic line.

By contrast his symphonies, from the beginning, show the characteristics by which van Maldere may be recognized as one of the pioneers of this new genre. The succession of movements is Classical: quick–slow–quick. The bass is fully developed, and is not merely a 'filling' part. The refined language and lack of formulae combine to improve the balance between the parts, which remain independent. Each instrument has its own role: the second violin often surrounds the first with a web of semiquavers; the viola plays in parallel with the bass; and the woodwind and brass are freed from their supporting role to demonstrate the richness of their timbre. The melodic writing remains very simple. The themes may be taken from folk traditions, from peasant dances or from the light music of the court, and are occasionally interrupted by fanfare figures, giving scope to the horn. In some cases the symmetrical thematic development anticipates Mozart's methods. Van Maldere's works thus bridge the gap between the 'decadent' Italian style of the mid-18th century and the Classicism which was to develop in Vienna. In language and spirit they are in line with the works which typify the schools of Paris, Mannheim and Vienna, and reach towards the Classical ideal of Haydn and Mozart.

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STAGE

Le déguisement pastoral (oc), Vienna, Schönbrunn, 12 July 1756, *A-Wn*

Les amours champêtres (oc), Vienna, Schönbrunn, 5 Nov 1758, lost

La bagarre (opéra bouffon, 1, J.F. Guichard and A.A.H. Poinsinet), Paris, Italien, 10 Feb 1763 (Paris, 1763), lost

Le médecin de l'amour (oc, 1, L. Anseaume), 1766 (Brussels, 1766), lost

Le soldat par amour (opéra bouffon, 2, F. Bastide), Brussels, Grand, 4 Nov 1766, collab. I. Vitzthumb, lost

Revisions of works by J.-B. Chrétien, Desbrosses

INSTRUMENTAL

Orch: 6 sinfonie a più strumenti, ded. Duke of Antin (Paris and Lyons, ?1760–62); Sinfonia a più stromenti, in Sinfonie composte da varii autori (Paris, ?1760–62); Simphonie périodique a più stromenti (Paris and Lyons, 1764), also pubd as A Periodical Overture in Eight Parts (London, *c*1775), and arr. as An Overture, hpd/org/pf (London, n.d.); 6 sinfonie a più strumenti, op.4 (Paris and Lyons, 1764), also pubd as [6] Select Overture[s] in 8 Parts (London, 1764–5), and 6 Favourite Overtures in 8 Parts (London, 1765); 6 sinfonie a più strumenti, op.5 (Paris, 1768), also pubd as A Second Set of Six Favourite Overtures (London, n.d.); A Select Overture in 8 Parts (London, *c*1775); 10 syms., *I-Mc*; 4 syms., *MOe*; 4 syms., *D-Bsb*: 6 syms., *Dl*; other ovs., concs., syms.

Chbr: 6 Sonatas, 2 vn, bc (London, 1758), also pubd as 6 sonate a tre (Paris, 1765); 3 trio, hpd, vn, vc, op.7 (Brussels, n.d.) [pubd version incorrectly attrib. G. van Maldere]; 2 sonatas, vn, b, *B-Bc*; 6 sonatas, vn, b, *A-Wgm*; 6 trios, *Wgm*; 6 sonatas, 2 vn, b, *I-Mc*; 8 trios, 2 vn, b, *Mc*

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SUZANNE CLERCX-LEJEUNE

Maldïbayev, Abdïlas (*b* Kara-Bulak, 24 June/7 July 1907; *d* 1 June 1978). Kyrgyz composer and singer. He graduated from the Kazakh-Kyrgyz Institute of Education and then attended the Moscow Conservatory (1940–41 and 1947–50) where he studied with Fere and Litinsky. His first compositions date from 1922 when he wrote a song for a dramatic production. He later wrote the opera *Aychurek* in collaboration with Fere and V. Vlasov for the celebration entitled the First Decade of Kyrgyz Art held in 1939, the year in which he became head of the Kyrgyz Composers' Union. It is generally acknowledged that he was the founder of Kyrgyz professional music and created new genres, especially vocal ones, based on Kyrgyz folklore. He became a National Artist of the USSR in 1939, and in 1970 was awarded the State Prize of Kyrgyzstan in recognition of his opera *Toktogul*. His daughter Zhïldïz (*b* 6 July 1946) is also a musician and is considered to be the first Kyrgyz woman composer.

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(*selective list*)

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RAZIA SULTANOVA

Malec, Ivo (*b* Zagreb, 30 March 1925). French composer of Croatian origin. After studying with Milo Cipra and Friedrich Zaun at the Zagreb Academy of Music and subsequently with Messiaen at the Paris Conservatoire, he was appointed director of the Rijeka Opera (1952–3). On his first visit to Paris in 1955 he met Schaeffer (whom he has described as his 'only true master') and collaborated with the latter's Groupe de Recherches de Musique Concrète. He refounded it with Schaeffer in 1960 as the Groupe de Recherches Musicales (GRM), and has since put on many concerts and musical events with the organization, including the regular 'Cycle acousmatique'. Malec settled in Paris in 1959, subsequently taking French citizenship. From 1972 to 1990 he taught composition at the Paris Conservatoire, numbering many now prominent younger French composers among his students. His teaching activity has frequently taken him abroad. His awards include five Grands Prix du Disque, the SACEM Grand Prix and the Grand Prix National de la Musique (1992). He is a Commandeur of the Ordre des Arts et Lettres.

Malec is one of those rare composers who has proved equally inventive and successful in the fields of both acoustic and electro-acoustic music. While strongly influenced by the new techniques of the 1950s (not altogether to the exclusion of the jazz influence, as in *Mouvement en couleur*), he has always adhered to a highly personal style characterized by an imaginative and engaging use of musical material. Malec's music reveals the sensual possibilities of sound as much as its capacity for formal coherence. His frequent use of aleatory techniques involves not so much openness of form as local indeterminacy (the composer refers to 'nodes of complexity' or 'great improvised mixes') and the combined use of fixed and free durations. That Malec's spontaneity is in no way

incompatible with a critical and self-conscious awareness of the creative process is evident in *Exempla* (1994) which, according to the composer, summarizes the principal elements of his personal compositional vocabulary. In addition to an important body of electro-acoustic works, Malec has shown a predilection for the voice (female especially) and for stringed instruments: *Ottava bassa*, for double bass and orchestra, is a particularly remarkable exploration of extended instumental techniques. Textural variety (what Pierre-Albert Castanet calls his use of 'deforming mirrors') and the sculpting of sound and form are particularly notable features of his large-scale orchestral works.

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(*selective list*)

Dramatic: Makete (ballet), Zagreb, 4 June 1957; Prije doručka [Before Breakfast] (ballet), Zagreb, 6 Feb 1958; Naučiti hodati [Learning to Walk] (ballet), 1960; Operabus (ballet), 1962; Pum, Pam, Pom (pantomime), 1963; Victor Hugo – Un contre tous (scenic collage, after V. Hugo), actors, chorus, orch, Avignon, 1 Aug 1971; incid music for the theatre and cinema

Orch: Mala barokna studija, str, 1955; Mouvement en couleur, 1959; Sekvence, vib, str, 1960; Tutti, orch, tape, 1962; Simfonija recitativa, 1963; Sigma, 1963; Lumina, orch, tape, 1968; Vocatif, 1968; Gam[m]es, 1971; Arco 11, 11 str, 1975; Tehrana, 1975; Arco 22, 22 str, 1976; Ottava bassa, db, orch, 1983; Exempla, 1994; Ottava alta, vn, orch, 1995

Chbr and solo inst: Sonata brevis, vc, 1957; Noyaux-minute, ens, 1961; Dialogues, hpd/pf, 1961; Miniatures pour Lewis Carroll, ens, 1964; Kitica, fl, cl, trbn, va, 1972; Missa, 6 perc, 1973; Week-end, 3 synth, tape, 1982 [also for tape alone, 1982]; Actuor, perc, tape, 1985; Pieris, 2 hp, 1985; Arco-1, vc, 1987; Doppio coro, org, 1993

Tape: Mavena (spoken cant, R. Ivšić), 1957; Essay en solde, 1960; Etude, 1961; Reflets, 1961; Cembalo-spektar, 1961; Dahovi I, II [Breaths], 1962; Concert collectif, 1962; Luminetudes, 1968; Spot, 1970; Bizarra, 1972; Triola (Symphonie pour moi-même), 1978; Recitativo, 1980; Carillon choral, 1981; Week-end, 1982; Artemisia, 1991

Vocal: Les douze mois (L. Chancerel), S, ens, 1960; Lied, v, str, 1960; Cantate pour elle, v, hp, tape, 1966; Oral, nar, orch, 1967; Dodecameron, 12 solo vv, 1970; Vox, vocis, f., 2 S, Mez, 9/15 insts, 1979

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JEREMY DRAKE

Malengreau [de Maleingreau], **Paul (Constant Eugène)** (*b* Trélon, Nord, France, 23 Nov 1887; *d* Brussels, 9 Jan 1956). Belgian composer and organist. At the Brussels Conservatory his principal teachers were Alfons Desmet and Tinel (1905–12). He returned to teach at the conservatory in 1913, and was professor of organ there from 1929 until 1953. Among his pupils were Pierre Froidebise, Charles Koenig and Robert Kohnen. His outlook was directed to the past; he was particularly devoted to the work of J.S. Bach, being the first to play Bach's complete organ works in Brussels (1921–2). As in the case of Tournemire, plainsong forms the basis of most of Malengreau's compositions, and indeed part of his output is intended for the liturgy. He also wrote programme music, his organ symphonies being inspired by paintings by Rogier van der Weyden and the van Eyck brothers. While the chromaticism and cyclic treatment of themes reveal the influence of Franck, certain harmonic progressions are typical of Impressionist music.

WORKS
(*selective list*)

for complete list see Boggess

Orch: Hn Conc. (1948), Suite (1932), Sym. no.1, op.36, Sym. no.2, op.51

Vocal: La légende de St Augustin (orat.), 1934; 6 masses, 14 motets, sacred and secular songs

Chbr: Ob Qt; Pf Qt; pf trios; qts: 4 va, 4 fl, 4 hn; Sonata, cl; sonatas: vn and pf, vc and pf, fl and pf, hn and pf; Str Qt; Str Trio; Trio, ob, cl, bn; Trbn Trio; several other duos and solo pieces

Pf: Les Anglus du printemps (1919), Berceuse, En tons blancs, 3 nocturnes, Prélude-choral et fugue (1915), 12 sonatas, sonatina, 5 suites

Org: Sym. de Noël (1919), Sym. de la Passion (1920), Sym. de l'Agneau Mystique (1922), 7 diptyques, 19 masses, 153 preludes, Opus sacrum I–III, 6 suites, 3 triptyques

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HENRI VANHULST/THERESE MALENGREAU

Maler [Maller, Moller, Muller]. German family of lute makers. Luca [Laux, Lucas] Maler (*b* Thengen nel Baden, Konstanz, *c*1475–85; *d* Bologna, 5 July 1552), son of Conrad and Margherita Maler, was active in Bologna from about 1503. His brother Sigismondo [Sismondo, Simone] (i) Maler is mentioned in Bolognese documents in 1518, but worked mainly in Venice. Sigismondo (ii), son of Luca, was born about 1505 and died before 1542.

Luca Maler is a principal figure in the history of lute making, and is credited with the invention of the long 'Bologna' body shape. The excellence of his lutes was legendary, and they continued to be mentioned and to fetch high prices long after his death. In 1523 Federico II Gonzaga asked his brother Cardinal Ercole Gonzaga to find him a lute by Maler. The 1566 Fugger inventory (see Stockbauer, 1874, and Smith, 1980) includes four lutes by Laux 'Müller'. In 1648 Jacques Gaultier, in correspondence with Constantijn Huygens who wanted to buy a Maler lute, wrote that Maler was the best maker of nine-ribbed Bologna lutes, that probably fewer than 50 survived, and that certainly fewer than six were known to him in London. Gaultier had bought one for Charles I for £100. Thomas Mace wrote in 1676 that he had seen this lute and two others, '(pittiful, Old battered cracked things), valued at 100 l [£] a piece'. Baron (1727) considered Maler 'without doubt one of the oldest and best masters' and wrote of his lutes that 'it is a source of

wonder that he already built them after the modern fashion, namely with the body long in proportion, flat and broad-ribbed', referring to the practice of many 18th-century German luthiers of reviving the classic Bologna shape.

Bolognese documents show that Maler had considerable commercial success in spite of having arrived in Bologna in a time of unrest, when foreigners were being banished from the city. His last address in Bologna was a large house at the corner of via Marescalchi and via San Mamolo; he also owned other properties and considerable holdings of land in the outskirts of the city. At his death his inventory included more than 1100 lutes in at least three sizes and more than 1300 instruments awaiting completion. The inventory mentions only pre-worked timber, evidence of the factory-like nature of the workshop. Among the several predominantly German luthiers mentioned in Maler's workshop were Giovanni (Hans) Pos, who was married to Maler's sister Anna, and Leonardo Sturmer. Sturmer married a daughter of Pos and is listed as both luthier and 'ebanista' (a worker of decorative inlays in wood). Sturmer inherited the bulk of Maler's business and he and his family continued to trade from Maler's premises. He is mentioned in several notarial documents as 'Leonardo Sturmer alias Maler' or simply as 'Leonardo Maler'. Sturmer and his heirs continued the business until at least 1613.

The few Maler lutes that survive have all undergone considerable alterations. They are in the Germanisches Nationalmuseum, Nuremberg (no.MI 54), the Wrocław Museum (no.5515), the Victoria and Albert Museum, London (lute body, no.194–1882) and – an ivory lute – in the private collection of Charles Beare, London. Two were formerly in the Národní Muzeum, Prague (nos.654 and 655). A lute attributed to Maler in the Kunsthistorisch Museum, Vienna) (no.28/C32) is in a different style and is unlikely to be his work.

Sigismondo (i) Maler is recorded in Venice from at least 1514, when he shared a house and workshop in the district of San Salvador with his cousin Vizenzo [Vicenzo] Venier. In 1526 Jacopo Tibaldi, envoy of the Duke of Ferrara, Alfonso I d'Este, was requested to obtain Sigismondo's varnish recipe. Sadly it has not survived, although it is known from the Estensi correspondence that there were two kinds. None of Sigismondo's lutes survive, but the Fugger inventory includes three, and according to Gaultier's correspondence with Huygens, he made many 11-rib lutes.

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LYNDA SAYCE

Maler, Wilhelm (*b* Heidelberg, 21 June 1902; *d* Hamburg, 29 April 1976). German composer and teacher. He took lessons in composition with Grabner and in music history with Kroyer in his native city, and later studied with Haas in Munich and with Jarnach in Berlin. After a short time as Grabner's successor at the University of Heidelberg, he joined the staff of the Rheinische Musikschule, Cologne, as a theory teacher in 1925. Concurrently, from 1928, he taught composition at the Staatliche Hochschule für Musik where he was made professor in 1936. In addition to his responsibilities in Cologne, Maler lectured in theory at Bonn University from 1931 until he was called for military service in 1944. After the war he was deputy director of the Schule für Musik und Theater, Hamburg, and in 1946 assisted in the rebuilding of the Nordwestdeutsche Musikakademie, Detmold, later becoming its director. In 1959 he succeeded Jarnach as director of the Hamburg Hochschule für Musik and remained in that post until 1969. From 1967 to 1971 he was president of the Hamburg Freie Akademie der Künste. The influences of Reger and of Busoni were passed on to Maler through his teachers Haas and Jarnach, but his compositions also show Impressionist and folk elements. The instrumental lines are contrapuntally conceived, much like Hindemith's, although the harmonic idiom is more tonally orientated and sometimes shows modal qualities. After the war Maler directed his activities more towards teaching. In this field he earned a wide reputation, and under his leadership Detmold developed into one of Europe's leading music schools. Maler published a *Beitrag zur durmolltonalen Harmonielehre* (Munich and Leipzig, 1931, 4/1957).

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GEORGE W. LOOMIS

Malerba [Mal'Herba], **Michele** (*b* Piazza Armerina [now Piazza], Sicily; *fl* 1607–31). Italian composer. He was in the Carmelite convent of Piazza Armerina in 1607 and remained there until at least 1611. His place of birth, vocation of Carmelite friar and position as director of music of Catania Cathedral are known from the title-page of his one surviving work, *Sacrarum cantionum … liber primus* (Venice, 1614, ed. in Musumeci, 1991), for two and three voices and organ continuo. He was *maestro di cappella* and organist in Caltagirone in 1626–7 and in Piazza in 1627–8. From 1629 to 1631 he was prior of the Carmelite convent of Licodia. In the dedication to the 1614 collection he referred to his long musical experience and to his previous works, which apparently were secular; he is known to have published at least two sets of five-part madrigals. The surviving book contains 19 motets,

four for three voices and 15 for two, one of the latter being by his pupil Giuseppe Ferraro; they are scored for various similar or mixed combinations of soprano, alto, tenor and bass. Most of the texts are biblical, mainly from the Song of Songs, but there are also liturgies for specific saints, for example *Hic est Martinus* and *O Catinensis gloria*, a dialogue between St Lucy of Syracuse and St Agatha similar to the one set by Pietro Vinci (1558). The motets are modest pieces, rather stiff and short-breathed, that cannot compare with the analogous *Brevi concerti* (1606) of Antonio Il Verso, also from Piazza Armerina.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Malery. *See* MALLORIE.

Maletty, Jean [Jehan, Jehen] **de** (*b* St Maximin; *d* after 1583). French composer. His Provençal origins are reflected in a dialect piece for four voices, *You siou you que m'apelli Mathiou*, published in Le Roy & Ballard's 23rd book of chansons (RISM 1583[8]). His first book of chansons included a dedicatory poem by R. Montane of Beaumont suggesting that Maletty had worked in Italy before returning to his birthplace. The second book contains a sonnet by J. de Salomon praising the perfection and appeal of Maletty's chansons to both gods and men. In 1578 his *Veu la douleur* won the silver lute prize for the best five-voice chanson at the annual St Cecilia competition at Evreux in Normandy; unlike other prizewinners, Maletty is not mentioned as holding any musical post. He returned to the south before long and by 1583 was living at Lyons where he was described as 'm[aîtr]e musicien'.

Maletty's first chanson book followed the contemporary vogue, especially among provincial musicians, for Ronsard's verse, and its title-page specifies the poet's *Amours* of 1552–3 as the source for the texts; 17 of the 23 pieces are sonnets by Ronsard, eight of which had previously been set by Boni and five by Bertrand. The remaining six poems include the text of the popular song *Mon père si m'y maria* and a more recent sonnet by Desportes. The second book contains seven more sonnets and a chanson by Ronsard, three sonnets by Desportes and one by Du Bellay. Both collections are incomplete: the soprano and contratenor partbooks of the first collection and the contratenor of the second are all that remain; these suggest a polyphonic style typical of the time and similar to that of Lassus, Monte, Guillaume Boni, Antoine de Bertrand and Cornelius Blockland. The metre is predominantly duple and the prevailing homophonic texture is occasionally varied by imitation for verbal effect; chromaticism is rare, and degree inflections and false relations are used as expressive means in only a few pieces (e.g. *Quand je suis tout baissé* and *Du profond des enfers*). Italianate word-painting is achieved mainly by rhythmic means, notably melismas, exceptional use of lively triple metre, silence and repetition.

Seven French psalm translations were attributed to Maletty in a collection of contrafacta by Lassus and others that was made by the Calvinist minister Louis Mongrad for a music society in Antwerp and published in Nuremberg in 1597. Five of them, like the chansons, are divided into two sections, but whereas this division reflects the separation of octave and sestina in the sonnets, Maletty used it in the psalms for a second strophe or group of strophes. While the 'seconde partie' is always freely composed the first sections of five of the psalms are set to the melodies prescribed in the 1562 Calvinist psalter. These melodies are normally presented in one voice, metrically and almost unchanged; in Psalms lxxiv and xciv a second strophe follows with the melody transferred from the tenor to the second soprano and the remaining voices recast. In Psalm lxxiv the melody is transferred from the second soprano to the soprano while the lower voices remain unchanged. The two freely-composed psalms and all the freely-composed second sections contain more word-painting and greater variety of texture. Mongart pointed out that these psalms are suitable for instruments – a suggestion supported by their harmony, rhythm, spacing and sonority.

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FRANK DOBBINS

Malfitano, Catherine (*b* New York, 18 April 1948). American soprano. After making her début at the Central City Opera in 1972 as Nannetta, she sang Rosina with the Minnesota Opera Company (1972–3). From 1973 to 1979 she sang regularly with the New York City Opera. She made her European début as Susanna at the 1974 Holland Festival, her Metropolitan Opera début as Gretel (1979) and her Vienna Staatsoper début as Violetta (1982). She has performed with most of the principal American companies and sung the leading roles in the premières of several works. In 1980 she appeared as Servilia in Ponnelle's film of *La clemenza di Tito*. She sang Konstanze at the Paris Opéra (1984), the title roles in *Lulu* (1985) and *Daphne* (1988) at the Munich Festival and Butterfly at Covent Garden (1988). Her first Salome was with the Deutsche Oper, Berlin, under Sinopoli in 1990; she sang the role later at the WNO and Covent Garden, where she was also a notable Lina in Verdi's *Stiffelio* (1993). Malfitano is a singing-actress of exceptional talent, bringing an originality and depth of interpretation to all her roles, as can be gauged from her videos of *Stiffelio* and *Salome*, both recorded at Covent Garden, and *Tosca*, recorded on location in Rome (1992).

MICHAEL WALSH/ALAN BLYTH

Malgoire, Jean-Claude (*b* Avignon, 25 Nov 1940). French conductor. He studied in Avignon and at the Paris Conservatoire, where he won a *premier prix* for oboe playing and another for chamber music. Besides founding

La Grande Ecurie et la Chambre du Roy (1966) for the performance of Baroque music, he formed L'Atelier Lyrique du Tourcoing (in north-east France) as a base for staging and touring Baroque opera by Campra, Lully, Rameau and others. He made several visits to London to direct performances for the English Bach Festival, including Rameau's *Les Indes galantes* at the Banqueting House, Whitehall (1974), *Hippolyte et Aricie* at Covent Garden (1978) and *Platée* at Sadler's Wells (1983). He conducted Campra's *Tancrède* at the Aix-en-Provence festival in 1986 and elsewhere, and recorded it, and in 1988 gave performances of Salieri's five-act *Tarare* at Schwetzingen and Kreutzer's *Paul et Virginie* at Tourcoing. At Saint Etienne in 1989 he revived Elisabeth-Claude Jacquet de La Guerre's *Céphale et Procris*, the first French opera composed by a woman. His recordings also include Lully's *Alceste*, Rameau's *Platée* and *Hippolyte et Aricie*, and Handel's *Rinaldo*, *Serse* and *Giulio Cesare*. Malgoire has played a significant role in the early music and period instrument movement in France, and although his performances have been criticized for instrumental inconsistency and his sometimes erratic delineation and control of rhythm, they have won praise for their vigour, colour and enthusiasm.

NOËL GOODWIN

Mal'Herba, Michele. *See* MALERBA, MICHELE.

Malherbe, Charles (Théodore) (*b* Paris, 21 April 1853; *d* Cormeilles, Eure, 5 Oct 1911). French musicologist and composer. After first studying law, he was later a pupil of A.L. Danhauser and Massenet for composition and in 1880 travelled with Danhauser on an inspection tour of music education in schools in Belgium, Holland and Switzerland. From 1885 to 1893 he contributed to various journals, including *Revue d'art dramatique*, *Le ménestrel* (which he edited for a brief period), *Guide musical*, *Progrès artistique*, *Revue internationale de musique* and *Monde artistique*, and collaborated with Albert Soubies in several books on opera, among which *Histoire de l'Opéra-Comique: la seconde salle Favart* is particularly useful. From 1896 he assisted Charles Nuitter, the archivist-librarian of the Opéra; succeeding him in 1899, he improved the organization of the Opéra library considerably. He bequeathed to the library of the Conservatoire (now part of the Bibliothèque Nationale) a magnificent collection of musical autographs which he had amassed since his adolescence, including thousands of autograph letters, several Bach cantatas, two cantatas of Rameau, the *Symphonie fantastique* and the largest collection of Beethoven sketch fragments in existence.

Malherbe wrote the historical notes for 16 volumes of the collected works of Rameau, beginning in 1895; these notes provide abundant information on Rameau, the history of various genres, performing practice etc. In collaboration with Felix Weingartner he began an edition of the complete works of Berlioz which, though often inaccurate and now superseded by the New Edition, was invaluable in its day. Malherbe's compositions, which are of little importance, include four *opéras comiques*, incidental music for *Les yeux clos* (1896), a ballet pantomime *Cendrillon*, and vocal, chamber, piano and organ works; he also supplied recitatives and an entr'acte for Bizet's *Don Procopio*, and made several piano transcriptions.

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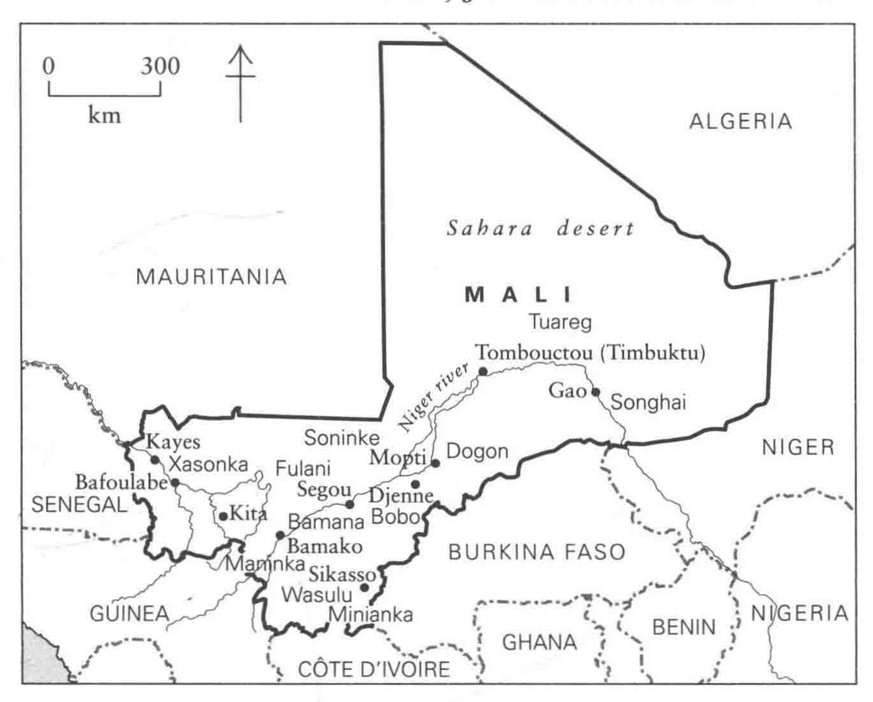
ELISABETH LEBEAU

Mali (Fr. République de Mali). Country in West Africa. It has a total area of 1.24 million km² and a population of 12·56 million (2000 estimate), 90% of whom are Muslim. An estimated several million Malians now live in neighbouring countries and Europe, especially in and around Paris. The vast extent of the landlocked country reaches from the woodland savanna of its southern borders with Guinea, Côte d'Ivoire and Burkina Faso, north along the Niger river towns of Bamako (the capital), Segou, Djenne, Mopti and Tombouctou (Timbuktu) at the Niger bend, and then almost 1000 km north into the heart of the Sahara desert, where it is bordered by Mauritania on the west and north-west, and Algeria on the east and north-east (fig.1).

The name Mali derives from the 13th–16th century empire that was one of the most extensive and wealthiest in Africa. A class of people known as *jeli* (Maninka or Malinké) or *jaare* (Soninke) were, and still are, the guardians of certain musical and oral traditions of the Malian nobility. Known as *griots* to early French writers, *jeli*s still practise their professions today, and their presence dominates the national ensembles as well as urban popular music. The combination of gold wealth, vast internal trade networks, a class of nobility that patronized a professional artisan class, including musicians and oral historians, and little European contact until the end of the 19th century has contributed to the far-reaching renown of the musical traditions of Mali as deep-rooted, sophisticated and highly influential in West Africa. The transformation of some of these traditions for consumption on the world popular music market has been a multi-faceted process that has produced some extraordinary music that is remarkable for its reconciliation of the old and new.

1. Languages and ethnic groups. 2. Historical overview. 3. Musical sources. 4. Music and instruments of the Malian Sahel and savanna. 5. Music and society.

1. LANGUAGES AND ETHNIC GROUPS. The predominant languages in Mali are associated with the great kingdoms



1. *Map of Mali showing the distribution of major ethnic groups*

that ruled within its borders, and they belong to the northern subgroup of Mande languages: Soninke of ancient Ghana (north-western Mali); the Mandekan dialects of Maninka of old Mali (straddling the border between Mali and Guinea along the Niger river); and Bamana (Bambara) of Segou and Kaarta. Xasonka (Kassonke) are commonly described as an ethnic mix of Maninka, Soninke and Fulɓe (Fulani, Fula or Peul) peoples whose homeland, Xaso, is located between Kayes and Bafoulabé. The suffix *-nka* or *-ka* ('person from') is usually attached to the name of a homeland to identify its people.

In southern Mali, the predominant groups are the Wasulunka (Wasulu or Wassulunka), Senufo (Sénoufo) and Minianka (Mamara). The Wasulunka, whose homeland, called Wasulu or Wassolon, is just east of the Mande homeland, are considered an ethnic mix of Maninka and FulBe, and the four major FulBe family names – Sangare, Sidibe, Diallo and Diakite (Jakite) – are commonly found among them. The Minianka, farmers who live in southern and south-eastern Mali, are a subgroup of the Senufo, who are found primarily in Côte d'Ivoire.

Much was written by French anthropologists in the mid-20th century about the culture of the Dogon, the cliff-dwellers in the Middle Niger region between Mopti and the Burkina Faso border, whose language belongs to the Gur family predominant further east. Many Dogon masks have been identified, some of which are several metres high, and their associated dances have had an impact on a Malian identity (see DeMott, 1982; *JVC Video*, 1990). Living in proximity to the Dogon are two groups closely associated with fishing, the Boso and Somono, and the Bobo (who refer to themselves as Bwa), who are predominant in Burkina Faso.

Although Mande groups dominate Mali, other peoples have contributed to Mali's cultural identity. The FulB are a widespread pastoralist group whose migrations have taken them from their probable homeland Tekrur (in northern Senegal) eastwards as far as Cameroon. The Tuareg, a desert and Sahelian people also known as Tamashek or Tamasheq (the name of their language), primarily live in the north. The Songhai (Songhay or Sonrai), who eventually established their own great empire, are found along the Niger river bend into Niger. Among desert and Sahelian peoples such as the Tuareg, Songhai and Moors, women play musical instruments.

Information on ethnic groups in Mali who are dominant in neighbouring countries is given in articles on MAURITANIA (Moors), SENEGAL (Fulani), NIGER (Songhai), BURKINA FASO (Bobo), CÔTE D'IVOIRE (Sénoufo) and LIBYA (Tuareg). *See also* FULBE MUSIC, SONGHAI MUSIC and TUAREG MUSIC.

2. HISTORICAL OVERVIEW. The beginning of the Sahara wet period about 12,000 years ago began the repopulation of the formerly hyper-arid desert covering much of Mali. Pastoralism began 7000 years ago, and for at least 3000 years the evidence of agriculture is unequivocal. In present-day Mali pastoral peoples inhabit the Sahel in the north, and agricultural peoples inhabit the savanna in the south. Iron-working, probably brought from North Africa by desert peoples plying Saharan routes, appeared around 2500 years ago at Jenne-Jeno (old Jenne). This may mark the earliest possible period for construction of many of the indigenous instruments that make use of extensive carving, such as wooden drums and frame xylophones. Middle Niger towns such as Jenne-Jeno were commercial centres linking the desert and outside world with the savanna in the 1st millennium CE. By the 9th century CE, the empire of Ghana was noted in Arabic writing; its dominion extended over much of present-day Mali.

Koumbi Sileh, the reputed capital of the Soninke empire of Wagadu (known to Arabic writers as Ghana), lies in Mauritania just across the Malian border (350 km north of Bamako). Early Arabic writing about Ghana rarely noted any musical activity, with two exceptions. Al-Bakrī may have referred to the *dundun* when he wrote in the 11th century: 'The audience [of the king] is announced by the beating of a drum which they call dubaa, made from a long hollow log' (Levtzion and Hopkins, 1981, p.80).

Al-Idriisī wrote in the 12th century that the king of Ghana 'has a corps of army commanders who come on horseback to his palace every morning. Each commander has a drum, which is beaten before him' (Levtzion and Hopkins, 1981, p.110). Few of the published accounts of Soninke oral traditions (see Monteil, 1953; Dieterlen and Sylla, 1992) have been specifically concerned with music, but one early 20th-century source (see Frobenius, 1921) tells of a lute that was played during the time of the Wagadu empire, perhaps the *gambare*, which is played by Soninke *griots* today. The decline of the Ghana empire in the late 11th century and the subsequent southern dispersion of Soninke groups set the stage for the rise of the Mali empire, shifting the political centre of western Africa further south into the heart of the savanna.

The historical era that continues to dominate public consciousness is that of the rise of the Mande or Mali empire in the 13th century. (Mali is a Fulɓe - or Fulfulde-language pronunciation of Mande, Manden or Manding that was standardized in early French writing.) The founding of the Mali empire is attributed to a hero named Sunjata Keita. The Sunjata epic is one of the most widely researched and published in Africa, and its fundamental significance in the development of a Malian national identity cannot be overstated. Many of the prominent persons in the epic have songs dedicated to them (e.g. Sunjata, Fakoli, Sumanguru Kante and Tiramakan Traore), and the complex of pieces associated with the epic is a major part of the repertories of the national ballet and instrumental ensemble. It is the foundation of a widespread praise-singing tradition; the national anthem is drawn from it; the popular group Rail Band has recorded it several times; and references to it are frequently made at public celebrations such as marriages.

Two episodes in the Sunjata epic are particularly significant for music history. One concerns the origin of the Diabate lineage of *jeli*s (*griots*), and the other concerns the Kouyate lineage and the magic primordial 13th-century *bala* xylophone, also known as *balafon*, that they inherited from Sumanguru Kante. That *bala* is believed to have been passed down through the Kouyate lineage and is now kept in a small village in Guinea on the border with Mali (see Kouyate, 1970), perhaps one of the oldest surviving instruments in sub-Saharan Africa.

The victory of Sunjata and the consolidation of Mande territories led to the formalization of three classes in many large-scale Malian societies: *horon* (nobility), including warriors and leaders; *nyamakala* (artisans), including *numu* (blacksmiths), *garanke* (leatherworkers), *jeli* (musical and verbal artisans) and *fune* or *fina* (public speakers specializing in praising and genealogies); and *jon* (slaves). The terminology and specific artisanal professions differ according to the ethnic group (the Maninka terms are given above). With the exception of slaves, this class system still exists today, albeit with some fluidity.

After several centuries of rule over much of the western Sahel and savanna, the Mali empire was eclipsed by the Songhai empire that originated in the region of Gao near the north-eastern border with Niger. In the 18th century two Bamana (Bambara) kingdoms, Segou and Kaarta, came to power north of Mande territory, giving rise to another epic tradition (see Conrad, 1990; Ba Konare, 1987). A series of musical pieces is associated with Bamana kings, including the well-known *Tutu Jara*, one of the most frequently played pieces in Mali. Wars and drought led to further fragmentation until a series of Islamic *jihād*s (holy wars) swept through West Africa led by FulBe clerics. Macina, along the Niger river, became a base of operations for El Hajj Umar Tall, the greatest of the *jihād* leaders and the subject of a well-known piece of music called *Taara* ('He Has Gone'). By the late 19th century most of Mali was Muslim.

European entry into West Africa began in the mid-15th century, motivated in part to find the source of Malian gold. It was not until the mid-19th century that the French made serious progress inland and began the process of colonization in Mali, known alternately as the French Soudan (1890–99, 1920–59), Senegambia and Niger (1902–4) and Upper Senegal-Niger (1904–20). The foreign musical impact was largely limited to the introduction of European-made instruments, such as the guitar and accordion, probably sometime between the two world wars, and the disruption of the traditional patronage system. Members of the noble classes probably absorbed the greatest European influence in terms of language and education in European culture; *griots* remained largely removed from the European sphere until after independence from France.

Mali became an independent republic in 1960, and shortly thereafter regional and national music dance groups were formed after the Guinean model. By the early 1970s popular dance music in Mali reached an international audience in West Africa, and by the late 1980s Malian musical artists, such as Salif Keita (fig.2), ALI FARKA TOURÉ, Toumani Diabate and Oumou Sangare, began making a significant impact on the world popular music scene, achieving some commercial success while maintaining the integrity of a Malian musical identity.



2. Salif Keita (© Adrian Boot, 1998)

3. MUSICAL SOURCES. Archaeological research has dramatically increased since the late 1970s, producing stunning insights into Malian prehistory. Little direct evidence of music-making has been unearthed, but the refining of a time frame for the movements of peoples and the beginnings of certain subsistence strategies (pastoralism and agriculture) and artisan activities (metal-working) has important ramifications for early music history. In general, musical instruments are uniquely associated with certain groups of people defined by their language (e.g. Maninka, Dogon and FulBe) or their activities (e.g. hunting). The diffusion of metal-working in Mali and beyond can help to explain the history of the *jembe*, which is associated with blacksmiths, or frame xylophones, which can be easily crafted with the use of metal tools. Malian harps associated with hunters' societies belong to a wider southern savanna harp culture that may date back to prehistoric times. Tracking the relationships among the limited number of diverse ethnic groups who play hunter's harps, xylophones, plucked and bowed lutes, hourglass squeeze drums or large double-headed bass drums may begin to open up the virtually unexplored territory of early music history in Mali and West Africa.

Historical information begins with Arabic writing on ancient Ghana in the 9th century (conveniently compiled and translated in Levtzion and Hopkins, 1981). (Arabic and European references to the music of Mande peoples can be found in Charry, 1999.) The mid-14th century world traveller Ibn Battūta provided a famous and richly detailed description of royal ceremonies at the seat of the Mali empire, including the use of what is probably the *koni* (lute), which was also noted by Al-'Umarī earlier in the century, and *bala*. The term *jaali* is also documented for the first time.

With the beginning of Portuguese writing on Africa in the mid-15th century, and later French and English writing, musical activity in the extended Mali empire becomes clearer. The most frequent descriptions concern *griots* and drumming and dancing events. Drawings of musical instruments, such as the *bala* and harps, occasionally appear in European sources (see Charry, 'West African Harps', 1994). Perhaps the first photographs of music-making among Mande peoples in Mali and neighbouring Guinea come from Gallieni's expedition of 1887–8 (see Fierro, 1986). Photographs include ensembles of *jembe*s, *bala*s and *koni*s, and people labelled *griot*.

Recordings of Malian music date from at least the 1930s with a series of extraordinary cylinders and an accompanying silent film recorded by Laura Boulton (housed at the Archives of Traditional Music, Indiana University). The great *jelimuso* or *jali muso* (female *jeli*) Sira Mori Diabate was recorded in 1949 by Arthur S. Alberts (also in the Archives of Traditional Music). In the 1950s the *jelimuso* Monkontafe Sacko was recorded by Vogue, and sporadic recordings appeared in the 1960s. In the early 1970s an unprecedented series of 14 LP albums jointly produced by the Ministry of Information of Mali and Bärenreiter Musicaphon was released, excerpts of which have been reissued by Syllart/Melodie. Albums are devoted to the national instrumental ensemble, the singers Fanta Damba and Fanta Sacko, the great *ngoni* player and singer Bazoumana Sissoko, a compilation of the best *kora* players in the country, including Sidiki Diabate and Batrou Sekou Kouyate, music of the Songhay, FulBe and Maninka, the national orchestra, the regional orchestras of Segou, Mopti, Kayes and Sikasso, and the Rail Band featuring a young Salif Keita. French releases of Malian music accelerated through the 1970s, and since the late 1980s CD recordings have attracted an international audience, with the total number of domestic and foreign releases of recordings of Malian music probably surpassing 200 by the late 1990s. Ali Farka Touré, a Songhai guitarist from the region of Tombouctou, is probably the most prolific Malian solo artist, and the groups Rail Band and Les Ambassadeurs have released over a dozen recordings each. A local cassette industry has also released hundreds of recordings (if not more) of local artists. Films documenting Malian popular music began appearing by the early 1990s (*Salif Keita*, 1991; *Bamako Beat*, 1991).

The most extensive documentation project to date has been a collaboration between the International Institute for Traditional Music (Berlin) and the *Musée National du Mali* (Bamako) in 1991–5. Over 100 musical instruments were collected and hundreds of hours of music, speech and video were recorded throughout Mali, all deposited at the Musée National, and summarized in a catalogue (*Musée National*, 1996). Other important archives include the Archives of Traditional Music (Indiana University) and at the Musée de l'Homme (Paris).

4. MUSIC AND INSTRUMENTS OF THE MALIAN SAHEL AND SAVANNA. Table 1 lists many ethnic groups in Mali along with their names for the musical instruments they play. (Spellings are not standardized and often vary among sources.) The most widespread and visible melody instrument type is probably the plucked lute. Closely related plucked lutes with wooden-trough resonators are played by *griots*, primarily in the Sahelian region: Xasonka *koni*, Soninke *gambare*, Bamana *ngoni* (fig.3), Moorish *tidinit* and Maninka *koni* (see Charry, 1996). They have exerted an important influence on guitar-playing styles, which in turn have contributed to defining a Malian identity in popular dance music. Malian market cassettes abound in storytelling accompanied by lutes. There may be a relationship between these lutes and those of ancient Egypt, but the exact nature is not clear. Bowed lutes (also known as spike fiddles) are less frequently found.

An old southern savanna calabash harp tradition includes the three- or four-string warrior's harp called *bolon* (or some similar variant), played by a variety of peoples, including Maninka, FulBe and Senufo, and hunter's harp varieties like the Maninka *simbi* (seven strings, heptatonic) and Wasulu *donso ngoni* (six strings, pentatonic). The KORA, 21-string bridge-harp of the Maninka *jeli*, is an import from the Senegambia region, but a Malian style of playing has developed, thus broadening its repertory. The *ndang* (five or six strings) of Bamana or Wasulu origin is a pluriarc, with a calabash resonator. The LP *Cordes anciennes* (BM 30L 2505) surveys Malian *kora* styles, and Toumani Diabate's recordings brilliantly continue this legacy.

Wind instruments are not as widespread, but flutes include the well-known FulBe *serdu* (three-hole flute), and the Tuareg *sarewa*. Animal horns and whistles are used in the secret Mande Komo societies.

Two basic varieties of frame xylophones are used in Mali: the heptatonic Maninka *bala* (*see* BALO) and the larger pentatonic Bamana *bala*, Minianka/Senufo *kpoye* or *jegele* and Bobo *cooza*. All are perhaps closely related and often referred to indiscriminately as Turuka *bala*.

TABLE 1: Malian peoples and their musical instruments

	Chordophones			Aerophones		Idiophones		Membranophones
Ethnic Group	*plucked lute*	*bowed lute*	*harp*	*flute*	*horn*	*xylophone*	*rattle*	*drum*
Maninka	koni		kora simbi bolon			bala		jembe, tama, dundun jidunun (calabash)
Bamana	ngoni		ndan mpòlòn donzo kòni	fle	buru	bala	sira yabara wasamba	jembe, bari, bara kangaa, flen
Soninke	gambare							dunduge, dange, tabalen kòlè
Xasonka	kontinwòn (koni)							taman, dundun, tantan, jingò
Wasalu		so ku	donso ngoni kamalen ngoni	so fle				jembe, didadi, jigirin nkulen
Minianka						kpoye		bogbinge (small) dunugbinge (large)
Senufo			bolongboho javirijaangi	wiili tubele		jegele	sicahali	cepinnè, napingè
Bobo (Bwa)			korozo kòni		ba : nsi	cooza		dumanu, i'izo, karanko, kanamun
Boso								fuo
Dogon			koro/ gingiru	sujei kere	kele			bar po, boi na, gom boi kòbe
Fulbe	hoddu molo	nyanyur woogeeru	bolon	serdu				tunbudè
Songhai		njarka/ goojé	kurubu					kolo, hare, gaasu
Tuareg	tehardin	inzad		sarewa takaanipt				tinde assakhalebo tabl
Moor	tidinit							tabl

The most widespread types of instruments in Mali are drums, dozens of which have been identified. The three most commonly visible are the *jembe*, *dundun* and *tama*, which co-exist with each other in the national ballet. The *tama* is part of a broad complex of hourglass drums found throughout the West African Sahel and northern savanna. The *dundun*, a large double-headed bass drum, has a similarly widespread distribution in West Africa. The *jembe* has a more southerly distribution, possibly reflecting the migratory movements of Mande blacksmiths. A fourth kind of drum, made from a large calabash with a single head played with both hands, is also widely distributed.

With such a variety of instruments and tuning systems, it is difficult to generalize, since there is no single Malian style of music-making. Diverse tuning systems abound, much like languages and dialects, with identifiable local preferences. Pentatonic tuning systems are found among the Wasulu, Bamana and Minianka, as well as heptatonic systems among the Maninka and Xasonka. Within a tuning system several pitches may have two varieties (i.e. natural and sharp or natural and flat), especially in vocal



3. Bamana musicians playing plucked lutes, Bamako: (a) Ngoni (four-string lute, left) showing jingling device; (b) Subaga-ngoni shaped to resemble a human figure

performance, although they are not often used in the same piece of music. The National Ensemble combines disparate instruments with different tuning systems with no apparent difficulty.

An equiheptatonic tuning of the Maninka *bala* has been demonstrated by Rouget and Schwarz (1969), although few instruments (if any) conform closely to the theoretical model. The ready willingness to transpose a piece up or down simply by shifting left or right on the instrument supports their findings. Plucked lute tunings are based on an interval of a perfect 4th between the two main playing strings and a shorter string always plucked by the thumb a minor 7th or octave above the lower main string. Some lutes have added open strings that can enhance the variety of tunings. Knight's research on the tuning and modal practices of Gambian Mandinka *jeli*s (1991) is also relevant for Mali. Ex.1 shows tunings for the Wasulu *donso ngoni*, Maninka *simbi* and Xasonka *koni* (lute).

The instrumental music that accompanies singing or dancing is based on rhythmic, harmonic or melodic cycles that can be conceptualized as consisting of a fixed number of beats (usually four, eight or twelve), each of which consists of a particular number of pulses (usually three or four). Musicians have no terminology equivalent to these Western notions, although dance steps usually demarcate the beat level. The *bala* piece *Boloba* (also known as *Kura*), which consists of five pulses per beat, is a rare exception. While the duration of a beat does not usually change within the course of a piece, drummers and hunter's musicians often expand or contract pulse lengths playing between a three-pulse and a four-pulse beat, inflecting the inner structure rather than creating sharp distinctions (see Polak, 1996). Pieces may be distinguished by a continually repeated melodic line on lutes and hunter's harps, a sequence of harmonic areas on xylophones and sometimes the *kora* or a rhythmic pattern on drums.

Ex.2 is a transcription of the renowned Wasulu *donso ngoni* player Seydou Camara playing the hunter's piece *Kambili*. While singing, this accompaniment remains relatively unchanged, but during vocal pauses he creates variations, including the one transcribed in Ex.2*b*, in which he subdivides into three rather than four pulses. Ex.2*c* shows *Kulanjan* played on the *simbi* by Mali's most respected hunter's musician, Bala Jimba Jakite. Ex.2*d*, a transcription of *Tutu Jara* played on the *koni* by Moussa Kouyate, shows the high degree of grace notes and ornamentation that is typical of *koni* playing.

Ex.3 shows transcriptions of the rhythms *dundunba* and *maraka* played by a *jembe* and *dundun* ensemble. Each rhythm has a generic *jembe* accompaniment that can be played with a number of other rhythms, and usually with another *jembe* accompaniment that identifies the specific rhythm. The long *dundun* part unequivocally defines each rhythm. A shorter part played on a smaller *dundun* (*konkoni* or *kenkeni*) is often inserted two or four times within a cycle. The *jembe* accompaniments are typically played twice (*maraka*) or four times (*dundunba*) per *dundun* cycle. Note that the identifying *jembe* parts in *maraka* and *dundunba* are the same, but are lined up differently in relation to the generic *jembe* part.

Although ensembles can reach large sizes, the focus is usually on one soloist at a time, such as a master drummer, lead vocalist or instrumentalist. The role of instrumental soloist can shift within an ensemble, with the other members taking on a variety of accompanying parts within each piece. *Griots* recognize two distinct vocal specialities: song (*donkili* in Maninka), consisting of relatively fixed melodies and forceful improvisational commentaries, and speech (*kuma* in Maninka), which can be chantlike and is the common vehicle for performing epics and retelling history. Throughout much of Mali, vocal or instrumental virtuosity is highly prized.

5. Music and society. *Griots* such as the Maninka, Xasonka and Bamana *jeli*, Soninke *jaare* and FulBe *gawlo*, all hereditary professionals who belong to a limited number of lineages, are regarded as élite authorities whose duty it is to guard long-standing musical traditions. Instruments that are reserved exclusively for them include wooden trough-resonator lutes, the *bala* and *kora* (in the case of the Maninka), and the *tama* and *dundun* in north-western Mali. Female *griots* are vocalists *par excellence* and are among the most powerful musical artists with their high visibility as praise-singers. Three of the most renowned *jelimuso*s active in the 1990s are Ami Koita, Kandia Kouyate and Tata Bambo Kouyate (see Durán 1995, 1998). Guitarists are widespread and most come from the ranks of *jeli*s, although there are also significant numbers of non-*jeli* guitarists. There are no hereditary restrictions on most other instruments, a possible indication that these instruments may predate the reification of the institution of the *griot*, which dates back to the origins of the Mali empire, and perhaps earlier. Hunter's musicians may have been the prototype for *griots*, as their epic recitation, singing and instrument playing resemble the functions of the *griot*. The close relationship between the hunter's musician and hunter also resembles the relationship between *griot* and patron. Although there are no hereditary restrictions on *jembe* drumming, it is historically associated with Maninka *numu* (blacksmiths/sculptors).

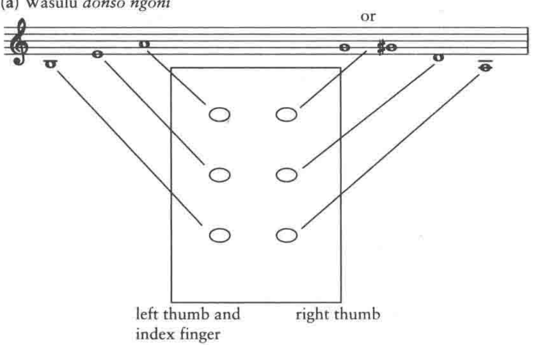
Women in the savanna region in the south play a limited number of instruments, such as the Senufo *cepinne* (drum) and Bamana *jidunun* (calabash water-drum). Among the Bamana they are not considered to have professional status (see Modic, 1993). *Jelimuso*s also play a narrow metal tube called *nganga* or *karignan* to accompany singing or dancing. By contrast, in the Sahelian region in the north among Tuareg, Songhai and Moorish peoples, females play a variety of string instruments and drums.

Three main types of regional and national performance groups exist with little interaction between them. Ensembles consist of traditional instruments and are dominated by *griots*. Ballets are drum and dance troupes that consist primarily of *jembe*s, *dundun*s and *tama*s. Orchestras consist of foreign instruments such as electric guitars, saxophones, trumpets, keyboards and drum sets, and reflect strong influences from Latin American popular music. Regional groups preserve local culture, although there is mixing of ethnic traditions that otherwise would not occur in village traditions.

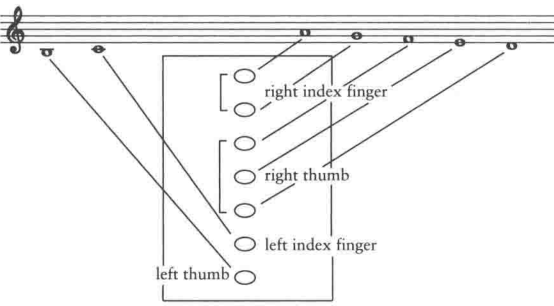
In the 1960s government-sponsored regional orchestras were established, and they competed in annual regional and national arts festivals, Semaines de la Jeunesse, organized by the Ministry of Culture, and replaced in 1970 with the Biennale Artistique et Culturelle de la Jeunesse. Three major Bamako orchestras sponsored by government ministries dominated popular music in the 1970s, and musicians from those groups went on to forge international careers by the late 1980s: the Rail Band (formed around 1970) based at the buffet attached to the

Ex.1 Tuning of three string instruments

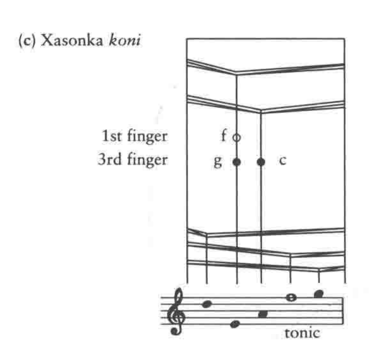
(a) Wasulu *donso ngoni*



(b) Maninka *simbi*
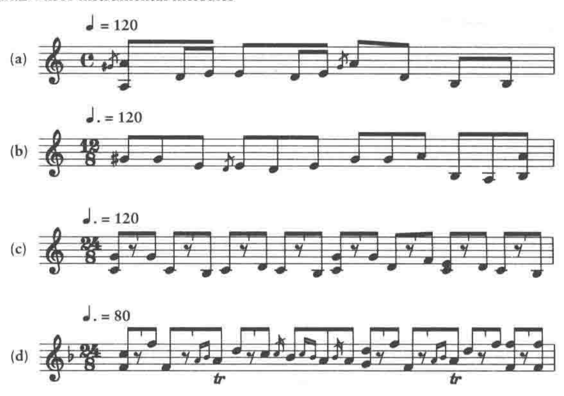


(c) Xasonka *koni*



rail station, featuring guitarist Djeli Mady Tounkara and Guinean singer Mory Kante; Les Ambassadeurs (formed around 1970) based at the Hotel du Bamako, featuring singer Salif Keita and Guinean guitarist and orchestra leader Manfila Kante; and National Badema, the national orchestra, featuring singer Kasse Mady Diabate, from a renowned *jeli* family in Kela, and led by Boncana Maiga from Gao, who spent eight years studying at the conservatory in Havana, Cuba, and is now Mali's most prolific arranger, working in Abidjan, Paris and New York. Beginning in the 1980s female Wasulu singers, such as Oumou Sangare, Nahawa Doumbia and Sali Sidibe, began eclipsing the popularity of the Bamako orchestras within Mali and abroad. Gaining exposure by winning the Biennale singing competitions, and unencumbered by the *griot* praise-singing tradition found among other ethnic groups, their voicing of concerns on contemporary matters, especially regarding women, has found a ready audience in contemporary Mali.

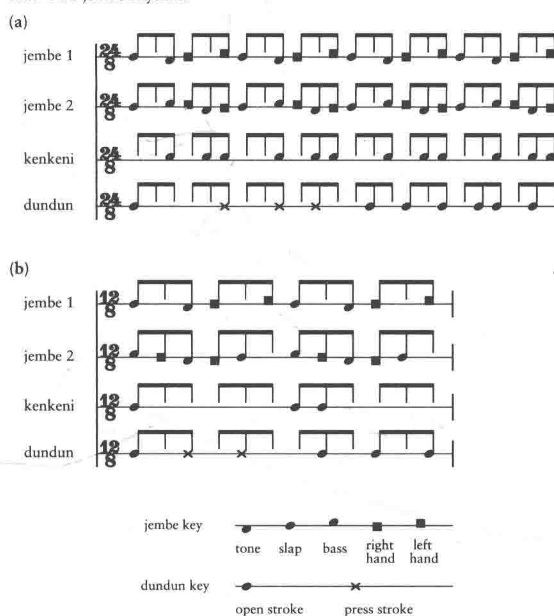
Throughout Mali, most celebratory and ritual events call for specific types of music. For example, string

Ex.2 Three instrumental melodies



instruments are usually absent from drumming events that accompany movement such as dancing or agricultural labour. The division between harp-based and drum-based music is a fundamental one that may reflect historical relationships between hunters, whose music is dominated by harps, and blacksmiths, whose tools are crucial in many of the contexts surrounding drumming and dancing, such as circumcision and excision ceremonies, rites of age grade associations (e.g. Bamana *Ntomo*), secret power associations (e.g. *Komo*), agriculture-related masked dancing (e.g. the celebrated Wasulu *Sogoninkun*), agricultural labour and harvest celebrations. Other common occasions for drumming include marriage celebrations and regional and national ballet performances. Drumming at funerals is performed by non-Muslim peoples such as the Dogon. Marriage ceremonies can be quite elaborate, calling for intimate praise-singing by *griots* in addition to drumming. In the late 1960s an event called Apollo became popular, mixing electric guitars and traditional instruments. Renditions of grand epics can occur in public or intimate private concerts, or in infrequent ritual ceremonies, such as the septennial reroofing of the sacred hut in Kangaba.

Ex.3 Two *jembe* rhythms



While certain ritual events are private and closed to the public, other non-ritual events are public. Bamana, Boso and Somono communities in Segou stage elaborate puppet masquerades that they consider *nyenaje* (entertainment), to be enjoyed by all. A related genre is the *koteba* theatre of the Bamana. National and regional ballets stage performances secularizing village traditions, and night clubs offer live music by local orchestras. Concerts in Bamako's sports stadium and the Palais de la Culture concert hall offer a variety of music from around the country that draws large numbers of people.

Two major kinds of musical repertories that can be contrasted are epic praise-songs and drumming pieces for dancing. The epic pieces emphasize individuality. Delivered by solo singers or speakers, usually accompanied by string instruments or xylophones, they honour heroes from the past, and also praise living patrons and their lineages. Drumming and dance traditions honour groups of people, such as children undergoing ritual circumcisions and excisions, blacksmiths, a class of slaves or entire ethnic groups. The government-sponsored regional and national performing groups have contributed to the establishment of a canon of pieces drawn from diverse traditions, constructing a national Malian music culture. This influence, along with the typical exchange that takes place in cosmopolitan Bamako, has contributed to the appreciation of some dances such as *dansa*, *jelidon* (*lamban*), *maraka* and *didadi*.

Three epic pieces are widely known in Mali because of their association with heroes of the past: *Sunjata*, *Tutu Jara*, also known as *Ba Juru* ('Mother's Tune'), and *Taara* (see §2 above). These three pieces are typically played on one or another *griot* lute, the *kora* or *bala*, and they also are played by urban dance orchestras. Hunter's music, a tradition that is believed to predate that of the *griot* praise-singers, also consists of epic-singing, but mythical rather than historical ancestors are most often the subject. Two Maninka hunter's pieces are widely known: *Janjon*, sung for and danced by those who have accomplished significant feats in life, and *Kulanjan*.

Several major trends continued to develop in the 1990s: drawing on the personae and sounds of the hunters of the southern savanna region; the predominance of female singers; and the use of the guitar. Popular music based on the Wasulu *kamalen ngoni*, a close relative of the *donso ngoni*, has become a signature of a Malian musical identity. Wasulu-based groups sometimes incorporate a guitar, but can also use local instruments exclusively: a Senufo xylophone, *kamalen ngoni* and the metal scraper that accompanies it, a one-string fiddle, and a *bolon* as a bass. Female singers who lead these groups have achieved a marked degree of commercial success, with Oumou Sangare leading the way with a series of remarkable recordings blending traditional and modern sensibilities.

The guitar has been used in Mali by many ethnic groups to play their music, and it has been used as a bridge between traditional and popular genres. *Jeli* guitarists are the most virtuosic, integrating it into their own tradition first and then introducing those traditions to urban orchestras via the electric guitar. The blending of traditional and popular genres has occurred on both fronts: by incorporating a *bala* or *jembe* into a modern, urban dance orchestra, or by incorporating a guitar into a traditional ensemble. The international stardom of Salif Keita and the success of young virtuosos such as Toumani Diabate, deeply grounded in the traditions of their country, yet willing to branch out in new directions, have reaffirmed Mali's reputation as a major producer of serious creative music in Africa.

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ERIC CHARRY

Ma Lianliang (*b* Beijing, 1901; *d* Beijing, 26 Dec 1966). Chinese actor of Beijing opera, a specialist in *laosheng* (old male) roles. A Hui, or Chinese Muslim, he entered Beijing's Fuliancheng Training School in 1909. He established his own school of performance in which the singing was noted for its enthusiasm and lack of restraint, but consistent with maintaining perfection and precision of technique. Ma was very innovative in his acting and took on newly created roles readily. Having gone to Hong Kong in the spring of 1948, where he starred in several opera films, he returned to China in 1951, serving the new Communist regime in many capacities. He performed for the Chinese troops in Korea and headed the Beijing Opera Company in Beijing and its Traditional Drama School. In 1964 he supported the move towards the revolutionary Beijing operas and even performed in them. He was, however, an early casualty of the Cultural Revolution, which began in 1966.

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COLIN MACKERRAS

Malibran [née García], **Maria(-Felicia)** (*b* Paris, 24 March 1808; *d* Manchester, 23 Sept 1836). Spanish mezzo-soprano. She was the daughter of the composer Manuel García and sister of the mezzo-soprano Pauline Viardot. She studied with her father, a rigorous teacher whose harshness towards her was notorious, and made her London début at the King's Theatre in June 1825 as Rosina (*Il barbiere*); subsequently she sang Felicia in the first British performance of Meyerbeer's *Il crociato in Egitto*. *Il barbiere* opened the García family's season at the Park Theatre, New York, in November 1825. (*Tancredi*, *Otello*, *Il turco in Italia* and *La Cenerentola*, *Don Giovanni* and two pieces by García were also in the repertory.) After the failure of her marriage to Eugène Malibran, Maria Malibran returned to Europe in 1827. She made her Paris début at the Théâtre Italien in *Semiramide* in 1828, reappeared at the King's Theatre in 1829 in *Otello*, and then sang alternately in Paris and London until 1832, when she went to Italy.

She made her Italian début at the Teatro Valle, Rome, on 30 June 1832 as Desdemona; moving to Naples she sang the same role at the Teatro del Fondo on 6 August and Rosina in *Il barbiere di Siviglia* at the S Carlo on 7 September, followed by *La Cenerentola*, *La gazza ladra*, *Semiramide* and *Otello*, scoring a tremendous success at every performance. In Bologna she sang Romeo in *I Capuleti e i Montecchi* on 13 October, substituting the final scene of Vaccai's *Giulietta e Romeo* for that of Bellini. In May 1833 at Drury Lane she sang *La sonnambula* in English; it was so successful that it later transferred to Covent Garden. She returned to the S Carlo, Naples, in November 1833, singing her usual Rossini and Bellini roles, as well as operas by Pacini and Coccia: she sang *Norma* on 23 February 1834 in Naples, and repeated it at La Scala on 15 May. She visited Venice early in 1835, singing Desdemona and Norma at La Fenice. On 8 April she gave one performance of *La sonnambula* at the Teatro Emeronitio, which was in dire financial straits, raising enough money to guarantee the future of the theatre, renamed Teatro Malibran. In May she sang Amina and Leonore in *Fidelio* in English at Covent Garden, then in September returned to La Scala. New roles included Vaccai's Romeo and the title role of his *Giovanna Grey*, which she created on 23 February 1836. She also created the title role in Donizetti's *Maria Stuarda* on 30 December 1835, causing a famous scandal by ignoring some changes that the Milanese censors had insisted upon. Bellini



Maria Malibran: portrait by Luigi Pedrazzi, 1834 (Museo Teatrale alla Scala, Milan)

adapted the role of Elvira in *I puritani* (1835, Paris) for her to sing in Naples, but the opera was turned down by the management and she never sang it.

Her first marriage having eventually been annulled, she married the violinist Charles de Bériot in March 1836, and at Drury Lane in May of that year created the title role in Balfe's *The Maid of Artois*, which he had written for her. A riding accident when she was pregnant resulted in her death during the Manchester Festival. To judge from the parts adapted for her by both Donizetti and Bellini, the compass (*g* to *e'''*), power and flexibility of Malibran's voice were extraordinary. Her early death turned her into something of a legendary figure with writers and poets during the later 19th century.

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ELIZABETH FORBES

Malimba. A variant spelling for MARIMBA. The term is used in wide areas of eastern and south-eastern Africa for a lamellophone (*see* LAMELLOPHONE, §2(i)) and a XYLOPHONE.

Malinconico (It.: 'sad', 'melancholy'). As a tempo or expression mark it was probably not used much before Boccherini, though Bernardino Bottazzi (1614) wrote of making 'canti fermi melanconici' sound 'allegri'. Beethoven entitled the final Adagio of his Quartet op.18 no.6 'La malinconia'.

Maline, Nicolas (*b* Mirecourt, 28 Feb 1822; *d* Mirecourt, 28 April 1877). French bowmaker. He was the son of Guillaume, who has long been credited in error as the bowmaker of the family. Nicolas, however, is the only member of the family mentioned in civil and church documents as 'archetier'. His work is distinctive and, though clearly influenced by the style of Dominique Peccatte and Nicolas Maire, shows a striking individuality in the heads; the chamfers have a bolder sweep and the back of the head is more rounded.

Due to the commercial connection with J.-B. Vuillaume much of Maline's output is mounted with Vuillaume-type frogs and buttons. An individual touch is the lengthened lower plate of the ferrule. For less expensive commercial work, mostly nickel-mounted and unbranded, Maline used amourette and ironwood in place of pernambuco for the sticks. His brand, MALINE, is sometimes preceded by the cross of the Légion d'Honneur. On 18 August 1849 Maline was made a Chevalier of the Légion d'Honneur on account of his bravery as a 'voltigeur' (scout). Although he died at the relatively young age of 55 Maline was prolific as a bowmaker. His work appears under his own brand, that of J.-B. Vuillaume and various other Parisian bowmakers.

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JAAK LIIVOJA-LORIUS

Malines (Fr.). *See* MECHELEN.

Malinin, Evgeniy (Vasil'yevich) (*b* Moscow, 8 Nov 1930). Russian pianist. His mother was a member of the Bol'shoy Opera chorus, his father a worker with a passionate interest in music. He entered Moscow's Central Music School at the age of four, but his studies there were interrupted by World War II. His teachers were Tamara Bobovich and, from 1949 to 1957, Heinrich Neuhaus at the Moscow Conservatory. He won prizes in competitions in Budapest (1949) and Warsaw, and shared second prize at the Marguerite Long-Jacques Thibaud Competition in Paris in 1953. Malinin has made his performing career mainly in Russia, with occasional appearances and masterclasses in France. His interpretation of Rachmaninoff's Second Concerto is especially noted. He began to teach at the Moscow Conservatory in 1957 and from 1972 to 1978 was dean of the piano faculty, becoming head of school in the mid-1980s. In April 1988 he played a prominent role in Moscow's centenary festival for Neuhaus.

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DAVID FANNING

Malipiero, Gian Francesco (*b* Venice, 18 March 1882; *d* Treviso, 1 Aug 1973). Italian composer and musicologist. Although very uneven, and less influential than Casella and Pizzetti, he was the most original and inventive Italian composer of his generation.

1. LIFE. Born into a family of musicians of aristocratic origin, he was the grandson of the opera composer Francesco Malipiero (1824–87) and the uncle of Riccardo Malipiero. His childhood was restless and troubled: after the break-up in 1893 of his parents' marriage, his father Luigi, a pianist and conductor, took him to Trieste, Berlin and eventually Vienna, where the boy studied briefly at the conservatory (1898–9). But in 1899 he returned to his mother's house in Venice, where he entered the Liceo Musicale, learning counterpoint from Marco Enrico Bossi, who at first had a low opinion of him. After Bossi's move to Bologna (1902), Malipiero continued his composition studies on his own. It was then that an important new

experience transformed his musical outlook: in 1902, without any external encouragement, he discovered and began to transcribe the long-forgotten early Italian music (Monteverdi, Frescobaldi, Merulo etc.) in the Biblioteca Marciana. By 1904, when he too moved to Bologna, his composition technique had matured sufficiently to win Bossi's approval and a diploma at that city's Liceo Musicale.

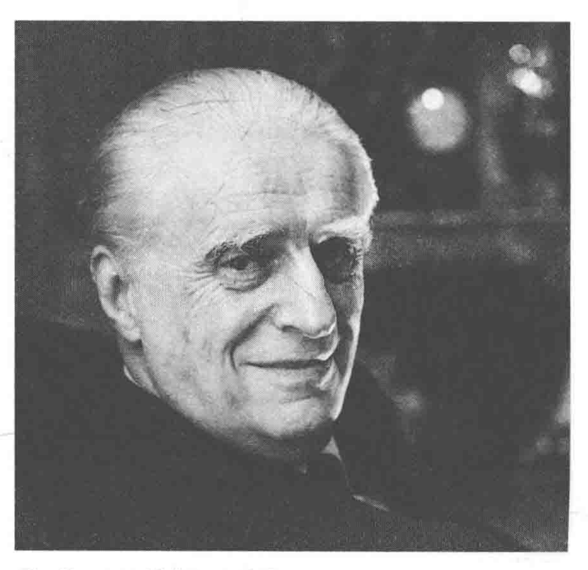
Soon afterwards Malipiero became amanuensis for a while to the blind composer Smareglia, a disciple of Wagner. Later he claimed that he learnt more, especially about orchestration, from this experience than from all his formal studies. He gained nothing significant from the few of Bruch's classes that he attended in Berlin in 1908; more important was his discovery, around that time, of the music of Debussy, and his enthusiasm, albeit short-lived, for Strauss's *Elektra*, the première of which he attended.

A visit to Paris in 1913 came as another landmark in Malapiero's experience: it was there that he formed a lasting friendship with Casella, and the first performance of *The Rite of Spring*, which he attended on Casella's suggestion, woke him, as he later put it, 'from a long and dangerous lethargy'. As a result he soon decided to suppress nearly all his compositions written up to that time, although contrary to what he consistently gave the world to understand, he did not destroy most of the manuscripts. (The surviving juvenilia were deposited after the composer's death at the Fondazione Giorgio Cini, Venice.) Meanwhile, however, he had caused ill-feeling in many quarters, and won sudden notoriety, by entering five works, each under a different pseudonym, for a competition organized in 1912–13 by the Accademia di S Cecilia, Rome, thus winning four of the five prizes.

Though again based in Venice after his return from Bologna in 1905, Malipiero spent more and more time from 1910 onwards in the little Veneto hill town of Asolo. But before he could settle there permanently the Retreat of Caporetto forced him and his family to flee, in November 1917, to Rome, and he arrived there with shattered nerves. He later wrote of this tormented time: 'In 1914 the war disrupted my whole life, which remained, until 1920, a perennial tragedy. The works of these years perhaps reflect my agitation; however, I consider that if I have created something new in my art (formally and stylistically) it happened precisely in this period' (Scarpa, 1952, p.224). He remained in Rome until 1921 (spending the summer months in Capri) and was associated, while there, with Casella's Società Italiana di Musica Moderna. The two again collaborated, in 1923, in founding the Corporazione delle Nuove Musiche; but Malipiero was less practical and extroverted than Casella, and played a less central part in the campaign to modernize Italian music. Even smaller was his role in the fascist regime's reorganization of musical life, though he actively sought, and for a while appears to have enjoyed, the personal favour of Mussolini, with whom he may have had as many as three personal audiences (see Nicolodi, 1984, pp.352–3). That favour was curtailed abruptly in 1934 by the Duce's condemnation of Malipiero's opera *La favola del figlio cambiato*, a condemnation seemingly directed more at Pirandello's libretto than at the music. Malipiero sought to appease Mussolini by dedicating to him his next opera *Giulio Cesare*, but the dictator, now preoccupied with his Abyssinian campaign, refused the composer's next request for an audience.

In 1921 Malipiero was appointed professor of composition at the Parma Conservatory, but he resigned three years later, by which time he had bought (late in 1922) the house in Asolo that remained his home until his death. Having thus stabilized his life as never before, he embarked, in 1926, on his edition of all Monteverdi's works. The fruits of these labours, completed in 1942, have been justly criticized, but their importance as a major step in Monteverdi studies is unquestionable. In 1932 Malipiero again became a professor of composition, this time at the Venice Liceo Musicale (Conservatory from 1940), which he directed from 1939 to 1952. After his retirement from the conservatory, he continued to teach privately and to preside over the Istituto Italiano Antonio Vivaldi, editing many volumes in the series of Vivaldi's complete instrumental works. But these activities, like their equivalents in earlier periods, always remained secondary to his irrepressible urge to compose, which continued unabated right up to 1971.

2. Earlier works. Malipiero's suppression of so many of his pre-World War I works makes his early development hard to trace coherently. It would seem, however, that a disconcerting unevenness, apparent in his output of most periods, was inherent in his nature from the start. His opera *Sogno d'un tramonto d'autunno* shows signs of immaturity, though the rich, turbulent orchestral part, at first hovering uncertainly between various post-Wagnerian and Franco-Russian idioms, gains in confidence towards the end of the work. But the *Poemetti lunari* for piano and the first set of orchestral *Impressioni dal vero* are undoubtedly the most consistently inventive of his early works, revealing that even before his visit to Paris he was capable, at least when working on a small scale, of a refined, luminous expressiveness of striking individuality. The picturesque orchestration of the *Impressioni*, as well as some aspects of their harmony, suggest the influence of Debussy and possibly also that of Grieg. The second set of *Impressioni* lacks the economy and inevitability of the first set, though its richness of texture and imagery surpasses anything Malipiero had previously



Gian Francesco Malipiero, 1960

achieved, the lessons of *The Rite of Spring* being evident in the superimposed triads and the fierce rhythmic impulse of the final piece. A fuller but more controlledly personal response to Stravinsky's influence – as well as to Debussy's, which was to remain fundamental, however transformed, in his music of all periods – can be seen in *Pause del silenzio I*. This remains one of the most powerful of his purely orchestral compositions, in which the free, improvisatory interplay of images, characteristic of all his mature works, is kept firmly within bounds by the simple device of introducing each section with a variant of the same fanfare. This kind of construction in clearly defined, boldly contrasted 'panels' was to recur in several subsequent works, providing a suitable framework for the stark expressive antitheses typical of this most turbulent period of his career.

The violence which erupts in parts of *Pause del silenzio I*, notably the last section, is more fully expressed in *Pantea* – the first and still perhaps the clearest of Malipiero's frankly symbolic theatre works, in which he made as decisive a break with traditional operatic methods as he did with orthodox thematic processes in his instrumental music. The only figures on the stage are the protagonist, represented by a mute dancer, and, briefly near the end, an apparition of Death; the only voices are those of a hidden, largely wordless chorus with baritone soloist, symbolizing the unattainable freedom and beauty for which Pantea yearns. The work's conception as a monodrama, in which a woman is haunted by hallucinations and false hopes before being confronted with the brutal finality of death, led Piero Santi (*L'approdo musicale*, 1960) to make interesting comparisons with *Erwartung*. But there is nothing Schoenbergian about the music, for all its quasi-Expressionist turbulence. Indeed, the anticipations, in more abstract terms, of the basic idea of *Il prigioniero* are just as noteworthy, especially as Dallapiccola revered Malipiero greatly.

Sette canzoni, too, rebels against established operatic traditions, but in a totally different manner, recalling the 'panel' construction of *Pause del silenzio I*. Seven miniature operas, without any unifying plot and lasting about 45 minutes in all, are threaded together like beads on a string. Each presents (like *Pantea*, but in ostensibly more realistic terms) a head-on collision between incompatible forces, uncomplicated by dramatic elaboration. Each has a song as its musical nucleus (hence the title) but is otherwise largely mimed. The total result, for all its eccentricity, is still regarded in Italy as a supreme example of 20th-century experimental music theatre.

In the early 1920s the restless, tormented vision of his works of 1917–19 tended to give place to more serene, even joyful expressions. The string quartet *Rispetti e strambotti*, probably Malipiero's best-known chamber work, adapts the 'panel' structure of *Pause del silenzio I* in ebullient kaleidoscopic terms, showing a winsomely fresh feeling for string sonorities. The two extraordinary little operas that Malipiero composed during 1919–22 as companion pieces to *Sette canzoni*, in the oddly heterogeneous triptych *L'Orfeide*, show his iconoclastic approach to music theatre in a particularly extreme form. Perhaps the richest expression of the comic-grotesque side of his genius is to be found, however, in the *Tre commedie goldoniane*, in which the composer's idiosyncratic, extremely compressed treatment of events and characters taken from well-known Goldoni plays is only marginally more 'traditional' in effect than *L'Orfeide*. An apparently more drastic departure from his own preceding methods can be seen in *San Francesco d'Assisi*, in which his longstanding interest in early music, from plainsong to Monteverdi, is reflected in a much more thoroughgoing manner than it had been in parts of *Sette canzoni*. Yet the resultant antique, Giottoesque calm does not preclude violent episodes: there are echoes of *Pantea* in the 'fire' scene. Moreover, the colourful post-Debussian qualities of Malipiero's orchestration are not noticeably inhibited, however much they may be redirected, by the new austerity in his basic approach.

Malipiero's music of the later 1920s could be said to follow on from *San Francesco* in that, while not rejecting his pre-1920 style outright, it is marked by an ever closer interaction between archaic and early 20th-century idioms. Ostinato devices are now less frequent; contrapuntal textures become more expansive and elaborate, though almost never strictly organized for more than a few seconds at a time; but modal archaisms still rub shoulders with acrid false relations, sudden outcrops of convulsive dissonance and the like. The process is clearly seen in a further series of highly unconventional operas, whose symbolism as such, however, lacks the lucidity of that of *Pantea*, having instead the perplexing irrationality of dreams. It is perhaps understandable, though unjust, that *Filomela e l'infatuato* (1925) and *Merlino mastro d'organi* (1926–7) had to wait until 1972 before being staged in Italy. *Merlino*, for instance, features a huge magic organ which kills all men who hear it, until a deaf mute kills the organist and then becomes articulate in the 'purifying fire' of the stake, revealing himself as his victim's reincarnation. To add to the confusion, the librettos of both operas (like those of *Sette canzoni* and several other works) include many quotations, with or without modification, from old Italian texts, sometimes introduced in situations which would have startled the original authors. *Filomela* and *Merlino*, for all their musical qualities, are best regarded as transitional, preparing the way for the hauntingly enigmatic *Torneo notturno* (1929), another of Malipiero's supreme achievements, in which the obsessively recurring 'canzone del tempo' evokes the inexorable destructiveness of time.

3. Later works. After Malipiero's 'vintage years' from 1917 to 1929, when his inspiration was more often at its height than in any other period, his subsequent career may disappoint. Nevertheless, his best music of the 1930s and 40s has notable qualities of its own, some of them foreshadowed before 1930 in, for example, *La cena* and *Le aquile di Aquileia*. The former, though not conceived for the theatre, is in many respects a successor to *San Francesco* in that it returns to the austere neo-Monteverdian arioso and simple imitative choral counterpoint used in that earlier work. It led, in turn, to *La Passione* and *S Eufrosina*, works whose calm, spacious yet sometimes very poignant musical understatements serve imagery whose free-ranging interplay now seems more concerned with continuity than with contrast. *Le aquile di Aquileia*, on the other hand, conceived as the first panel of the stage triptych *Il mistero di Venezia*, is resplendent in its pageant-like celebration of the founding of Venice, with quasi-oriental phrases mingling with the archaisms in a way which may recall the architecture of St Mark's. Its music at times foreshadows the faster, more dynamic and festive

movements in the sinfonias, from the second movement of the First to the first of the Seventh.

Malipiero's symphonies, the first seven of which (excluding juvenilia) are his most important single group of compositions of the years 1930–50, have little connection with the Austro-German symphonic tradition. He himself once declared, sweepingly but self-revealingly, that 'the Italian symphony is a free kind of poem in several parts which follow one another capriciously, obeying only those mysterious laws that instinct recognizes'. This improvisatory, nondevelopmental approach naturally has its dangers, here as in his other works: so much more depends on the power of the musical images themselves than is the case when purposeful tonal and thematic processes carry the argument forwards. Nevertheless, the best fruits of these almost 'anti-symphonic' methods derive an important part of their fascination from their many unpredictable incidents and juxtapositions, their wilfully 'undirected' recapitulations of motifs according to no set patterns, and so on. Nor are the seven works as alike as has sometimes been claimed: there is a great difference, for example, between the Fifth, with its jaggedly dissonant carillon effects on two pianos, and the eupeptically soaring diatonic lines of the Sixth, in the outer movements especially, alludes to the Baroque concerto grosso in the way it plays groupings of solo strings off against the full string body. Perhaps the best symphony of the series is the Third, a war-inspired work which lacks the hectic intensity of some of Malipiero's music of the World War I years but is no less moving for its comparative restraint.

Among Malipiero's other instrumental works of the 1930s and 40s, the First Violin Concerto is the earliest, and perhaps the finest, full expression of that ecstatically burgeoning lyricism which burst forth in some of his best music of the 1930s, after the more tormented utterances of the previous decade and a half; and the jubilant Fourth String Quartet, though less richly imaginative than the First, is the most perfectly constructed of the eight. His stage works of the 1930s, however, are undeniably disappointing compared with those of the previous 13 years, and this seems, significantly, to have been a direct result of his temporary abandonment of idiosyncratic librettos in favour of straightforward adaptations of plays by other writers. *La favola del figlio cambiato* (most of whose text was written specifically for Malipiero) is a partial exception, in that the 'paradoxical' aspects of Pirandello's art clearly struck a sympathetic chord in Malipiero's imagination; at its best, and above all in the magnificent opening scene, it shows Malipiero at the height of his powers. But *Ecuba*, *Giulio Cesare* and *Antonio e Cleopatra* reveal all too clearly that he had relatively little flair for either orthodox characterization or varied naturalistic dialogue. Each of the operas contains striking scenes (some of them incorporated, many years later, into the surprisingly effective anthology opera *Gli eroi di Bonaventura*); but on the whole the details of the dramas too easily become absorbed into a generalized, austerely poignant contemplation, with an excess of neo-Monteverdian arioso. Not until *I capricci di Callot*, whose libretto is derived (with typical Malipieran freedom) from parts of E.T.A. Hoffmann's *Prinzessin Brambilla* and, beyond it, from the bizarre world of Callot's engravings, did Malipiero return to the kind of quirkily anarchic subject matter that naturally suited him. The musical idiom, as already in *La favola del figlio cambiato*, is now the expansively lyrical, basically diatonic one which had reached maturity in the First Violin Concerto and the First Symphony, an idiom less conducive to forceful dramatic contrasts and tensions than were those of his best earlier stage works. Nevertheless, the purely orchestral preludes and ballet scenes in particular have a colourful verve which makes this musically his finest opera of the years 1934–50, although *Vergilii Aeneis*, a concert work that may also be staged, reaches perhaps greater heights in its superb first part, 'La morte di Didone'.

If the music of *I capricci di Callot* is wholly characteristic of this long, relatively stable middle period of Malipiero's career (as is that of *L'allegra brigata*, despite a partial reversion to the anthology-like 'panel' construction of *Sette canzoni*), *Mondi celesti e infernali* marks the moment of transition to his last period. After many years in which his music had been predominantly diatonic (with chromatic excursions whose extent varied from work to work), he now took a major step towards a more complex, pervasively chromatic idiom, culminating, as early as the end of Act 1, in a complete 12-note chord. The opera's transitional nature is revealed in its inconsistent approach, both musically and dramatically, albeit within a large-scale 'panel' structure; and it is decidedly uneven in quality. But it remains an important link in the chain leading towards the intense world of the best parts of *Venere prigioniera*: here Malipiero's new chromatic language, in which modal and whole-tone outlines often interact so closely that they are barely identifiable as such, reached full maturity.

After *Venere prigioniera* – indeed even before it to some extent, as the *Sinfonia in un tempo* shows all too clearly – Malipiero entered a final phase, many of whose products suggest that he continued composing more to satisfy a private urge than because of a constant need to give public utterance to fresh ideas. Right to the end his individuality is rarely in doubt: his new, more pervasive chromaticism has a way of endowing every note, even in fast passages, with a certain inwardness and poignancy, as *Ave Phoebe, dum queror* illustrates in an especially intense and persuasive manner. Yet D'Amico's description of Malipiero's later output as 'a subdued soliloquy, continuing uninterrupted for years and years, passing from one work to another, apparently always the same' is in certain respects apt. Polite but usually rather unconvinced performances of these copious fruits of his extreme old age have done much to block more widespread appreciation of his best works.

Nevertheless, to dismiss all Malipiero's post-1955 music as a mere postlude to his previous work would be unjust; for there were still several pieces to come, after that date, in which his imagination was sufficiently focussed by some element in the composition's make-up to produce results which are vital and distinctive. Sometimes the special stimulus came from the text, as in the plaintively beautiful *Dialogo con Jacopone da Todi*; sometimes from an aspect of the instrumentation, as in the garrulously chattering *Dialogo per cinque strumenti a perdifiato* or the strangely poetic use of the celesta in the last section of the *Serenata mattutina*. At other times the vitalizing factor is an extra-musical idea, as in the percussive machine-imagery of the Sixth Piano Concerto; or it may be inherent in the work's dramatic conception,

as in *Magister Josephus* (much the best of the *rappresentazioni da concerto*), in the pungently festive *Rappresentazione e festa di Carnasciale e della Quaresima*, whose stark juxtaposition of Carnival and Lent recalls the final 'panel' of *Sette canzoni*, or in the covertly autobiographical *Uno dei dieci*, which shows that even at the age of 88 Malipiero could still create a strangely moving operatic miniature, pervaded by a characteristic mixture of self-deprecating satire and nostalgia for the Venetian past. *Magister Josephus* is particularly interesting, in that its 'plot' – about Zarlino at war with those new trends that were to invalidate his theories at the end of his life and after his death – gave the composer an ingenious pretext for referring explicitly, though always within the framework of his own style, to various pre-Classical idioms which had at one time or another influenced him. The result is perhaps the most engaging of all his late pieces, as fresh and alive as any of his earlier compositions, though obviously slighter and less ambitious than the supreme achievements of his prime. It is those achievements – now receiving increased recognition thanks to the large number of commercial recordings of his music issued since the early 1990s – which give at least some credibility to Dallapiccola's oft-repeated claim that Malipiero, not he, was the greatest Italian composer of his day.

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OPERAS

Elen e Fuldano (3, S. Benco), 1907–9, unperf., unpubd

Canossa (La notte dei penitenti) (1, Benco), 1911–12, Rome, Costanzi, 24 Jan 1914; unpubd

Schiavona, early, unperf., unpubd, ?destroyed

Sogno d'un tramonto d'autunno (1, G. D'Annunzio), 1913, RAI, 4 Oct 1963, staged Mantua, Sociale, 4 Oct 1988, unpubd

Lancelotto del lago (prol, 3, A. De Stefani), 1914–15, unperf., unpubd, except for orch frags. as Per una favola cavalleresca (Milan, 1921)

L'orfeide (triptych, Malipiero), 1918–22, version with reduced orch, 1924–5, Düsseldorf, Stadtsoper, 5 Nov 1925: 1 La morte delle maschere (1), 1922; 2 Sette canzoni (1), 1918–19, Paris, Opéra, 10 July 1920; 3 Orfeo, ovvero L'ottava canzone (1), 1919–20

S Francesco d'Assisi (mistero, 1, Malipiero, after St Francis and J. da Todi), 1920–21, concert perf., New York, Carnegie Hall, 29 March 1922, staged Perugia, Sagra Musicale Umbria, 22 Sept 1949

3 commedie goldoniane (triptych, Malipiero, after C. Goldoni), Darmstadt, Hessisches Landestheater, 24 March 1926, orch frags. (Milan, 1925): 1 La bottega da caffè (1), 1922; 2 Sior Todero Brontolon (1), 1922; 3 Le baruffe chiozzotte (1), 1920

Filomela e l'infatuato (dramma musicale, 3 pts, Malipiero), 1925, Prague, Deutsches Theater, 31 March 1928

Il mistero di Venezia (triptych, Malipiero), 1925–8, Coburg, Landestheater, 15 Dec 1932: 1 Le aquile di Aquileia (1), 1928; 2 Il finto Arlecchino (1), 1925, Mainz, Stadttheater, 8 March 1928; 3 I corvi di S Marco (1, textless), 1928

Merlino mastro d'organi (dramma musicale, 2 pts, 1, Malipiero), 1926–7, Rome Radio, 1 Aug 1934, staged Palermo, Massimo, 28 March 1972

Torneo notturno (1, Malipiero), 1929, Munich, Nationaltheater, 15 May 1931; orch frags. (Berlin, 1930)

I trionfi d'amore (triptych, Malipiero), 1930–31: 1 Castel smeraldo (1), unperf. unpubd; 2 Mascherate (1, after G.G. de Rossi), perf. as Il festino, Turin Radio, 6 Nov 1937, staged Bergamo, Donizetti, 2 Oct 1954; 3 Giochi olimpici (1), unperf., unpubd

La favola del figlio cambiato (3, L. Pirandello), 1932–3, Brunswick, Landestheater, 13 Jan 1934; orch frags. (Milan, 1935)

Giulio Cesare (3, Malipiero, after W. Shakespeare), 1934–5, Genoa, Carlo Felice, 8 Feb 1936

Antonio e Cleopatra (3, Malipiero, after Shakespeare), 1936–7, Florence, Comunale, 4 June 1938; orch frags. (Milan, 1939)

Ecuba (3, Malipiero, after Euripides), 1939–40, Rome, Opera, 11 Jan 1941 [reusing music from incid score]

La vita è sogno (3, Malipiero, after Calderón: *La vida es sueño*), 1940–41, Breslau, Opernhaus, 30 June 1943

I capricci di Callot (3, Malipiero, after E.T.A. Hoffmann: *Prinzessin Brambilla*), 1941–2, Rome, Opera, 24 Oct 1942

L'allegra brigata (3, Malipiero, after F. Sacchetti and others), 1943, Milan, Scala, 4 May 1950

Vergilii Aeneis (sinfonia eroica, 2 pts, Malipiero, after Virgil, trans. A. Caro), 1943–4, RAI, 21 June 1946, staged Venice, Fenice, 6 Jan 1958

Mondi celesti e infernali (3, Malipiero, after Shakespeare and others), 1948–9, RAI, 12 Jan 1950, staged Venice, Fenice, 2 Feb 1961

Il figliuol prodigo (1, Malipiero, after P. Castellano Castellani), 1952, RAI, 25 Jan 1953, staged Florence, Pergola, 14 May 1957

Donna Urraca (1, Malipiero, after P. Mérimée: *Le ciel et l'enfer*), 1953–4, Bergamo, Donizetti, 2 Oct 1954

Il capitan Spavento (1, Malipiero, partly after Ruzante and N. de Fauteville), 1954–5, Naples, S Carlo, 16 March 1963

Venere prigioniera (2, Malipiero, after E. Gonzales: *Giangurgolo*), 1955, Florence, Pergola, 14 May 1957

Il marescalco (2, Malipiero, after Aretino), 1960–68, Treviso, Comunale, 22 Oct 1969

Rappresentazione e festa di Carnasciale e della Quaresima (op with dances, 1, Malipiero, after Florentine text of 1558), 1961, concert perf. Venice, Fenice, 20 April 1962, staged Venice, Fenice, 20 Jan 1970

Don Giovanni (2, Malipiero, after A. Pushkin: *The Stone Guest*), 1962, Naples, Auditorium della RAI, 21 Sept 1963

Le metamorfosi di Bonaventura (3, Malipiero, after *Nachtwachen des Bonaventura*), 1963–5, Venice, Fenice, 4 Sept 1966

Don Tartufo Bacchettone (2, Malipiero, after Molière: *Le Tartuffe* and G. Gigli: *Don Pilone*), 1966, Venice, Fenice, 20 Jan 1970

Gli eroi di Bonaventura (2, Malipiero), 1968, Milan, Piccola Scala, 7 Feb 1969 [anthology of excerpts from earlier ops]

Uno dei dieci (1, Malipiero), 1970, Siena, Rinnovati, 28 Aug 1971

L'Iscariota (1, Malipiero, after *Iscariot's Bitter Love*), 1970, Siena, Rinnovati, 28 Aug 1971

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I selvaggi (puppet ballet, 1, F. Depero), 1918, Rome, Teatro dei Piccoli, 15 April 1918; concert version as Grottesco, small orch (London, 1923)

Pantea (dramma sinfonico, 1, Malipiero), 1917–19, version with reduced orch, before 1932, Venice, Goldoni, 6 Sept 1932

La mascherata delle principesse prigionere (1, H. Prunières), 1919, Brussels, Monnaie, 19 Oct 1924

Stradivario (1, Malipiero), 1947–8, concert perf., Florence, Pergola, 20 June 1949, staged Dortmund, 3 June 1958

El mondo novo (1, Malipiero, after Tiepolo), 1950–51, concert perf., Rome, Argentina, 16 Dec 1951, rev. as concert work La lanterna magica, 1955

OTHER DRAMATIC

Oriente immaginario (incid music), Rome, Argentina, March 1920; Acciaio (film score, after L. Pirandello, dir. W. Ruttmann), 1932–3; Ecuba (incid music, Euripides), 1938, Syracuse, ?17 April 1939; Attilio Regolo (incid music, P. Metastasio), 1940

VOCAL-ORCHESTRAL

Canto notturno di un pastore errante dell'Asia (G. Leopardi), Bar, chorus, orch, 1909–10, unpubd; La principessa Ulalia (cant., after 17th-century Neapolitan songs, trad.), T, Bar chorus, orch, 1924; La cena (mistero, Castellano Castellani), male vv, chorus, orch, 1927; Il commiato (Leopardi), Bar, orch, 1934; La Passione (mistero, Castellano Castellani), S, 2 T, Bar, chorus, orch, 1935; Missa pro mortuis, Bar, chorus, orch, 1938; S Eufrosina (mistero, Fra D. Cavalca), S, 2 Bar, chorus, orch, 1942; Le sette peccati mortali (F. degli Uberti), chorus, orch, 1946; La terra (Virgil), chorus, orch, 1946; La festa della Sensa (Horace, Catholic liturgy), Bar, chorus, orch, 1949–50; 5 favole (16th century), S/T, small orch, 1950

L'ottavo dialogo: la morte di Socrate (after Plato), Bar, small orch, 1957; Magister Josephus (rappresentazione da concerto, Malipiero, after G. Zarlino), S, A, T, Bar, orch, 1957; Preludio e morte di Macbeth (rappresentazione da concerto, Malipiero, after Shakespeare), Bar, orch, 1958; L'asino d'oro (rappresentazione da concerto, G. Olivieri, after Apuleius), Bar, orch, 1959; Concerto di concerti, ovvero dell'uom malcontento (rappresentazione da concerto, Malipiero, after Poliziano and others), Bar, vn, orch, 1959–60; Abracadabra (Burchiello, anon.), Bar, orch, 1962;

L'aredodese (after *Canti del popolo veneziano*, coll. J. Foscarini detto el Barcariol), spkr, chorus, orch, 1967, unpubd

ORCHESTRAL

Dai 'Sepolcri', sym. poem after Foscolo, 1904, 2 versions, unpubd; Dalle Alpi, suite, *c*1904–5, unpubd, lost; Sinfonia degli eroi (Armonie della vita: Karma), sym. poem, 1905, unpubd; Sinfonia del mare, sym. poem, 1906, unpubd; Sinfonie del silenzio e de la morte, 3 sym. poems, 1909–10; Impressioni dal vero I, 1910–11; Danze e canzoni, 1911–12, unperf.; Arione, sym. poem, vc, orch, 1912, unpubd, lost; Vendemmiale (La fine d'una festa), before 1914, unpubd [? ov. to lost op Schiavona]; Impressioni dal vero II, 1914–15; Armenia, canti armeni tradotti sinfonicamente, 1917; Ditirambo tragico, 1917

Pause del silenzio I, 1917; Per una favola cavalleresca (Milan, 1921) [from op Lancelotto del lago]; Impressioni dal vero III, 1921–2; Grottesco, small orch (London, 1923) [after ballet I selvaggi]; Variazioni senza tema, pf, orch, 1923; Pause del silenzio II (Sul fiume del tempo/L'esilio dell'eroe/Il grillo cantarino), 1925–6; Concerti, 1931; Inni, 1932, rev. 1934; Vn Conc. no.1, 1932; Sym. no.1 'in quattro tempi, come le quattro stagioni', 1933; 7 invenzioni, 1933 [adapted from film score Acciaio]; 4 invenzioni (La fiera degli indolenti), 1933 [adapted from film score Acciaio]; Pf Conc. no.1, 1934; Sym. no.2 'elegiaca', 1936; Pf Conc. no.2, 1937; Vc Conc., 1937

Concerto a tre, pf trio, orch, 1938; Sym. no.3 'delle campane', 1944–5; Sym. no.4 'in memoriam', 1946; Sym. no.5 'concertante, in eco', 1947; Sym. no.6, str, 1947, arr. str qnt, 1953; Pf Conc. no.3, 1948; Sym. no.7 'delle canzoni', 1948; Pf Conc. no.4, 1950; Sinfonia in un tempo, 1950; Sinfonia dello zodiaco, 1951; Conc., str, 1952, unpubd; Passacaglie, 1952; Elegia-capriccio, 1953; Fantasie di ogni giorno, 1953; Fantasie concertanti, pf trio, orch, 1954; La lanterna magica, 1955 [after ballet El mondo novo]; Dialogo no.1 'con Manuel de Falla, in memoria', small orch, 1955–6

Dialogo no.5 'quasi concerto', va, orch, 1956; Dialogo no.6 'quasi concerto', hpd, orch, 1956; Dialogo no.7, 2 pf, orch, 1956; Notturno di canti e balli, 1956–7; Pf Conc. no.5, 1958; 5 studi, 1960 [after 5 studi per domani, pf]; Serenissima, sax, orch, 1961 [after 7 canzonette veneziane, 1v, pf/small orch]; Sinfonia per Antigenida, 1962; Vn Conc. no.2, 1963; Variazioni su un tema di G. Simone Mayr, 1963; Pf Conc. no.6 'delle macchine', 1964; Sym. no.8 'Symphonia brevis', 1964; Sym. no.9 'dell'ahimè', 1966; Sym. no.10 'atropo', 1967; Fl Conc., 1967–8; S Zanipolo, 1969, unpubd; Sym. no.11 'delle cornamuse', 1969; Omaggio a Belmonte [i.e. Schoenberg], 1971

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Choral: Universa universis (medieval Lat.), male chorus, 19 insts, 1942; Passer mortuus est (Catullus), chorus/4 solo vv, 1952; Ave Phoebe, dum queror (Virgil), small mixed chorus, 20 insts, 1964

Solo with ens: De profundis, Mez/Bar, va, opt. b drum, pf, 1937; 4 vecchie canzoni (Boccaccio and others), S/T, 7 insts, 1940; Le sette allegrezze d'amore (L. de' Medici), 1v, 14 insts, 1944–5; Mondi celesti (Fra Domenico Cavalca), S, 12 insts, 1948, rev. for incl. in op Mondi celesti e infernali

Solo with kbd: La cavalcata della morte (R. Pantini), 1v, pf, *c*1908; 2 romanze (D. Gnoli), 1v, pf, 1909, pubd as 2 canti (Padua, 1970); I sonetti delle fate (D'Annunzio), 1v, pf, 1909; 5 mélodies (V. Margueritte, J. Moréas, C. Cros), 1v, pf, 1914–16; Keepsake (G. Jean-Aubry), 1v, pf, 1918; 3 poesie di Angelo Poliziano, 1v, pf, 1920; 4 sonetti del Burchiello, 1v, pf, 1921; 2 sonetti del Berni, 1922, orchd; Le stagioni italiche (cant., B. Latini and others), 1v, pf, 1923; Vocalise-étude, 1v, pf (Paris, 1928); 3 vocalizzi, 1v, pf, incl. in album *Vocalizzi nello stile moderno* (Milan, 1929); In memoria d'un amico (Cavalca), 1v, pf, 1949; Dialogo no.3 'con Jacopone da Todi', 1v, 2 pf, 1956; 7 canzonette veneziane (after *Canti del popolo veneziano*, coll. Foscarini detto el Barcariol), 1v, pf/small orch, 1960; Agnus Dei, 1v, org, 1971, unpubd

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9 str qts: 1907–10, unpubd; no.1 'Rispetti e strambotti', 1920; no.2 'Stornelli e ballate', 1923; no.3 'Cantari alla madrigalesca', 1931; no.4, 1934; no.5 'dei capricci', 1950 [based on op I capricci di Callot]; no.6 'L'arca di Noè', 1947; no.7, 1950; no.8 'per Elisabetta', 1963–4

Other chbr: Sonata, d, vc, pf, 1907–8; Canto crpuscolare, Canto notturno, vn, pf, ?1908 (Florence, 1914); 3 improvvisi per pianolo, *c*1918–21 (London, 1921); Il canto della lontananza, vn, pf, 1919; Ricercari, 11 insts, 1925; Ritrovari, 11 insts, 1926; Sonata a 3, pf trio, 1927; Canto nell'infinito, vn/va/eng hn, pf (Paris, 1930) [transcr. of solo vocal work Vocalise-étude]; Epodi e giambi, ob, bn, vn, va, 1932; Sonata a 5, fl, str trio, hp, 1934; Sonatina, vc, pf, 1942; Sinfonia, no.6, str qnt, 1953; Sonata a 4, fl, ob, cl, bn, 1954; Dialogo no.4 'per 5 strumenti a perdifiato', wind qnt, 1956; Impromptu pastoral, ob, pf, 1957; Le fanfaron de la fanfare, tpt, pf (Paris, 1958); Serenata mattutina, 10 insts, 1959; Preludio, gui (Milan, 1961); Serenata, bn, 10 insts/small orch, 1961; Macchine, 14 insts, pubd in *Civiltà delle macchine*, no.6 (1963), suppl., in part rev. and incl. in Pf Conc. no.6; Endecatode, 14 insts, perc, 1966

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Preludio, ritmi e canti gregoriani (Zürich, 1937); Preludio e fuga, 1940; Hortus conclusus, 1946; Dialogo no.2, 2 pf, 1956; 5 studi per domani, 1959; Ricercar toccando, 1959, unpubd; Variazione sulla pantomima dell'Amor brujo di Manuel de Falla, 1959; Bianchi e neri, 1964

ARRANGEMENTS

La cimarosiana, orch, 1921 [transcr. of pf works by Cimarosa]; Concerti, org, str orch (Vienna, 1927) [after sonatas by Corelli and D. Scarlatti]; Concerti, str, opt. org, 1927 [after sonata by Veracini and Tartini: op.2]; Trascrizioni, str orch (Milan, 1930) [after Monteverdi, Frescobaldi, Stradella and Bassani]; Madrigali, orch (Vienna, 1931) [after Monteverdi]; Una festa a Mantova, ballet, 1936 [after Monteverdi]; Omaggio a Tersicore, orch, 1936 [after Monteverdi]; Vivaldiana, orch, 1952 [after 6 Concs. by Vivaldi]; Gabrieliana, small orch, 1971; other works

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JOHN C.G. WATERHOUSE

Malipiero, Riccardo (*b* Milan, 24 July 1914). Italian composer. Son of the cellist Riccardo Malipiero, he obtained his diploma in the piano at Milan Conservatory (1932) and in composition at Turin Conservatory (1937). He then took postgraduate courses with his uncle, Gian Francesco Malipiero, in Venice, between 1937 and 1939. After embarking on a career as a pianist he devoted himself entirely to composition and music criticism, which appeared in the daily newspapers *Il popolo* (1945–56) and the *Corriere lombardo* (1956–66). In 1949 he helped organize in Milan the first International Congress of Dodecaphonic Music. He gave postgraduate courses in composition at the Centro de Altos Estudios Musicales in Buenos Aires (1963) and was visiting professor at the University of Maryland (1969). In 1969 he represented Italy at the UNESCO conference in Moscow and was also appointed director of the Liceo Musicale in Varese, a post he held until 1984.

Malipiero disowned all that he wrote up until 1938 and saved only a small amount of that written before 1945 (particularly the series of chamber and piano works entitled *Musica*). These early pieces show the influence of his uncle's teaching and the neo-classicism of Casella and Stravinsky. From the opera *Minnie la candida* on – with its non-*verismo* vocal style, atonal language and formal schemes derived from instrumental music – Dallapiccola became the model. Malipiero's dodecaphonic works (e.g. *Piccolo concerto* and the *Cantata sacra*) retain an expressive lyricism closer to Berg than to Schoenberg; and with *La donna è mobile*, he created a 12-note comic, often parodic, opera, with a supple, textually comprehensible, use of Sprechgesang.

In subsequent chamber works (e.g. *Musica da camera*, String Quartet no.3 and *Mosaico*), he moved towards an exploration of timbre, an aspect which had already appeared in the orchestral *Studi*. This was taken to an extreme in the avant garde influenced works of the 1960s – such as *Nykteghersia* and *Mirages*, which reveal subtle blurring effects and a sort of nocturnal Impressionism – and the early 1970s, for example the Concerto for piano trio and orchestra and *Capriccio*, which introduce extensive block-like textures. After this point Malipiero re-embraced a fullness of expression: the Requiem for orchestra, for example, written in memory of Dallapiccola exhibits a profound sense of subjective human involvement, while employing a variety of sound material (including some by Dallapiccola himself). His work of the late 1980s on has seen the return of the voice in intense, cantabile music, exemplified by *Loneliness* and *Dalla prigione in suono*.

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VIRGILIO BERNARDONI

Maliszewski, Witold (*b* Mohylew, Podolia, 20 July 1873; *d* Zalesie, nr Warsaw, 18 July 1939). Polish composer and teacher. He took a degree in medicine at St Petersburg University (1897) and then studied composition at the conservatory with Rimsky-Korsakov (1898–1902). From 1908 to 1921 he directed the Imperial Conservatory, Odessa, and taught composition, harmony and counterpoint there, also conducting the local symphony orchestra. In 1921 he moved to Warsaw where he was director of the Chopin School (1925–7), head of the music department at the Ministry of Culture (1927–34) and professor at the conservatory (1931–9), his pupils including Lutosławski. Maliszewski was one of the founders of the Chopin Institute, Warsaw, in 1934. In 1928 he was a prizewinner in the Geneva competition for a finale to Schubert's Symphony no.8. His greatest original achievement was in the fields of sacred and orchestral music. Moderate in his attitude to novel technical means, he moved away, in 1921, from a style greatly influenced by Rimsky-Korsakov and Glazunov towards a use of Polish folk music.

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TERESA CHYLIŃSKA

Malko, Nikolay (Andreyevich) (*b* Brailov, 4 May 1883; *d* Sydney, 23 June 1961). American conductor of Russian birth. A pupil of Rimsky-Korsakov, Lyadov, Glazunov and Nikolay Tcherepnin at the St Petersburg Conservatory, he also studied with Felix Mottl in Munich. Beginning as a conductor of ballet and opera at St Petersburg in 1908, he became a leading musical figure of the early Soviet regime, conducting extensively and holding a professorship at the Moscow Conservatory (1918–25) and at the Leningrad Conservatory (1925–9). While in Moscow he gave the first performance of Myaskovsky's Fifth Symphony in 1920; in Leningrad, where he became chief conductor of the Leningrad PO (1926–9), he gave the first performance of Shostakovich's First Symphony in 1926. But with the diminution of artistic freedom in the USSR he left the country, from 1929 making frequent appearances as guest conductor in Vienna, Prague, Buenos Aires and, with particular success, in Copenhagen, where he was permanent guest conductor of the Danish State RO from 1928 to 1932. He established a reputation in London (Royal Philharmonic Society, 1933) and introduced Shostakovich's First Symphony (with the LSO) in 1935.

In 1940 he settled in Chicago, conducting many American orchestras though not achieving any major musical directorships, and lectured at Mills College, California, and De Paul University. He resumed his international career after World War II but not in major posts. With Norman Del Mar he took over the declining Yorkshire SO in 1954 (it closed the following year) and from 1957 was conductor of the Sydney SO. In 1959 he revisited the USSR. His recordings, chiefly with the

Philharmonia or Danish State Radio orchestras, are mainly of Russian composers, including such lesser-known ones as Glier and Ippolitov-Ivanov. Though he lacked warmth and magnetism on the platform he was a lively interpreter and an acknowledged expert in the technique of conducting and its instruction – he wrote a textbook on the subject in English, *The Conductor and his Baton* (Copenhagen, 1950), and a volume of memoirs, *A Certain Art* (New York, 1966).

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ARTHUR JACOBS

Mallagaray, Juan de. *See* CASTRO Y MALAGARAY, JUAN DE.

Mallapert, Robin (*fl* 1538–53). French musician active in Italy. From at least 13 June 1538 until 24 April 1539 he was director of the Cappella Liberiana at S Maria Maggiore in Rome. Among the singers in his charge was the young Palestrina, whom he probably taught. On 25 April 1539 Mallapert is listed as *maestro di cappella* at S Luigi dei Francesi, a post that he held for only seven months. On 1 December 1539 he assumed the directorship of the Cappella Giulia at S Pietro, a position he retained until 31 January 1545. From 1 October 1548 to late November 1549 he was *maestro di cappella* at S Giovanni in Laterano, and on 1 January 1550 he once again assumed directorship of the Cappella Giulia. Palestrina succeeded him on 1 September 1551. In August 1553 he was invited to take over the directorship of the choir at S Maria Maggiore. However, since the *maestro di cappella* then in residence, Adrien Valent, continued in this position until 1561, apparently Mallapert either declined the offer or was in some way prevented from accepting it. He is probably the composer of six *Magnificat* settings ascribed to 'Rubino' in a Roman manuscript (*I-Rvat* C.G.XV.36).

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ALLAN W. ATLAS/MITCHELL P. BRAUNER

Mallarie. *See* MALLORIE.

Mallarmé, Stéphane (*b* Paris, 18 March 1842; *d* Valvins, nr Fontainebleau, 9 Sept 1898). French poet. His small and very difficult poetic output was the product of vast, unrealized ambitions for poetry as the supreme art which could, by extreme refinement and precision of language, make contact between man and the world of the ideal. In this context Mallarmé wrote of music as the abstract model of the ideal, but he regarded actual music as fixed, by the necessity of instruments and players, on a physical level that poetry could transcend. He therefore despised poetic retreat into pseudo-musical imprecision and regarded the phenomenon of Wagner with a mixture of envy and alarm (*Richard Wagner, rêverie d'un poète français*, 1885). More recently, his agonized conclusions on the struggle between art and chance, producing the apparent randomness of his late poems, have influenced the theory of aleatory music.

His poem *L'après-midi d'un faune* inspired Debussy's orchestral piece, and his verse play *Hérodiade* Hindemith's chamber piece. Ravel, Milhaud and Sauguet were among other composers who set his poems to music. Boulez has been deeply influenced by the complexities and disintegrations of Mallarmé's work, and his major composition, *Pli selon pli*, sub-titled 'Portrait de Mallarmé', uses both the words and the elusive atmosphere of various poems.

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M. Ravel: Trois poèmes de Stéphane Mallarmé, 1v, pf, str qt, 2 fl, 2 cl, 1913: 1 Soupir, 2 Placet futile, 3 Surgi de la croupe et du bond
D. Milhaud: [8] Chansons bas, 1v, pf, 1917: 1 Le savetier, 2 La marchande d'herbes aromatiques, 3 Le cantonnier, 4 Le marchand d'ail et d'oignons, 5 La femme de l'ouvrier, 6 Le vitrier, 7 Le crieur d'imprimés, 8 La marchande d'habits
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LUCY BECKETT/JEAN-MICHEL NECTOUX

Maller. *See* MALER.

Mallery. *See* MALLORIE.

Mallet [beater, stick]. Term used in percussion playing for any stick, beater or hammer that has a head, whether it be the small felt ball for the timpani stick, or the large weighted head needed to bring out the tone of a tam-tam. Keyboard percussion instruments such as the vibraphone, marimba and xylophone are today normally spoken of collectively as 'mallet instruments'. Snare drumsticks are referred to as 'sticks', since they are fashioned from wood alone.

JAMES HOLLAND

Mallet, Francis (*d* Boston, 3 Aug 1834). American organist, singer, publisher and composer. He was probably of French origin, and may have emigrated to America from London. His first public concert appearances in the USA were in Philadelphia and Newport, Rhode Island, in 1793. In the same year he settled in Boston, where he served as church organist and sang and played in concerts. His reputation as a performer rested mainly on his singing of oratorios. In 1801, with Gottlieb Graupner and Filippo Trajetta, he established the first conservatory of music in the USA. The 'Conservatorio' or 'musical academy' in Rowe's Lane operated only from 1801 to 1802; during this time Graupner and Mallet were publishing partners, issuing around 20 items. From 1803 to 1807 Mallet published music independently and was a distributor in Boston for the Philadelphia publishers Carr and Schetky; he also sold American and English pianos (1805–7).

Mallet's few known compositions are settings of sentimental or patriotic texts. While not a distinguished performer and of little importance as a composer, his contributions to musical instruction, performance and publishing in Boston are significant; he was one of the few professional musicians who sustained the musical life of the city in the late 18th century and the early 19th.

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ANNE DHU SHAPIRO

Malling, Otto (Valdemar) (*b* Copenhagen, 1 June 1848; *d* Copenhagen, 5 Oct 1915). Danish composer and organist. He studied from 1869 to 1871 with Gade, J.P.E. Hartmann and Gottfred Matthison-Hansen at Copenhagen Conservatory. From 1875 to 1884 he conducted the Studenter-Sangforening; he was co-founder in 1874 of the Koncertforening (which he conducted until 1893) and in 1902 of the Dansk Koncertforening. For a number of years he was on the board of the Samfund til Udgivelse af Dansk Musik. From 1885 he taught harmony, counterpoint, composition and orchestration at the conservatory, where he was director from 1899 until his death. He was also an organist in several Copenhagen churches: from 1878 at St Petri, from 1891 at the Helligåndskirke and from 1900 as J.P.E. Hartmann's successor at Vor Frue Kirke. Among his publications is the first Danish textbook on orchestration (1894). As a composer, his most important works are the long series of Romantic character-pieces for organ (opp.48, 54, 63, 70, 75, 78, 81, 84, 89), partly on biblical subjects, which he composed in his later years (1892–1910). He also wrote a Symphony in D minor op.17 (1884), a Piano Concerto in C minor op.43 (1890), the ballet *Askepot* (1908, produced at Copenhagen in 1911), other orchestral works, chamber music including the Piano Trio op.36 (1889), the Piano Quintet op.40 (1889), the String Octet op.50 (1893), the Violin Sonata op.57 (1894) and the Piano Quartet op.80 (1903), several works for solo voices, chorus and orchestra, unaccompanied choruses, songs and piano pieces. The manuscripts are in the Royal Library, Copenhagen. Malling's brother Jørgen (Henrik) (*b* Copenhagen, 31 Oct 1836; *d* Copenhagen, 12 July 1905) was a composer, organist and teacher.

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NIELS MARTIN JENSEN

Mallinger [née Lichtenegger], **Mathilde** (*b* Zagreb, 17 Feb 1847; *d* Berlin, 19 April 1920). Croatian soprano. After studying at the Prague Conservatory with Gordigiani and in Vienna with Richard Loewy, she was engaged at the Hofoper, Munich, where she made her début in 1866 as Norma. While at Munich she sang Elsa in *Lohengrin*, Elisabeth in *Tannhäuser* and Eva at the first performance of *Die Meistersinger* (21 June 1868). She was then engaged at Berlin, making her début as Elsa in 1869, and remained there until her retirement in 1882. She took part in the first Berlin performances of *Die Meistersinger* (1870) and of *Aida* (1874), and her repertory also included Leonore in *Fidelio*, Agathe in *Der Freischütz*, Sieglinde in *Die Walküre*, Valentine in *Les Huguenots* and the Mozart roles of Pamina, Donna Anna and Countess Almaviva. Her voice, essentially a lyric soprano, was not large but so well schooled that she could sing heavier, dramatic roles without strain. After her retirement she taught singing in Prague and later in Berlin, where Lotte Lehmann was among her pupils.

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ELIZABETH FORBES

Mallorie [Malery, Mallarie, Mallery, Malorie, Malory] (bur. Peterborough, 28 Jan 1572). English composer. Although his first name is never mentioned in musical sources, he is probably identifiable with 'Robert Malory of the Citye of Peterborow', gentleman, whose will was made on 25 January 1572 and proved three days later. Two early choristers, John and William 'Mallarie', who appear in the 1541–2 Treasurer's Account but are not referred to again, may be musical members of the same Peterborough family, but Robert Malory is the strongest candidate for the composer. He was one of the Peterborough Dean and Chapter's manorial assessors in the early 1560s and appears for the first time in the cathedral musical establishment at the episcopal visitation of 20 April 1570, when he is listed among the lay clerks under the supervision of the organist, Anthony Cheyney. The composer's consort music is adjacent to music by Clement Woodcock (a chorister at Ely Cathedral in 1546–7) in some sources of possible East Anglian provenance, further strengthening a connection with the Peterborough area.

Although Mallorie also wrote church music, he is best known today for his consort music. A five-part *Miserere* (ed. in MB, xliv, 1979, p.74) is a contrapuntal exercise of the type popular in Elizabethan England: the plainsong cantus firmus is curiously syncopated throughout and the counterpoint is skilfully worked out. Another five-part piece, an In nomine (ed. in MB, xliv, 1979, p.92) is more

conventional in its treatment of the semibreve cantus firmus. Equally fluent is the six-part polyphony of *Sol re sol mi sol* (ed. in MB, xliv, 1979, p.134). Mallorie also wrote a six-part piece, *Yf man in care* (*GB-Lbl*) and another In nomine, which survives only in fragments (*GB-Ckc, US-Ws*). Three fragmentary anthems also survive: *Praise the Lord O my soul* (five parts, *GB-Y* and untexted in *Lbl*), *Consider mine adversity* (*Lbl*) and *The King shall rejoice* (*Y*).

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IAN PAYNE

Malm, Krister Olof (*b* Stockholm, 27 Nov 1941). Swedish musicologist. He studied musicology, social anthropology and literature at Uppsala University, gaining the doctorate in 1969 with a dissertation on methods for studying chronometrical values in monophonic music. After undertaking fieldwork in the West Indies, Latin America, Europe, Sri Lanka and North and East Africa, he became director of the Musikmuseet, Stockholm (the Swedish national music archives), in 1983 and was appointed associate professor of musicology at Göteburg University in 1985. He has co-written two books and many articles that investigate the relationship between local musical activity, music industries, technology, and media and government policy, seeking to empower localities and nations to assert sovereignty over culture in the face of transnational corporate intervention. This project is notable for its international scope, detailed statistics and analytical systems approach to the flow of money and power in music production and consumption. Malm has served the ICTM in many capacities, including being director of its Commission on Copyright and Ownership (1988–93), president of its Swedish National Committee from 1988, vice-president of the council from 1995 and its president from 1999. He has advised UNESCO as a member of the International Executive Board of its institute for media and culture from 1980, and various government bodies on cultural policy. In 1996 he became a member of the Swedish Royal Academy of Music.

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GAGE AVERILL

Malm, William P(aul) (*b* La Grange, IL, 6 March 1928). American ethnomusicologist. He studied composition at Northwestern University, where he received the BM in 1949 and the MM the following year. He began his teaching career at the University of Illinois in 1950. After serving as an instructor at the US Naval School of Music (1951–3), he resumed graduate studies at UCLA where he received the PhD in musicology in 1959 and taught from 1958 to 1960. From 1960 until 1994, Malm was on the faculty of the University of Michigan, where he began an ethnomusicology programme and worked with the Stearns Collection of Musical Instruments.

Malm specializes in Asian ethnomusicology, particularly music for the dance and Japanese music; his research area is shamisen music, particularly that of the Japanese kabuki and bunraku theatre. His monograph *Japanese Music and Musical Instruments* (1959) is the first scholarly and comprehensive survey of its subject in English; his book on *nagauta*, which grew out of his doctoral dissertation, is one of the first detailed English-language studies of a particular genre of Japanese music. In 1993 he was awarded the Koizumu Fumio prize for his work on Japanese music.

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PAULA MORGAN

Malmlöf-Forssling, Carin (*b* Gävle, 6 March 1916). Swedish composer. She studied counterpoint (1938–40) and composition (1941–3) at the Swedish Royal Academy of Music, Stockholm, graduating as a music teacher in 1942. In 1957 she studied composition with Nadia Boulanger in Paris. From 1952 she worked in Falun and was elected to the Society of Swedish Composers in 1970; for many years she was its only woman member. Her music has a strongly personal, expressive touch. Her song settings, brief and intense, are thoroughly sensitive to their texts; for this reason in particular she is often called 'the master of the miniature', but even her large-scale works are notable for their idiomatic instrumental sonorities.

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EVA ÖHRSTRÖM

Malmö. Town in Sweden. On the southern coast, it is recorded as early as 1170 and was founded as a city in 1275. Part of Denmark during the Middle Ages, it grew during the 16th century to be the second Danish city, with a royal mint and a castle where the Danish court chapel may have followed the king. Malmö became an early centre of the Reformation through the publication there of Claus Mortensen's hymnal (1529). In 1658 the town was ceded to Sweden, and its musical life declined to a provincial level. At its centre were the two main churches (including St Petri, similar to the Marienkirche in Lübeck, the organ of which dates from *c*1500 and is in the Malmö museum), the grammar school and the secular regimental pipers and town musicians, the last of whom, H.J. Tengvall, retired in 1811.

In the 19th century a normal pattern of bourgeois musical activity developed. In 1809 a theatre was opened for performances by touring companies, including troupes performing comic opera. A Musiksällskap (Music Society) was founded in 1825 by Tengvall; it consisted mostly of amateurs, who performed in operas (e.g. Cherubini's *Anacréon*, 1832) and gave concerts, the first of which (1826) was given in aid of the Greeks' struggle for independence and was probably the first public concert in Malmö. In the 1860s the society was revitalized by J.A. Cyrén, who increased the size of the choir to 80 members, and under whom 20 concerts were given by the year 1885, when the society was dissolved.

At the end of the 19th century Malmö's rise to its position as the third city of Sweden resulted in further musical activity. In 1900 Andreas Hallén, the renowned Wagnerian, gave a series of oratorio concerts which led to the foundation in 1902 of the Sydsvenska Filharmoniska Förening (South Swedish Philharmonic Society). It had a choir of 150 and an orchestra of about 40 members, drawn from military bands, restaurant orchestras and amateurs. Mendelssohn's *Elijah* was a typical item of the society's repertory. In 1911 Giovanni Tronchi, director from 1907 of the private Malmö Conservatory, founded the city's first symphony orchestra, consisting of about 40 restaurant and theatre orchestra musicians. Richard Henneberg reorganized the Sydsvenska Filharmoniska Förening in 1912 to include more amateurs and gave some 30 concerts annually. In 1914 Tronchi again instituted a rival orchestra; both, however, ceased activity in 1915. The following year Henneberg took over the Malmö Orkesterförening, which was active until 1921, when it was dissolved as a result of trade union opposition.

In 1925 Tor Mann introduced a professional orchestra of 51 players organized by the Stiftelsen Malmö Konserthus, a foundation which from 1919 attempted to provide Malmö with a concert hall. Until 1985, when the new hall (cap. 1300) was inaugurated, concerts were given in the poor acoustics of the Stadsteater (1944, cap. 1650). The orchestra's successive conductors have been W. Meyer-Radon (1926–30), Georg Schnéevoigt (1930–47), S.-Å. Axelson (1947–61), Elyakum Shapirra (1969–73), Janos Fürst (1973–7), Stig Westerberg (1978–85), Vernon Handley (1985–8), James DePriest (1990–94) and Paavo

Järvi (from 1994). The orchestra, eventually numbering 80 musicians, also played for opera and operetta until the Malmö Musikteaters Orkester was founded in 1991. Operettas were performed at the Hippodromteater between 1922 and 1950 and again from 1994.

Chamber music has been promoted since 1910 by Salomon Smith's Kammarmusikförening, which gives five concerts annually in both Malmö and Lund. Ars Nova, founded in 1960, has supported contemporary music and has given many first performances. The Malmö Simfoniorkesters Kör (1975) has replaced the Sydsvenska Filharmoniska Förening as the leading choir (under Dan-Olof Stenlund), and the symphony orchestra of the YMCA is an outstanding amateur ensemble. Musical training is given at the Musikhögskola i Malmö which took over the conservatory in 1971.

The small town of Lund, 16 km north-east of Malmö, was a bishopric as early as 1060 and in 1103 became the first Scandinavian archbishopric. Its Romanesque cathedral had a choir in the early 12th century and an organ by 1331. In 1668 Sweden's second university was founded there, as was an 'Akademiska Kapell', a centre of secular music, in 1745. In 1929 its *director musices*, Gerhard Lundqvist, organized the Lunds Orkesterförening, now the Stadsorkester, formed of professionals and students; Lundqvist's successor Johan Åkesson established the chamber orchestra Capella Lundensis in 1966. A Scandinavian youth orchestra founded in 1951 by John Fernström gives numerous concerts each summer. A male-voice choir, the Lunds Studentsångförening, was founded in 1831 by Otto Lindblad; among later conductors was Folke Bohlin, professor of musicology at the university (1986–95). Folke Alm founded the cathedral's Oratorieförening in 1964, and Lundqvist's Kammarmusikförening (1944) long gave musicians in the region opportunities for chamber music.

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HANS ÅSTRAND

Malmogiensis, Trudo Haggaei. *See* AAGESEN, TRUID.

Malorie [Malory]. *See* MALLORIE.

Malovec, Jozef (*b* Hurbanovo, 24 March 1933). Slovak composer. After taking private lessons with Zimmer, he studied composition with Alexander Moyzes at the Bratislava Academy of Music and Dramatic Art (1952–4) and then with Řídký and Sommer (1954–7) at the Prague Academy of Musical Arts; in 1965 he attended the Darmstadt summer course. Appointments followed as music editor at Czechoslovak radio in Bratislava (1957) and as editor at the radio's Experimental Studio from 1977 to 1981.

In the 1960s Malovec was one of the leading figures of Slovak new music, and collaborated with the ensemble Music of Today, who specialized in performing works by the avant garde at large. Malovec's own works from this time are characterized by a synthesis of dodecaphony and tonality, while their musical processes depend upon motoric rhythms, rotation of rhythmic phrases and a tendency towards sonorous effects, particularly percussion sounds, as in *Malá komorná hudba* ('Little Chamber Music', 1964, rev. 1979) and *Koncertná hudba* ('Concert Music', 1967). His orientation in the 1960s towards new technology yielded several electro-acoustic works which form the mainstay not only of his own output but of Slovak electro-acoustic music as a whole; most of these peices have won critical acclaim abroad. In the 1970s Malovec drew inspiration from folklore. His interest in other media has encouraged him to compose film and stage music, and music to poetry including that by his wife, Helena Malovcová.

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7 Str qts: no.1, 1976; no.2, 1980; no.3, 1985; no.4, 1986; no.5 'Symetrická hudba' [Symmetrical Music], 1987; no.6, 1996; no.7, 1997

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Solo inst: Poéma in memoriam D. Šostakovič [Shostakovich], vn, 1977; 5 pokojných skladieb [5 Peaceful Compositions], pf, 1980; Postludio serale, org, 1980; Poetické meditácie, pf, 1981; Optimalizácia [Optimalization], cl, 1982; 2 lyrické skladby [2 Lyric Pieces], pf, 1983; Quasi una sonata, org, 1983; Preludium a enigmatická fantázia, org, 1985; 4 prelúdiá, pf, 1987–8; Concerto da chiesa, org, 1988; Preludium e toccata, org, 1988; Introduzione e corrente, org, 1988; Letné prelúdiá [Summer Preludes], org, 1990

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KATARÍNA LAKOTOVÁ

Malovec, Pavol (*b* Prague, 16 April 1957). Slovak composer, son of the composer Jozef Malovec. In 1961 the family moved to Bratislava, where he studied composition with Pospíšil, and the guitar at the conservatory (1976–81). He continued his composition studies under Hrušovský and Bokes at the Bratislava College of Performing Arts (1988–91). While still a student he worked as an editor with various institutions, including the music publishers OPUS.

His music emphasizes introvert, meditative and lyrical elements of musical expression. Rejecting the achievements of the postwar avant garde, he has given preference to working with the musical repertory and traditions of individual instruments. His compositional technique is based upon mode, often with allusions to Gregorian chant. Most of his later, mature works have a sacred bias: *Cum angelis*, for example, is in fact an instrumental setting of the mass, while several works draw upon biblical texts.

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VLADIMÍR GODÁR

Malsch, William (*b* ?London, 1855; *d* London, 1924). English oboist. Possessed of great technical ability and endurance, he was in his time the most influential teacher of the older school in England. For some seven years he had the unique distinction of holding, in title at least, professorships in all four major London music schools simultaneously. These appointments were at the GSM from its foundation in 1880 (with George Forman from 1889, both retiring in 1910); Trinity College from 1880 (later assisted by A.J.B. Dubrucq until about 1890); RCM from 1892; RAM from 1893. In the two latter positions he was succeeded by Leon Goossens, who had studied with him at the RCM. Malsch was greatly esteemed both personally and as a teacher, though his broad, powerful tone was not universally admired. At first, following his less distinguished father Henry Malsch, he used a German-style oboe, but about 1897 he started playing a French instrument, possibly because of the pressure of changing taste in England.

PHILIP BATE

Malscher, John. *See* MALCHAIR, JOHN.

Malta. Country in Europe. It is the biggest of five small Mediterranean islands and also their collective name, with a population of around 374,000 (1997). Malta has a long history of contact with both southern Europe and North Africa, both of which have influenced its musics. St Paul was shipwrecked there in 60 CE and he started the conversion of the Maltese to Christianity. The Knights of St John gained control of the territory from the Normans in 1530, who had taken it from Arab rulers in 1090. The Knights of St John built the modern capital, Valletta, which gradually took over from Mdina as the centre of government and as a focal point of the islands' cultural activities. Malta was annexed by the British in 1814 and gained full independence in 1964, becoming a republic in 1974.

I. Art music. II. Traditional music.

I. Art music

Malta's musical development closely mirrors that of Italy. The presence of plainchant in Mdina Cathedral since medieval times is attested by several documents; one dated 1274 speaks of 'Alexander Malte ecclesie cantor'. Besides some beautifully illuminated, locally produced psalters, the Cathedral Museum possesses two antiphonaries of unknown provenance from the 11th and 12th centuries in Aquitanian neumes.

Polyphony was introduced in the mid-16th century, when two *cappelle* were created. That of Mdina Cathedral was established in October 1573 under the Siennese Giulio Scala; subsequent important *maestri* included the Venetian Francesco Fontana (in office 1618–23), the Sicilians Antonio Campochiaro (in office 1626–7 and 1635–8) and Andrea Rinaldi (in office 1627–31), and the Maltese Giuseppe Balzano (1616–1700), whose intricate motet *Beatus vir* (1652) is the oldest extant work by an identified Maltese composer. After 1711 the cathedral employed only Maltese *maestri*, encouraging promising candidates to advance their musical proficiency in Neapolitan conservatories, a course subsequently followed for two centuries by leading Maltese musicians. Outstanding *maestri* of this later era were Benigno Zerafa (1726–1804), Francesco Azopardi (1784–1809) and Pietro Paolo Bugeja (1772–1828). Compositions by the cathedral's *maestri* form the backbone of the Mdina Cathedral Museum music archives, a rich and little known collection of manuscripts (including the compositions of Zerafa and Azopardi) and printed scores (among them unique 17th-century publications).

The other *cappella* was that formed by the Knights of St John for their conventual church in Valletta. Authorized by the order's chapter general of 1574, it employed the best foreign and local talent, its *maestri* including the long-serving Giuseppe Sammartini (in office 1724–65) and his nephew Melchior (in office 1765–98), whose relationship to the more famous Sammartini brothers has yet to be investigated. Regrettably, with the exception of Nicolò Isouard's sacred works, preserved in the Bibliothèque Nationale in Paris, the order's music archives remain untraced. The French-engineered expulsion of the order from Malta in June 1798 brought about the disbandment of the *cappella* and St John's was later nominated co-cathedral with that of Mdina, whose *maestro di cappella* consequently began to serve both establishments.

Music for churches that could not afford their own *cappella* was provided by that of an independent *maestro*, who might, if his music were popular enough, serve several churches. Some of these *cappelle* were thus able to evolve into ongoing family concerns, the outstanding

examples being the Nani (five generations) and the Bugeja (four generations) families. Though no longer in family hands, these and other *cappelle* still function, though on a diminished scale since the Second Vatican Council.

The Knights of St John were outstanding patrons of music. A typical initiative was the Calendimaggio series of cantatas performed annually on the eve of May Day throughout most of the 18th century; the finest composers (e.g. the Italians Gianpaolo di Dominici, G.A. Giai, Matteo Capranica and G.B. Lampugnani, and the Maltese Filippo Pizzuto and Michelangelo Vella) were commissioned to set Arcadian texts written for the occasion. The Knights also built, in 1732, the enchanting Manoel Theatre, the oldest European theatre still functioning in its original structure. Together with liturgical music, opera became Malta's cultural focus during the 19th century, to the almost total exclusion of other musical forms. The Royal Opera House, designed by Edward Barry (the architect of Covent Garden) and built to satisfy the need for a larger theatre, was inaugurated on 9 October 1866 with *I puritani*. Many celebrated singers appeared there, among them Emma Albani, Giovanni Zenatello, Mattia Battistini and Antonio Scotti. Italian opera was preferred, and Maltese pieces were rarely performed. With the destruction of the Royal Opera House in 1942, activity shifted back to the Manoel Theatre which, following major refurbishments, reopened as the National Theatre on 27 December 1960 with the Ballet Rambert's *Coppélia*. The Manoel Theatre Orchestra was formed in 1968 and continued to function until 1997, when it was replaced by the National Orchestra. The emphasis shifted towards orchestral concerts, with works by contemporary Maltese composers, especially Carmelo Pace (1906–93), Charles Camilleri (*b* 1931) and Joseph Vella (*b* 1942), frequently included.

Of special significance is Pace. Owing to the religio-cultural milieu and a Mediterranean-ingrained predisposition, the national school of composition, up to the 20th century, developed mainly and splendidly in vocal genres – particularly sacred music and opera – through the work of such composers as Balzano, Zerafa, Azopardi, the Bugejas, the Nanis (especially noteworthy is Antonio Nani's 1879 Requiem), Paolino Vassallo (1856–1923) and Carlo Diacono (1876–1942). Even Maltese composers who worked overseas, such as Girolamo Abos (1715–60), Nicolò Isouard (1773–1818), Alessandro Curmi (1801–57) and Francesco Schira (1809–83), were principally composers of vocal music. Pace was the first to explore comprehensively, and in various styles, a wide range of orchestral and instrumental forms, thereby considerably extending Maltese musical development.

The post-1964 tourist expansion boosted popular music; here the annual highlight is the Malta Song Festival, which selects the Maltese entry for the Eurovision Song Contest. Jazz, first played in the bars of Valletta's narrow Strait Street during World War II, has developed a typical Maltese sound, with a Mediterranean warmth. The open-air International Jazz Festival annually draws large audiences to hear jazz created by international stars (Chick Corea, Dee Dee Bridgewater, Toots Thielemans, Michel Petrucciani) and leading Maltese jazzmen (Charles Gatt, Sammy Murgo, Paul Abela, Antoine Bonnici Soler).

Music education has a long, noble and ongoing tradition, initially fostered ecclesiastically, but later mainly through private initiatives. The Augustinian Pietro Callus (*fl* 1510–50) was a gifted teacher; later Michelangelo Vella introduced teaching methods from the Naples Conservatory, where he had been trained. An important contribution to theory was Azopardi's *Il musico prattico* (*c*1783) on the art of counterpoint, which was published in French translation and highly admired by Grétry and by Cherubini, who quoted from it in his *Cours de contrepoint*. Later charismatic teachers were Giuseppe Burlon (1772–1856), Giuseppe Spiteri Fremond (1804–78), Vassallo and Pace. Band clubs provide free tuition, and the well-attended government School of Music, inaugurated in 1975, offers practical education. The music studies programme of the University of Malta's Mediterranean Institute was established in 1988, the first students graduating in 1991.

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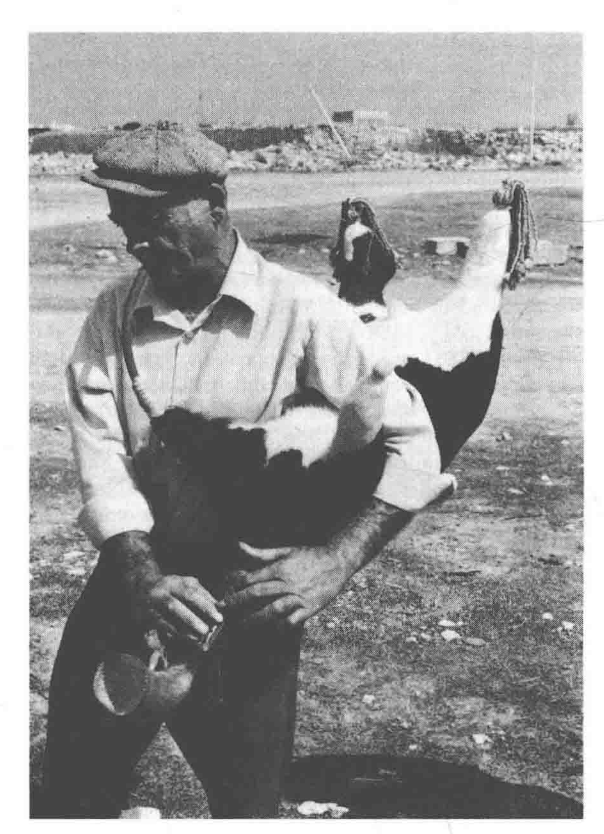
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II. Traditional music

Maltese traditional music has been influenced by both southern European and North African traditions. *Għana* singing is the most popular form of traditional Maltese music. Other traditional singing includes lullabies and Christmas carols. The term *għana* is a general term for three styles of singing: *għana spirtu pront* ('improvised singing'), *għana tal-fatt* (ballads and topical songs) and *għana fil-għoli* ('singing in high register'). The latter style is also known as *għana la bormlisa* (after the city of Bormla) and *għana bil-ksur* ('singing with inflections'). Għana is mainly performed by urban working-class men. In the three styles the singers (known as *għannejja*) are accompanied by two to three guitarists, one leading while the others strum a steady rhythm of triadic chords. All three styles consist of three sections. During the first section, the prelude, the lead guitarist improvises, drawing on a basic *għana* motif which is always recognizable and establishes the tonality and the tempo for the singers. The second section consists of a series of alternations between the vocal stanzas of the singers and the instrumental interludes (known as the *prejjem*) of the lead guitarist; these interludes are variants on the motif established in the prelude. The third section is an instrumental coda, always played by the lead guitarist; it brings the performance to an end. Octosyllabic verse is the most common form in *għana* singing. The basic stanzaic form is that of a quatrain following a rhyming scheme of *ABCB* (the *għana la bormlisa* presents a deviation from this form).



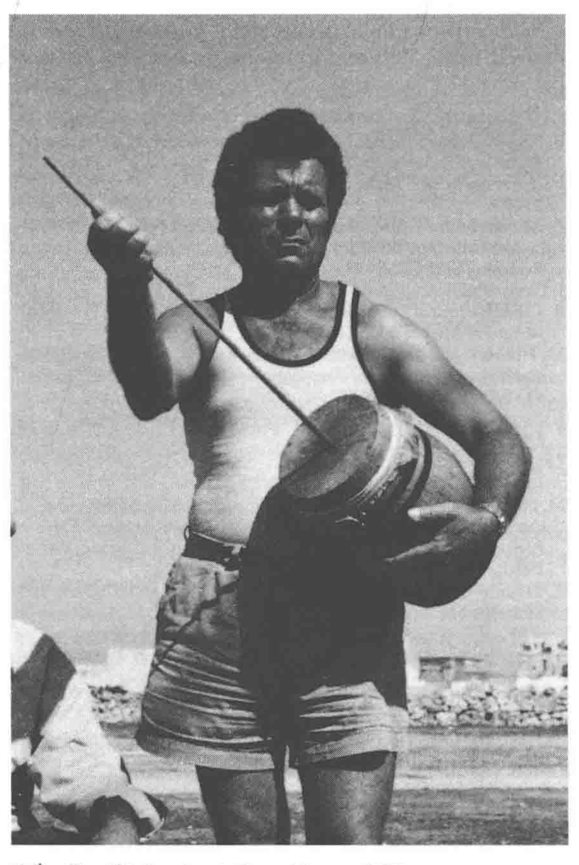
1. *Żaqq (bagpipe) player, Naxxar, 1976*

The *għana spirtu pront* is the most popular style of *għana*. *Spirtu pront* sessions are held in some village wine-bars scattered around Malta, mostly on Sunday mornings. In the *għana spirtu pront*, four or six singers improvise rhymes on a particular topic and answer each other's comments with wit and alacrity. The worst mistake a singer can make is not to rhyme his quatrain for this is immediately noticed. The singer ornaments his quatrains with elaborate melismas, glissandos, tremolandos, vibratos, rasps and accents. The second section of a *spirtu pront* session lasts for an hour, irrespective of the number of singers taking part, when the last volley on the part of each singer consists of two quatrains known as the *kadenza* ('cadence'). A *spirtu pront* singer may extend his *kadenza* to three or four quatrains either to finish off his argument or to show bravura.

The *għana tal-fatt* is normally a story narrated by one singer, usually the composer of the text. The narration may be either true or fictional. Nowadays a *għana tal-fatt* perfomance may also treat subjects of a social and moral nature. The tonality and tempo established in the prelude depend on the gist of the narration or subject. In the second section the singer may pass from one stanza to another without allowing a guitar interlude; this may attract the audience's attention. A *għana tal-fatt* session lasts between five and 20 minutes. On the last verse of the final stanza the singer is expected to include the *telgħa* ('ascension'), which indicates the end of the session and is normally approached by an upward interval of a 5th followed by a descending melismatic movement. When the *telgħa* is left out, the singer will treat his last verse as the other verses. One can listen to *għana tal-fatt* on local radios, on cassettes or by attending Maltese *festa* nights occasionally organized by various social and cultural village groups.

The *għana la bormlisa* is on the verge of extinction. *La bormlisa* singers sing in the high tenor range and only a few *għana* singers can sing in the high vocal register required by this style. The *la bormlisa* is a highly melismatic style of singing. It is normally meant for two singers although it can also be performed by a solo singer. When sung by two singers it may take one of two forms: *ABABCD* or *AAAABC*. In both cases the singers sing alternate lines. When sung by one singer, the form employed may be either of the two mentioned above. One can occasionally hear *spirtu pront* singers attempting to include melismatic features normally found in the *la bormlisa* style. A *la bormlisa* session lasts between five and ten minutes and it is usually performed before a *spirtu pront* session.

Traditional instruments include bagpipes, tambourines, friction drums, flutes, lutes, fiddles, guitars, mandolins and accordions. The Maltese bagpipe (*żaqq*; fig.1) is played at Christmas, Carnival and Imnarja (the feast day of St Peter and St Paul when an agricultural festival celebrating the end of harvest is held). The *żaqq* player uses a series of motifs and variations, which he repeats in various combinations. Rhythmic accompaniment is always provided by the *rabbâba* or *żavżâva* (friction drums; fig.2) and the *tambur* (tambourine). The *żaqq* bag is made from animal skin; the blowpipe (*mserka*), made of cane or rubber, is tied into one of the forelegs; the chanter (*saqqafa*) is inserted into the neck. It has two downcut



2. *Żavżâva (friction drum) player, Naxxar, 1976*

single reeds with cane pipes, one with five and the other with two holes. The bell of the chanter is usually a decorated ox horn with a serrated edge. The *rabbâba* is made from a Sicilian wine cask about 30 cm high, or from a pitcher covered with goat or cat skin; a cane is inserted through the centre and rubbed with a moistened hand. The *tambur* usually has a frame about 30 cm in diameter and 8 cm deep, covered with cat skin. Bells and cymbals are attached to the frame.

Guitar playing is popular. Apart from accompanying *ghana* singers, guitarists perform in small ensembles accompanying a melody with triadic chords. Their playing derives from *ghana* motifs which they elaborate on throughout the session. Such ensemble playing takes place before a *spirtu pront* session. During carnival days in some Gozitan villages, in particular that of Nadur, similar ensembles include rhythmic accompaniment provided on *rabbâba*, *żavżâva* and *tambur*.

Wind band music, however, is the most popular genre in the islands. Wind bands were introduced from southern Italy in the mid-19th century to perform outdoors during the feast (*festa*) for the village patron saint. The climax of the *festa* is a procession through the village, led by the band and bearers carrying the saint's statue. In the late 1990s some 84 wind band clubs were active on Malta. It is in these band clubs that most instrumental teaching takes place. Bands usually play light Italian opera selections, hymns, marches and the latest popular songs. In contrast to band music, performance on traditional instruments has been dying out. But increasing interest in Maltese culture has led to a revival, not only of traditional music, but also of dances such as *il-parata* (sword dance), *il-maltija* (the national dance) and *il-komitava*. These are derived from 18th-century court dances and are now performed by various groups.

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JOSEPH VELLA BONDIN (I), SYLVIA MOORE/PHILIP CIANTAR (II)

Maltby, Richard, jr. American lyricist and regular collaborator with DAVID (LEE) SHIRE.

Malten [Müller], **Therese** (*b* Insterburg [now Chernyakhovsk], East Prussia, 21 June 1855; *d* Neuzschieren, nr Dresden, 2 Jan 1930). German soprano. After studying with Gustav Engel in Berlin, she made her début in 1873 as Pamina in *Die Zauberflöte* at Dresden, where she was engaged for the next 30 years. Wagner heard her as Senta in a performance of *Der fliegende Holländer* at Dresden in September 1881 and invited her to Bayreuth the following summer to share the role of Kundry in *Parsifal* with Materna and Brandt. She also sang Kundry at Munich in the private performance of *Parsifal* given for King Ludwig (3 May 1884) and at the Royal Albert Hall, in the first concert performance in London (10 November 1884). She had previously made her London début at Drury Lane as Leonore in *Fidelio* (24 May 1882), a role she repeated in Munich (15 August 1884). At Dresden she sang Isolde (1884), Brünnhilde in *Die Walküre* and *Siegfried* (1885) and many other roles in French, Italian and German operas, ranging from Gluck's *Armide* to Mascagni's *Cavalleria rusticana* (1891). Returning to Bayreuth she sang Isolde (1886), Eva in *Die Meistersinger* (1888) and Kundry for the last time in 1894. She also took part in the *Ring* cycles presented by Angelo Neumann in St Petersburg and Moscow (1889). Her voice was notable for its extensive compass; its middle register was described as rich and powerful and the higher and lower notes as equally strong and pleasing.

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ELIZABETH FORBES

Maltero Thuringi, Ugolinus de. *See* ANONYMOUS THEORETICAL WRITINGS, §2 (Cat. no.107).

Mal'tsev, Sergey Mikhaylovich (*b* Orsk, 14 March 1944). Russian pianist, teacher and musicologist. He studied the piano with M.Ya. Khal'fin at the Leningrad Conservatory (1961–7) and completed postgraduate studies in the history of pianism with L.A. Barenboym (1967–9). At the conservatory he took the *Kandidat* degree (1981) with a dissertation on the semantics of musical signs, and the doctorate (1995) with a dissertation on musical improvisation. He started working at the conservatory in 1969, becoming senior lecturer in 1988 and professor in 1995. He ran piano classes at the Leningrad Special School for Gifted Children (1982–90) and the Rimsky-Korsakov Music College (1985–9). During this time he also ran seminars on methodology and conferences for piano teachers throughout the Soviet Union. He has performed and recorded widely, both as a soloist and a chamber player, and has held piano masterclasses in St Petersburg, Weimar, Krems and Seoul. In 1997 he was involved with Sviatoslav Richter's 'December Evenings' series of concerts at the Pushkin Museum. Mal'tsev's writings include a five-volume methodology (1990). He has also written the educational television and video series for young pianists and teachers 'Tvorcheskoye razvitiye yunogo pianista' (The creative development of the young pianist, 1991) and 'Masterskaya muzïki' (Music workshop, 1992). His writings are characterized by their originality, solid approach, and by his controversial views.

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LYUDMILA KOVNATSKAYA

Mältzel, Jiří. *See* MELCELIUS, JIŘÍ.

Malvezzi, Alberigo (*b* Florence, 24 May 1554; *d* Florence, 29 Dec 1615). Italian organist and composer. He was the brother of Cristofano Malvezzi, who mentioned him among the musicians who performed in the Florentine *intermedi* of 1589. Alberigo was organist of S Lorenzo, Florence, from about 1570 until his death, and in 1590 was also appointed organist of Florence Cathedral. He was granted Florentine citizenship on 28 April 1604. The title-page of his *Primo libro de madrigali a cinque voci* (RISM/1591[20]) describes him as 'organista della chiesa del serenissimo Gran Duca di Toscana'. The work contains a six-voice setting of *Godi flora gentil*, celebrating the birth of the grand duke's son, and the only two known pieces by his father Nicolao Malvezzi.

For bibliography *see* MALVEZZI, CRISTOFANO.

FRANK A. D'ACCONE

Malvezzi, Cristofano [Cristoforo] (*b* Lucca, bap. 28 June 1547; *d* Florence, 22 Jan 1599). Italian composer, organist and singer. Brother of Alberigo Malvezzi, he probably received his earliest musical education from his father Niccolò (Nicolao) – successively organist of Lucca Cathedral and of the Medici church of S Lorenzo, Florence – and from 1551, when his father moved to the latter post, he spent his whole life in Florence. He possibly studied later with Corteccia or Alessandro Striggio (i). From an early age he came under the patronage of Isabella de' Medici, for on 23 June 1562 she obtained for him, 'un suo servitore virtuoso', an appointment as supernumerary canon at S Lorenzo, which inaugurated his long connection with the Medici chapel. From 20 May 1565 until 1570 he was organist of Santa Trìnita, and in 1573 he succeeded to the double post of *maestro di cappella* of the cathedral and the baptistry, the most important musical position in Florence. On 21 April 1572 he was appointed a regular canon at S Lorenzo, and on 26 October 1574 he succeeded his father as organist there. He also cultivated connections with prominent Florentine families and patrons: in 1579 he was giving keyboard lessons to the young Jacopo Corsi. He was listed on Medici court rolls beginning in 1586 at a monthly salary of 5 scudi, which included an allowance for his pupil Jacopo Peri. This was raised to 9 scudi in 1588, when he was described as 'teacher to the princesses'. It was doubtless on account of his positions as *maestro* of the Florentine chapel and organist at S Lorenzo that he styled himself 'maestro di cappella del serenissimo Gran Duca di Toscana' on the title-pages of several of his publications.

Malvezzi's ricercares (1577) are dedicated to Giovanni de' Bardi (the main music patron in Florence at the time), with whom he later collaborated, and although only three of the four printed partbooks survive, the pieces are also in a late 16th-century Florentine manuscript score (*I-Fn* Magl.XIX.107). The partbooks indicate ensemble performance, but the music lies easily under the fingers, suggesting keyboard performance (as does the score). Several of the ricercares are conceived on a grand scale, affording Malvezzi ample opportunity to display his contrapuntal skill. Subjects and countersubjects are generally stated in imitation and often developed by inversion, augmentation, diminution and stretto. In the fourth ricercare the entry of the main subject, the familiar *la sol fa re mi* motto, is preceded by a countersubject derived from it. Throughout the first section in duple metre the motto appears in a variety of rhythms in combination with itself or with the countersubject, and at the end of the piece the same material is reworked into a brief, spirited triple-time passage.

Three collections of Malvezzi's madrigals are known to have been printed during his lifetime: two books for five voices, of which the second, according to Einstein, was dedicated to Cavalieri, and one book for six voices. All three contain settings of occasional topical texts such as *Al Gran Duce de Toschi* and *Vago dolce e bell'Arno* as well as the poetry of Petrarch, Sannazaro and Guarini. The most popular pieces in these collections also appeared in anthologies published both during and after his lifetime, as did some otherwise unknown works. Malvezzi used chromaticism sparingly though effectively and often composed within a clear tonal framework; he set texts clearly and made good use of contrasting textures. Although his madrigals are characterized by spontaneity

and charm they are hardly innovatory. Surprisingly for a musician so occupied with the church, only two sacred pieces by him, both motets, are known; these too appeared in anthologies after his death.

In 1583 Malvezzi provided some of the music for the *intermedi* of Giovanni Fedini's *Le due Persilie*. In 1586 he collaborated with Alessandro Striggio (i) and Giovanni de' Bardi in musical *intermedi* for Bardi's own play *L'amico fido*, performed for the wedding of Virginia de' Medici and Cesare d'Este. He also wrote music for the third *intermedio* of Giovanni Cecchi's *Il Sammaritano* (date unknown; see Hill, 1982). But all his surviving entertainment music is contained in the publication of the music for the sumptuous *intermedi* that formed the major part of the celebrations of the marriage of Grand Duke Ferdinando I and Christine of Lorraine. Other contributors to the festivities included Bardi, Caccini, Cavalieri, Marenzio and Peri, who was a pupil of Malvezzi. The music was assembled and edited by Malvezzi himself in 1591 (RISM 1591[7]). He wrote most of the music for four of the six *intermedi*, including 13 madrigals for varying numbers of voices, three sinfonias and three grandiose works for multiple choirs of which the most notable, *O fortunato giorno*, is for 30 voices divided into seven choruses.

A good deal of information about the performance of the 1589 *intermedi* is provided by Malvezzi in the 'nono' partbook of the printed edition of the music, from which it is clear that several of the polyphonic madrigals were sung by a solo voice with instrumental accompaniment. Indeed some of them also survive in manuscript in monodic form (e.g., in *I-Fn* Magl.xx.66), but they do not show any progressive tendencies and are simply reductions of a multi-voice texture in a manner common throughout the century. Malvezzi seems to have been too much of a traditionalist to adopt any of the styles of his younger contemporaries at Florence.

From the early 1590s until his death Malvezzi was beset by illness, and he seems to have been increasingly weighed down by the burden of his numerous duties. His faithful service, however, did not go unrecognized, and in September 1594 he was given the post of third organist at the cathedral, apparently a position created specially for him, which lapsed after his death. Moreover, on the specific orders of the grand duke he retained the salaries of all his official appointments until his death, even though he was less and less able to carry out his duties. Illness and overwork presumably also explain the fact that he apparently produced no new works after 1589. His nephew Pietropaolo was also an organist in Florence.

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FRANK A. D'ACCONE (with TIM CARTER)

Malzat [Malzahn, Malzard, Maltzath, Maltzbach]. Austrian family of musicians of Moravian origin.

(1) Josef Malzat (*b* Pirnitz [now Brtnice], 1723; *d* Vienna, 25 Nov 1760). Composer and violinist. He is believed to have gone to Vienna in 1745, possibly in the service of Count Haugwitz; in 1747 he was *musicus primarius* at the Dominikanerkirche and in 1757 *musicus* at the Stephansdom. He was probably the Malzat listed as a violinist in the Burgtheater orchestra. Works attributed to him include a partita (*D-KA*, ed. J. Trojan, Prague, *c*1981), a sinfonia (*A-Gd*) and a quartet, a flute concerto and three symphonies listed in the Breitkopf catalogues.

(2) Johann Michael Malzat (*b* Vienna, 21 April 1749; *d* Innsbruck, 13 May 1787). Composer and choirmaster, son of (1) Josef Malzat. He attended the grammar school in Kremsmünster, where he was a chorister and possibly also a cellist (see Weiss). He was subsequently a teacher in the abbeys of Stams in the Tyrol (1778–80) and Lambach in Upper Austria (1781), a member of the church choir in Bozen (now Bolzano) (1780–81), household musician in Schwaz (1784) and finally choirmaster in the university church in Innsbruck (1786–7). His instrumental works in particular enjoyed wide distribution and were advertised by Traeg in Vienna as late as 1799. His extant works include three masses, a Requiem, 13 shorter sacred pieces, an oratorio, a Singspiel, a cantata, three lieder, five symphonies, a Sinfonia concertante with solo violin and oboe, a cello concerto, six

string quintets (one ed. W. Senn, Vienna, 1949), four quartets for oboe, flute and strings, three string trios, four sonatas for violin and cello, and a sonata for cello and bass (in *A-FK*, *HE*, *Imf*, *CH-E*, *EN*, *FF*, *SGs*, *D-Bs*, *HR* and elsewhere). Among works advertised by Traeg, but now no longer extant, are two concertos for english horn, presumably written for his brother (3) Ignace Malzat, and four sinfonias concertantes. (Other instrumental works attributed by Traeg simply to 'Malzat', and now lost, cannot be identified with any specific member of the family; they include quintets for flute or oboe and strings and sextets for oboe, two horns and strings.)

(3) **Ignace** [Adamus Ignatius Franciscus de Paula Josephus] **Malzat** (*b* Vienna, 4 March 1757; *d* Passau, 20 March 1804). Composer and oboist, son of (1) Josef Malzat. As early as 1774 he was a court musician in Salzburg and is supposed to have been a pupil of Michael Haydn. After travelling in France, Italy and Switzerland he became oboist in the parish church at Bozen (1778) and in May 1788 entered the service of the Prince-Bishop of Passau. He was known primarily for his instrumental works, a few of which are listed in the Traeg catalogue of 1799. His extant works include concertos for cello (two, *A-KR*, *SEI*), oboe (two, *A-Ssp*, *D-Dl*), two oboes (*A-KR*) and oboe and bassoon (*KR*), a sextet (*US-AAu*), a quintet (*A-Ssp*), a cassation (*H-KE*) and three wind partitas (*A-KR*, *Sca*). The cello concertos may have been composed for his brother (2) Johann Michael Malzat. His pieces have an attractive charm with many felicitous touches, and avoid contrapuntal complexity or harmonic experimentation. The works lie well for the instruments chosen but there is little virtuoso display; his orchestral accompaniments are full, though he seems to have favoured quiet openings. Four notated cadenzas, entirely metrical, survive in the two duo concertos.

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WALTER SENN/T. HERMAN KEAHEY

Mamangakis, Nikos (*b* Rethymnon, Crete, 3 March 1929). Greek composer. He studied at the Hellenic Conservatory, Athens (1947–53), and was a composition pupil of Orff and Genzmer at the Munich Musikhochschule (1957–64), also attending Darmstadt summer courses during this period and studying with Riedl at the Siemens electronic studios (1961–2). In 1965 he settled in Athens as a freelance composer, although he spent the year 1970–71 in Berlin on a scholarship from the Deutscher akademischer Austauschdienst.

Mamangakis's prolific output falls into two essentially separate categories: on the one hand, a naive kind of popular music in the mould of Theodorakis, drawing occasionally on Cretan folk music and often containing an element of social or political critique; on the other hand, concert works in the avant-garde tradition of the 1960s and 70s, which use integer relationships to organize pitch, rhythm, density, dynamics and timbre into richly textured blocks, these blocks frequently alternating with monodies incorporating wide intervals and even microtones. These contrasted sides of his musical personality are brought into conflict in the multimedia opera *Odyssey*, staged in 1984. Among his most successful works are *Konstruktionen* (1960), *Monologos* (1962) and Music for Piano and Small Orchestra (1977). His scores for the acclaimed German television series *Heimat I* (1982) and *Heimat II* (1992) brought his music to an international audience.

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(*selective list*)

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GEORGE LEOTSAKOS (work-list with KOSTAS MOSCHOS)

Mamas and the Papas, the. American pop vocal group. Formed in New York City in 1965, they moved to Los Angeles where they quickly became one of the most

important groups in the California-based folk-rock style of the mid-1960s. Each member had worked previously in vocally oriented pop or folk acts. Led by the singer-songwriter and arranger John Phillips (*b* Parris Island, SC, 30 Aug 1935) and including Michelle Phillips (*b* Long Beach, CA, 6 April 1945), Denny Doherty (*b* Halifax, NS, 29 Nov 1941) and Cass Elliot (*b* 19 Sept 1943; *d* London, 29 July 1974), the group featured Phillips's sophisticated four-part vocal arrangements, influenced by the close harmony singing found in much late 1950s and early 60s folk and doo-wop but now often accompanied by a rock rhythm section of drums, electric bass, guitars and keyboards. A series of nine hit singles, most written by Phillips and including *California Dreamin'* (1966), *Monday, Monday* (1966), *I Saw Her Again* (1966) and the autobiographical *Creeque Alley* (1967), made the quartet one of the most successful of their era. The group's internal romantic and domestic struggles led to a break up in 1968, though they reunited briefly in 1971. Cass Elliot went on to pursue a successful solo career until her death by choking. The Mamas and the Papas were inducted to the Rock and Roll Hall of Fame in 1998.

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M. Phillips: *California Dreamin': the True Story of the Mamas and the Papas* (New York, 1986)
S. Elliot: *Creeque Alley: the History of the Mamas and the Papas*, MCAD2-10195 (1991) [disc notes]

JOHN COVACH

Mambo. A ballroom dance derived from the Cuban rumba. In the mid-1940s it appeared in Cuban ballrooms and acquired elements of 'swing' and other jazz styles. It was known in the USA particularly through the band of PÉREZ PRADO, who toured the Americas in the late 1940s; his records were popular first among Spanish speakers in the USA, and his songs (e.g. *Qué rico el mambo*) were performed all over the country by the early 1950s. The mambo spread throughout western Europe after 1955. It is danced by couples, either completely apart or in a ballroom embrace but held slightly apart, with a hip-rocking motion similar to the rumba but using forward and backward steps. Unlike most dances the steps begin on the fourth beat (of a 4/4 bar), against polyrhythms in the accompaniment accentuated with maracas and claves. The mambo has given rise to other 'Latin American' dances, notably the cha cha cha.

In salsa, the term also refers to the brass choruses featured in the *montuno* section.

□

Mamili, Mihammad (*b* Mahabad [Sawj Bulaq], Iran, 1925/6; *d* Mahabad, 23 Jan 1999). Kurdish singer. He was the last prominent member of a family of singers and began singing at the age of 13. His singing was limited to live performances at weddings and other occasions during much of the rule of the Pahlavi shahs (1925–79), who repeatedly suppressed Kurdish music and culture. The launching of a state-run local radio station in Mahabad in 1955 and the proliferation of cassette recording in the 1960s created a listening public for Mamili and other singers both in Iran and across the border in Iraqi Kurdistan.

Mamili's repertory of about 700 pieces consists predominantly of *goranî*, popular songs performed at weddings, in various entertainment settings and on the radio. Like most contemporary urban singers, he drew on rural music as well as on non-Kurdish (especially Azerbaijani) melodies, using lyrics from earlier and contemporary Kurdish poets. Although only a few of his songs are overtly patriotic, he was jailed for six months in 1968 on suspicion of involvement in a Kurdish armed uprising. In the 1990s he suffered from memory loss and the execution of one of his sons by the Islamic government. His death was followed by events throughout Europe commemorating his life and work.

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Zemane, Stran Music STRANCD 001 (1996)

AMIR HASSANPOUR, STEPHEN BLUM

Mamisashvili, Nodar (*b* Tbilisi, 15 Dec 1930). Georgian composer, musical theoretician and teacher. In 1956 he graduated from the Tbilisi Conservatory where he studied composition with Andria Balanchivadze. From 1955 to 1969 he taught theory and composition in Tbilisi music colleges, from 1962 ran a course in harmony and analysis in the music theory department at the Conservatory of Tbilisi, and from 1965 to the present time he has taught orchestration, polyphony and composition in the department of composition. An authoritative teacher (assistant professor since 1972), Mamisashvili advocates an original understanding of the content and aims of contemporary musical art. During the 1960s he began to take an active part in the work of the Georgian Composers' Union and was elected secretary of the board (1973) and then chairman (1990). In 1989 he was invited to the Tbilisi Spiritual Academy where he ran a lecture course on the History of Orthodox Church Music. He is an Honoured Representative of the Arts of Georgia (1967).

Mamisashvili's music is characterized by breadth of thought and intellectual outlook; he actively aspires to interpret processes occurring in new music in his own work. His development has taken him from the miniature to the symphony and from technical mastery to conceptualised form. In the first period (1955–73) his music was saturated by impressionism, and then was gradually schematized during the course of its subsequent evolution. The worth of the early works resides in the impressionist interpretation of Georgian folklore with the resultant creation of new forms of national musical art. The instrumental miniature – with its capacity to embrace so much – proved extremely close to the composer's lyrical nature and was a form in which he expressed his attraction towards psychological investigation and intellectualism. The *24 prelyudia* for piano (1958), the *Sami piesa* ('Three Pieces') for chamber orchestra (1958), and the *Shvidi miniatura* ('Seven Miniatures') for string quartet (1967) all testify to an economy of expression, an elegance of form, a feeling for sound perspective, refinement of harmonic language and also subtlety and colour in his thinking about timbre. In the finest pieces improvisatory sense combines with polyphonic mastery and with an ability to create structures through rhythmic variation. Typical of Mamisashvili is his capacity to re-interpret the concerto genre in a chamber version for a small number

of instrumental players; here, he splits the form into miniatures and employs various contemporary means of ensemble performance. Alongside this, in the Concertino for piano quintet (1972) constructivist tendencies can be found alongside the characteristically dissonant modal formations and aleatory elements; all of this testifies to the change of style.

In his search for new avenues of development, Mamisashvili spent a number of years creating an independent system of composition which he set forth in the book *O muzïkal'noy sisteme tryokhfazovoy kompozitsii* ('On the musical system of three-phase composition') (1978). The system is based on the horizontal and vertical joining of three phases which bear contrasting types of musical thinking belonging to different epochs. This was clearly demonstrated in his piano cycle *Lirikuli dgiuris purtslebidan* ('Pages from a Lyrical Diary') of 1979 which inaugurated a new period of creative work. The genuine newness of the cycle resides in the reflective analysis of the romantic emotions inherent in contemporary humanity; here these emotions find their expression in a collage of quotations from the works of Schumann, Schubert and Liszt which have passed through the prism of contemporary techniques. The contrast of styles governs the arrangement of the various semantic and dramatic schemes within the work and creates a new aesthetic notable for its breadth and for a polyphonic dimension in the perception of time. In later years Mamisashvili successfully used this method on a large scale with symphonies which have a spatial breadth and are conceptually complex. The kaleidoscopic quality of his early style gives way to montage and the use of large, one-piece sound blocks in the style of the 1960s Polish avant garde; these are further enriched by layers of recorded sounds and noise effects. These experiments in sound technique are guided by the analytical tendencies of the three-phase structural organisation. All this together serves to convey the composer's philosophical and poetical outlook which is concentrated on contemporary humanity and its thirst to understand the world and its place in it.

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(selective list)

Stage: Bakia-Bachia [The Boastful Little Hare] (children's op, 2, Mamisashvili), 1965, Paliashvili Theatre, Tbilisi, 25 Dec 1971

Orch: Simponiuri chanakhatebi [Sym. Sketches], 1954, rev. 1966; Fantaziya, pf, orch, 1955; Zgaprebi [Fairy Tales], sym. fantasy, 1956; Qinulis obeliski [The Obelisk of Ice], sym. picture, 1959, rev. 1965; Guriashi [In Guria], suite, 1961; Ob Conc., 1961; Tpt Conc., 1962; 3 gasaghebi [3 Keys], 1963 [ballet music]; 2 piesa [2 Pieces], 1971; Amgerebuli kheoba [The Singing Gorge], sym. picture, 1976; Pf Conc. no.3, 1992

Chbr and solo inst: 24 prelyudia, pf, 1958; Ballada, pf, 1961; Malaya syuita [Small Suite], chbr orch, 1961; 2 piesa [2 Pieces], vn, pf, 1962; 3 piesa [3 Pieces], hpd, 1963; 2 p'yesi [2 Pieces], 9 insts, 1964; 2 sabavshvo piesa [2 Children's Pieces], pf 4 hands, 1964; Pf Conc. no.1, 1964; Prelyudiya, khorali da fuga, pf, 1964; 3 piesa [3 Pieces], vc, pf, 1965; 3 piesa, chbr orch, 1965; 3 piesa, hp, 1966; 7 miniatyura, str qt, 1967; Concertino, vn, chbr orch, 1967; Khorali, org, 1967; Improvizatsiya variatsiys formit [Improvisation in the Form of Variations], pf, 1970; Concertino, pf qnt, 1972; Pf Conc. no.2, 1973; Lirikuli dgiuris purtslebidan [Pages from a Lyrical Diary], pf, 1979; Conc., ww, chbr orch, 1979; Triptych, vn, pf, 1987; Sonata, vn, pf, 1993; Imidzh [Image], chbr orch, 1993; Tripleks [Triplex], pf trio, 1994

Vocal: 9 gantsqobileba [9 Moods], 4 male vv, 1953; 3 simghera [3 Songs], children's chorus, 1968; Da gananatla kideni soplisani [And by Death the World was Illuminated], (I. Chavchavadze, H. Heine, I. Petritsi), 1986; Passione, chorus, 1989; Gvtismshobelo kaltsulo, gikharoden [O Virgin Maiden, be Joyful] (canonical prayer), chorus, 1990

El-ac: 5 syms. for tape and insts: no.1 'Ab Initio', orch, tape, 1985; no.2 'Adamiano mogvets chven mshvidoba' [Humanity, give us Peace] (I. Petritsi, M. Lebanidze, A. Kalandadze, S. Korsanov), chorus, tape, 1986; no.3 'Gámis zmanebani' [Night Visions], 2 pf, tape, 1989; no.4 (A. Kalandadze, G. Amiranashvili), S, Bar, pf, tape, 1990; no.5 'Kaenis Shvilebi' [The Children of Cain], orch, tape, 1993

Tape: Rezonansï [Resonances], poem, 4-track tape, 1982

Songs, incid music, film scores, TV scores

Principal publishers: Muzïka, Muzfond Gruzii

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'Pshauri natirilebi' [Laments of Pshavi], *Sabchota khelovneba* (1975), no.1, pp.69–71 [on the string quartet of T. Bakurazde]

'A.M. Balachivadze', *SovM* (1977), no.10, pp.38–40

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'Navstrechu vremeni' [Going to meet time], *Andrey Balanchivadze: sbornik statey i materialov*, ed. R. Tsurtsumia (Tbilisi, 1979), 93–102

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G. Orjonikidze: 'Kartuli sabchota musikis 60 tseli' [60 years of Georgian Soviet music], *Sabchota khelovneba* (1977), no.11, pp.28–33

N. Zeyfas: 'Na novom pod"yome' [On a new upward swing], *SovM* (1980), no.10, pp.16–22

R. Tsurtsumia: 'Pol'kloris agkmis taviseburebani 60–70 tslebis kartul instrumentul musikashi' [The specific features of perceiving folklore in Georgian instrumental music of the 60s and 70s], *Sabchota khelovneba* (1984), no.4, pp.80–93

N. Kavtaradze: 'Ilia Chavchavadze da kompozitoruli azrovnebis protsesebi: N. Mamisashvilis sagundo poema "Da ganantla kideni soplisani"' [Chavchavadze and the processes of compositional thinking: Mamisashvili's choral poem 'And by death the world was illuminated'], *Khelovneba* (1991), no.9, pp.134–46

LEAH DOLIDZE

Mamiya, Michio (*b* Asahikawa, 29 June 1929). Japanese composer. He began to compose at the age of six but had to wait until the end of World War II for the beginning of his formal training. In 1947 he became a private pupil of Hiroshi Tamura (piano) and Tomojirō Ikenouchi (composition), with whom he continued to study while at the Tokyo National University of Fine Arts and Music (1948–52). He won a prize at the 1950 Mainichi Music Contest with his Cello Sonata. Around 1952 he began to take a particular interest in Japanese folk music, notating tunes and using some of them in compositions, such as the Three Movements for two pianos (1952) and the Violin Sonata (1953). He organized the group Yagi no Kai with Hikaru Hayashi and Yūzō Toyama in 1953, and two years later started his more thorough field studies of folksongs in collaboration with the singer Ruriko Uchida, completing his first vocal arrangements at that time. In 1957 he produced his first compositions using traditional instruments: Music for Four Koto and the Concerto for eight koto and chamber orchestra. A further development, beginning in the next year, was the series Composition for Chorus, in which he freely quoted fragments from vocal and instrumental folk music; the first piece of the series scored an immediate success and was awarded both the government-sponsored Art Festival Prize and the Mainichi Music Prize. Mamiya made official visits to the USSR in 1961 and 1962. In 1963 he began to involve himself with African music and jazz, whose influences

may be found in the First String Quartet (1963) and the *Deux tableaux pour orchestre '65*. He began teaching at the Tokyo National University of Fine Arts and Music in 1972 and at the Tōhō Gakuen College of Music in 1980; he has also taught at the University of Western Ontario (1977, 1981) and Takasaki Junior College (1981–4).

Mamiya received an excellent technical grounding from Ikenouchi, the representative of French academicism in Japan. His compositions are usually well constructed in detail, while accommodating a highly Expressionist content. The instrumental pieces often require an extraordinarily virtuoso technique; this is the case, for example, in many of the works for Japanese instruments and the Second Piano Concerto, which won an Otaka Prize. However, the more important aspects of his music result from two special concerns: rhythmic complexity and the dramatic effects obtainable with texts. These are particularly well demonstrated in the Composition for Chorus series, which includes his most successful and characteristic works; some of them are composed exclusively of numerous brief melodic quotations from folksongs, workers' shouts or phrases imitative of instruments. Mamiya has also worked for the cinema and with experimental theatre groups in Tokyo.

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(selective list)

Dramatic: Kaguya-hime [Princess Kaguya] (musical), 1956; Mukashibanashi hitokai Tarobei [The Old Tale: Tarobei the Slave-Dealer] (radio op, I. Wakabayashi, after folktale), 1959; Gion-matsuri [Gion Festival] (ballet), 1963; Nihonzaru sukitoorime [Clairvoyant Monkey Painter] (radio op, 1, H. Kijima), Tokyo, 1965; Elmer no bōken [Elmer's Adventure] (musical), 1967; Narukami (TV op, 1, Mamiya, after kabuki play *Narukami* and nō play *Ikkakusennin*), 1974; Yonaga-hime to Mimio (op, 1), 1990; incid music, film scores

Compositions for Chorus nos.1–14: 1958, 1962, 1963, 1963, 1966, 1968, 1972, 1972, 1974, 1981, 1984, 1986, 1993, 1994

Other choral: Karasu [A Crow] (orat), 1959; 1960. 6. 15. (orat), 1961; Daibutsu kaigan [Opening of the Eyes of the Great Buddha] (cant.), 1964; 12 Inventions after Jap. Folk Melodies, unacc., 1967–9; Kita no haka [North Tomb], unacc., 1969; Composition no.9–Hengen, B, chorus, org, 2 hp, 6 perc, 2 db, 1974; Sanjiki-Zōshi [Tricolour Tales], 1980

Orch: Pf Conc. no.1, 1954; Sym. 1955; Conc., 8 koto, chbr orch, 1957; Vn Conc. no.1, 1959; 2 tableaux pour orchestre '65, 1965; Double Conc. grosso, 1966; Pf Conc. no.2, 1970; Serenade, 1974; Vc Conc., 1975; Vn Conc. no.2, 1975; Conc. for Orch., 1978; Tableau pour orchestre '85, 1985; Pf Conc. no.3, 1990; Pf Conc. no.4, 1997

Solo vocal: Nihon min'yō-shū [Japanese Folksongs], nos.1–5, 1v, pf, 1955, 1957, 1958, 1959, 1965; Jumon [Spell], Bar, 13 insts, 1966; Serenade I, S, str qt, pf, 1971; Serenade II, T, vn, pf, 1986; Yubin kitte [Post Stamps], a suite, BR, vn, crumhorn, lute, 1992

Chbr and solo inst: Vc Sonata, 1950; Qt, cl, pf trio, 1952; Pf Sonata, 1955; Music for 4 Koto, 1957; Sonata, 2 vn, pf, 1958; Music for 3 Koto, 1958; 3 Movts, wind qnt, 1962; Qt, shakuhachi, sangen, 2 koto, 1962; Str Qt no.1, 1963; Sonata, vn, pf, perc, db, 1966; Sonata, vc, 1969; Vicissitudes in Dance, 2 shakuhachi, biwa, futozao, 1969; Sonata, vn, 1970; Preludes, 2 shakuhachi, 1971; Conc., 2 str qts, db, 1972; 3 Pf Preludes, 1972; Pf Sonata no.2, 1973; Str Qt 'Inochi mina chōwa no umi yori' [All Life springs out of the Ocean of Harmony], 1980; Pf Sonata no.3, 1987; KIO for shakuhachi and cello, 1988; Rikuchō, shakuhachi, 2 kotos, vc, 1994; Sonata, vc, pf, 1998

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Gakufu

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No no uta, koori no ongaku [Songs of the field, music of the ice] (Tokyo, 1980)

Gendai-Ongaku no bōken [Adventures of modern music] (Tokyo, 1990)

with O. Kortekangas: *Kigi no uta: utau ekolojī no kokoromi* [Songs of the trees: attempts at singing ecology] (Tokyo, 1997)

K. Hori, ed.: *Nihon no sakkyoku ni jusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 238–41

MASAKATA KANAZAWA/TATSUHIKO ITOH

Mamlok, Ursula (*b* Berlin, 1 Feb 1928). American composer and teacher of German birth. She studied the piano and composition as a child in Berlin; when her family moved to Ecuador for a year she continued her studies there. After emigrating to the USA in 1941, she finished her schooling in New York, where she continued to live. She became an American citizen in 1945. At the Mannes College (1942–6) she was a pupil of Szell and at the Manhattan School of Music (BM 1957, MM 1958) she studied with Giannini; she also studied privately with Wolpe, Sessions, Steuermann and Shapey. She has taught at New York University (1967–76), Kingsborough Community College (1972–5) and the Manhattan School (from 1974). Her awards include two NEA grants (1974, 1981), a Fromm Foundation grant (1994), and commissions from organizations including the Koussevitzky Foundation and the San Francisco SO. *When Summer Sang* was chosen to represent the USA at the 1984 International Rostrum of Composers.

Mamlok has always shown an affinity for chamber music and piano works, and has written many teaching pieces in these media. As a young composer she was greatly influenced by Hindemith, and later by Schoenberg, Webern and Berg. The difficult and uncompromising String Quartet (1962) in particular invites comparison with the works of Carter. Elegantly crafted, her music has considerable nuance and delicacy as well as dramatic intensity. In her own words, she has consolidated 'old and new techniques which best serve to express the work at hand'. Examining the interplay of sonorities and silence, she writes eloquent music, more often gentle and reflective than harsh or aggressive. A 1987 retrospective concert at Merkin Hall, New York, drew attention to her works written between 1956 and 1986. Among her most frequently performed scores are *Panta rhei*, the Violin Sonata (1989), Five Intermezzi, *Girasol* and *Der Andreas Garten*, the last with texts by her husband, Gerard Mamlok. In addition, her thoughtful, deftly constructed, challenging pieces for students are important additions to the genre.

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printed works published in New York unless otherwise stated

Orch: Conc., str, 1950; Grasshoppers (6 Humoresques) [arr. of pf piece], 1957; Divertimento, youth orch, 1958; Ob Conc., 1976 [arr. of chbr work, 1974]; Concertino, ww qnt, perc, str orch, 1985 (1989); Constellations, 1993

Vocal: 5 Songs from Stray Birds, song cycle, S, fl + pic + a fl, vc, 1963 (1990); Haiku Settings, S, fl, 1967; Mosaics, S, C, T, B, chorus, 1969; Der Andreas Garten (G. Mamlok), Mez, fl + pic + a fl, hp, 1987 (1989); Die Laterne, S, fl, cl, vn, vc, pf, 1989 (1993); songs

Chbr: Ww Qnt, 1956; Lament, 4 vc, 1957, rev. 1988; Sonatina, 2 cl, 1957; 8 Easy Duets, 2 cl, 1958; Designs, vn, pf, 1962; Str Qt no.1, 1962; Concert Piece for 4, fl, ob, va, perc, 1964; Music, va, harp, 1965; Capriccios, ob, pf, 1968 (1975); Sintra, a fl, vc, 1969; Variations and Interludes, perc qt, 1971 (1978)

Conc., ob, perc, 2 pf, 1974, orchd 1976; Sextet, fl + pic, cl, b cl, vn, db, pf, 1977 (1978); Festive Sounds, ww qnt, 1978 (1978); When Summer Sang, fl, cl, vn, vc, pf, 1980 (1987); Panta rhei (Time in Flux), vn, vc, pf, 1981 (1982); Str Qnt, 1981; Alariana, rec/fl, cl, bn, vn, vc, 1985; 5 Bagatelles, cl, vn, vc, 1988 (1991); Music for Stony Brook, fl + a fl, vn, vc (1989); Rhapsody, cl, va, pf, 1989 (1992); Sonata, vn, pf, 1989 (1992); Girasol (Sunflowers), fl, cl, vn, va, vc, pf, 1990 (1992); Str Qt no.2, 1997; other works for small ens

Solo inst: Grasshoppers (6 Humoresques), pf, 1956 (Bryn Mawr, PA, 1993), orchd 1957; Variations, fl, 1961; Composition, vc, 1962;

Sculpture I, pf, 1965; Polyphony, cl, 1968; Polyphony II, eng hn, 1972; Fantasie Variations, vc, 1983; From my Garden, vn/va, 1983 (1987); 3 Bagatelles, pf/hpd, 1987 (1991); 5 Ints, gui, 1991 (1992); Two Thousand Notes, pf, 2000; other works for solo inst; teaching and recital pieces for pf
Elec: Sonar Trajectory, tape, 1966
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BARBARA A. PETERSEN

Manalt, Francisco (*b* Barcelona, *c*1720; *d* Madrid, 16 Jan 1759). Spanish violinist and composer. A nephew of Gabriel Terry, violinist in the royal chapel of Madrid, he was nominated to the same position on 19 June 1737, replacing Mateo Bayer. He also played in the orchestra of the Teatro del Buen Retiro in Madrid and was in the service of the Osuna family: he was the protégé of Pedro Téllez Girón, the Duke of Osuna, and he dedicated to the duke his *Obra harmónica en seis sonatas de cámara de violín y bajo solo* (1st part) of 1757 (ed. J.A. de Donostia, Barcelona, 1955–66). It was another Manalt who was *maestro de capilla* of S María del Mar, Barcelona, in 1685.

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GUY BOURLIGUEUX

Manara [Manari], **Francesco** (*fl* 1548–91). Italian composer. Fétis's suggestion that he was a singer at S Antonio in Padua was not confirmed by Tebaldini. His earliest known works appeared in the *Madrigali de la fama* (RISM 1548[7]), and the dedication of his *Primo libro di madrigali* (1555), for four voices, implies that he was perhaps then in the service of Duke Alfonso II d'Este. Later in his career he contributed to two important Ferrarese printed madrigal collections, *Il lauro secco* (1582[5]), compiled in honour of the singer Laura Peverara, and *Giardino di musici ferraresi* (1591[9]), dedicated to Duke Alfonso; pieces by him also appear in a manuscript anthology of about 1580 (*I-MOe* 1358) undoubtedly compiled for the Ferrarese *concerto di donne*. According to Guarini, he was Isnardi's teacher, and Superbi claims that he was a ducal musician. Although the overwhelming evidence suggests that he was employed during his entire documented career at Ferrara, his name has not been found on the court salary rolls which are numerous for this period; it is conceivable that he was principally employed at Ferrara Cathedral. In spite of this probable long association with Ferrara, one of the centres of Italian avant-garde composition in the second half of the 16th century, his music displays little stylistic development between 1548 and 1591. His madrigals mostly rely heavily on the fusion of short imitative passages and homophony, a typical feature of the mid-century madrigal, and generally avoid chromatic experiments and other fashionable devices. But in the madrigals in manuscript and some of those in the *Madrigali* of 1580 for four higher and two lower voices, he confidently and skilfully adopted the virtuoso passage-work and sense of polarization between upper and lower voices that is characteristic of music associated with the Ferrarese court.

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Il secondo libro di madrigali, 4vv (1557), ?lost, listed in *EitnerQ*
Il terzo libro di madrigali, 4vv (1558), ?lost, listed in *EitnerQ*
Il quarto libro di madrigali, 4vv (1561), ?lost, listed in *EitnerQ*
Psalmi ad vesperas B. Mariae Virgine cum Magnificat, 4vv (1574), inc.
Madrigali, 6vv (1580)
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IAIN FENLON

Mana Zucca [Zuckermann, Augusta; Zuckermann, Gussie] (*b* New York, 25 Dec 1885; *d* Miami, 8 March 1981). American composer and pianist. She changed her name to Mana Zucca in her teens and became a protégée of the pianist and teacher Alexander Lambert; according to her unpublished memoirs she performed with major orchestras in New York before the age of ten (although this and other claims in her memoirs have not been verified). In 1902 she played an arrangement of Liszt's 14th Hungarian Rhapsody with Frank Damrosch as part of his concert series for young people at Carnegie Hall. In about 1907 she went to Europe, where she met several prominent musicians and gave successful concert tours with the Spanish violinist Juan Manon. Her lively descriptions of Teresa Carreño, Busoni, Godowsky and the composition teacher Max Vogrich were published in American music magazines. She also performed as a singer, notably in Lehár's *Der Graf von Luxemburg* in London (1919). After her marriage in 1921, and especially after 1941, Mana Zucca's musical activities were concentrated in her home town of Miami.

On her return to the USA in 1915, she began to publish her compositions. Her privately issued catalogue of published works lists approximately 390 titles (all undated), though she claimed to have published around 1100 works and to have written 1000 more. Included in the catalogue are the operas *Hypatia* and *Queue of Ki-Lu* (both *c*1920), the Piano Concerto op.49 (1919) and Violin Concerto op.224 (1955), 172 songs, three choral works, more than 20 chamber works and numerous educational pieces. She was a gifted melodist. Many of her songs were performed by leading singers in the 1920s and 30s: Gadski favoured the *Kinder-Lieder*; Amelita Galli-Curci often sang *Le petit papillon*; and the most famous, *I Love Life* (1923), was performed by Tibbett, John Charles Thomas and Nelson Eddy. *Honey Lamb*, *There's Joy in my Heart*, *Time and Time Again* and *The Big Brown Bear* were also well known. Many of her songs with Yiddish texts, among them *Rachem* (1919) and *Nichevo* (1921), were dramatic set-pieces. Mana Zucca's

more serious ambitions as a composer met limited yet noteworthy recognition: the Cincinnati SO performed *Novelette* and *Fugato humoresque* in 1917; the New York PO also played the latter piece in 1917; Mana Zucca herself gave the first performance of her Piano Concerto on 20 August 1919 with the Los Angeles SO; and in 1955 the American SO gave the première of the Violin Concerto. Her manuscripts and papers are at the University of Miami; her principal publishers are Boston Music, Congress Music and G. Schirmer.

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JUDITH TICK

Mancando (It., from *mancare*: 'to lose', 'to lack'). A performance instruction meaning almost the same as DIMINUENDO. *See also* TEMPO AND EXPRESSION MARKS.

Manche (Fr.). *See* NECK.

Manchester. City in England. A commercial and industrial centre, its musical importance lies chiefly in the concerts of the Hallé Orchestra, which was founded in 1858 by the émigré German pianist and conductor Charles Hallé. Since his death in 1895 the most eminent of the orchestra's permanent conductors have been Hans Richter, Hamilton Harty and John Barbirolli. Hallé also founded the Royal Manchester College of Music, of which he was the first principal.

1. Cathedral. 2. Concert-giving organizations. 3. Opera. 4. Educational institutions and libraries.

1. CATHEDRAL. It would be misleading to suggest that Manchester's musical tradition dates only from the 19th century. Provision for 'singing-men' was made in the charter granted to the collegiate church (now the cathedral) in 1421 and in its renewal by Elizabeth I in 1578 and Charles I in 1638. Manchester Cathedral in modern times has played an encouraging role in helping to promote musical activities in the city. While Allan Wicks was organist (1954–61) the Cantata Choir was formed and took part in performances of several ambitious works. This policy was continued by his successors, Derrick Cantrell (1961–77), Robert Vincent (1977–9), Stuart Beer (1979–96) and Christopher Stokes (1996–); many famous instrumentalists have given concerts at arts festivals organized by the cathedral. The cathedral's organ was destroyed when the building was bombed in 1940. A new instrument, designed by Norman Cocker, the cathedral organist at that time, was built by Harrison & Harrison of Durham. It was inaugurated in the spring of 1957 by Allan Wicks. Another magnificent organ in Manchester is the 5000-pipe Cavaillé-Coll installed in the town hall in 1877. Restoration work on this instrument was completed in 1970 by Jardine & Co. and involved complete renewal of the internal mechanism, restoration and cleaning of the pipes and the replacement of the console's pneumatic action by an electro-pneumatic system.

2. CONCERT-GIVING ORGANIZATIONS. The first report of public concerts in Manchester was in 1744 (they served, it is thought, as a cloak for meetings of Jacobites, and Prince Charles Edward Stuart almost certainly attended one of them). The subscribers came mostly from the landed gentry, whose homes were close to what was then a small country town. The 'orchestra' comprised about three or four players and a harpsichordist. Works by Handel, Geminiani, Vivaldi, Tessarini and Arne were performed. Concertos for the German flute were favourite items. Evidently the flute was the most popular domestic instrument in 18th-century Manchester: 24 flautists began regular gatherings in 1770 at a tavern in Market Street. These activities came to be known as the 'Gentlemen's Concerts' and gradually developed until in 1777 a concert hall was built to hold about 1000 people. A season of 12 concerts was given each winter, six miscellaneous and six choral. The subscription was four guineas; subscribers could invite guests; full evening dress was obligatory for the 'public concerts', but the 'private concerts', despite their name, were less formal. At the turn of the century the symphonies of Haydn and Mozart were regularly performed. A 'Grand sinfonia' by Beethoven was played in 1806. At this period Manchester was expanding rapidly as the textile trade grew under the impetus of the Industrial Revolution, and among the increased population were many German families who had settled there because of their business connections. Their support for cultural activities was immediately forthcoming, but the oft-repeated statement that Manchester's musical life was founded by the German immigrants needs qualification.

The Gentlemen's Concerts played their part in four major musical festivals held in Manchester in 1777 (initiated by Sir Thomas Egerton), 1828, 1836 and 1844. At one of the concerts of the 1836 festival, on 14 September, the celebrated mezzo-soprano Maria Malibran sang for the last time in public. She died aged 28 at the Mosley Arms Hotel nine days later, and her body was temporarily interred in the south aisle of the collegiate church before removal to Brussels. It was a member of the committee of the Gentlemen's Concerts, a calico printer named Hermann Leo, who in 1848 was to bring about the most significant single event for Manchester's musical future. His brother August was a banker in Paris, and while visiting him earlier in the 1840s he had heard the young Westphalian pianist Carl Halle, who since 1836 had been well known in Parisian musical circles both as a solo player and as the organizer of chamber concerts. Among Halle's friends were Berlioz, Liszt, Heller, Chopin, Mendelssohn and Wagner. After the Revolution of 1848 he took his wife and family to London; and it was there in June of that year that Leo called on him to propose that he settle in Manchester and 'take it in hand'. Hallé – who had added the accent to his name, so it is said, to ensure closer approximation to its correct pronunciation – agreed, provided that a certain number of pupils was guaranteed. He paid his first visit to Manchester in the summer of 1848, attending the Gentlemen's Concert at which Chopin played. On 13 September he himself played Beethoven's Fifth Piano Concerto. In his memoirs he described that occasion:

> The orchestra, oh, the orchestra! I was fresh from the Concerts du Conservatoire, from Hector Berlioz's orchestra, and I seriously thought of packing up and leaving Manchester .... But when I hinted at this my friends gave me to understand that I was expected to change all this.

Hallé's first winter in Manchester was spent mainly in establishing a series of chamber concerts. It was not until November 1849 that he was appointed conductor of the

Gentlemen's Concerts with wide powers to call more rehearsals, make changes in personnel and place the concerts on a broader basis. His efforts were rewarded by a renewal of interest in the concerts. The orchestra numbered about 40. How long Hallé might have remained in Manchester in this capacity is a matter for speculation. But in 1857 Manchester organized a vast exhibition of art treasures lasting from May to October. Hallé was engaged to provide daily concerts with an enlarged orchestra in the exhibition hall, though the inaugural concert on the evening of 5 May was given in Edward Walters's new Free Trade Hall, which had been opened seven months earlier. When the exhibition closed, Hallé was distressed to think that the enlarged orchestra would be disbanded and

> to prevent it I determined to give weekly concerts during the autumn and winter at my own risk and peril, and to engage the whole band ... I felt that the whole musical education of the public had to be undertaken.

So began the Hallé Concerts, on the wet Saturday night of 30 January 1858. His profit on his first season of 30 concerts was 2s. 6d. Within eight years it was over £2000. He also continued to direct the Gentlemen's Concerts, but with the success and growing importance of the Hallé Concerts these declined in interest over the years and were wound up in 1920. Hallé directed his Manchester concerts for 37 years. He conducted almost every one and also played the solo part in a piano concerto and/or short solo pieces at almost every concert. Each season comprised about 30 concerts in the Free Trade Hall. The orchestra also played regularly in Liverpool, Bradford and Edinburgh; it visited other northern towns and, in the 1880s and 1890s, London. Three outstanding features marked Hallé's work: his insistence on the provision of a large number of cheap seats, his gradual but steady education of the public, and his willingness to perform contemporary music. Nearly every famous executant of the 19th century appeared at his concerts. Within his first five seasons he had conducted concert performances of *Die Zauberflöte*, Gluck's *Iphigénie en Tauride* and *Orfeo*, *Fidelio* and *Der Freischütz*. On 12 February 1874 Hallé and Hans von Bülow gave the first performance in England of the two-piano version of Brahms's St Antony Variations. Verdi's Requiem was performed in Manchester within two years of its first performance. Berlioz's *Symphonie fantastique* had its first British performance at Hallé's concert on 9 January 1879, his *La damnation de Faust* on 5 February 1880 and *L'enfance du Christ* on 30 December 1880. When Hallé was 63 he played the solo part in Brahms's Second Piano Concerto (23 November 1882) and in 1889 played Grieg's Concerto with the composer conducting. The works of Brahms and Dvořák were rapidly absorbed into the orchestra's repertory and Hallé conducted the first British performance of Tchaikovsky's Fifth Symphony (2 February 1893).

To ensure that the concerts continued after Hallé's death three Manchester businessmen – Gustav Behrens, Henry Simon and James Forsyth – guaranteed them for the ensuing three seasons. An invitation to become conductor of the orchestra was extended to Hans Richter, then principal conductor of the Vienna Opera and the Vienna PO. He accepted, but because of his fear of losing his Vienna pension the matter hung fire for a few years. In the meantime Frederic Cowen was appointed conductor on the clear understanding that he would eventually make way for Richter. This situation led to considerable acrimony when eventually Richter let it be known that he could take up his post in October 1899. There was much public sympathy for Cowen (whose musical contribution had included a concert performance of Berlioz's *Les Troyens à Carthage* on 2 December 1897), but a meeting of the newly formed Hallé Concerts Society in October 1898 endorsed Richter's appointment.

Richter was conductor from 1899 to 1911. Although in retrospect the Edwardian era in Manchester music appears as a golden age, the reality was less luminous and was marked by controversy. On only four of Richter's 12 seasons was there a financial profit. Complaints soon began to be made that he was not enterprising enough in his choice of programmes. This agitation stemmed from a feeling that, as was to be expected, there was too much stress on Wagner, Brahms and Beethoven and very little on composers such as Debussy, Delius and Franck. Nevertheless, Richter introduced the most important works of Richard Strauss and Elgar to Hallé audiences. He particularly championed Elgar, who rewarded him with the dedication of his First Symphony and its first performance on 3 December 1908 in the Free Trade Hall. Richter conducted the first performance in Britain of a Sibelius symphony (no.2; 2 March 1905) and of Bartók's symphonic poem *Kossuth* (18 February 1904). He founded the orchestra's pension fund and constantly encouraged young soloists.

Not only was a minority of the public dissatisfied with Richter's regime; the Hallé Committee was disturbed by his association (from 1904) with the London SO and Covent Garden Opera. In addition there was a steadily growing section of opinion that considered that the orchestra should be conducted by one of the leading British conductors – Henry Wood, Beecham or Landon Ronald. But when Richter resigned in 1911 because of failing health the committee's first thought was to try to persuade Richard Strauss to succeed him. Eventually the post went to Michael Balling, a German and another Wagnerian, who had conducted performances of the *Ring* in English for the Denhof Opera Company. He was 46 when he began his duties in the 1912–13 season. He showed every sign that he would attempt to accomplish some revolutions in Manchester's cultural life: he was the first to advocate municipal aid for the concerts, he suggested that the orchestra should be on a weekly salary instead of a fee per concert (this was put into effect), and he advocated the building of an opera house. In the two seasons for which he was responsible he introduced several new works into the programmes and conducted the first Manchester performance of a Mahler symphony (no.1).

The outbreak of war ended Balling's tenure. Several guest conductors were engaged during the wartime seasons, of whom the most active and popular was Beecham. He was unable to continue his association after the war and the years 1918–20 were black ones for the Hallé, which was now feeling the effect of rival popular concerts promoted by the impresario Brand Lane and conducted by Wood. Matters were resolved by the appointment of Hamilton Harty as permanent conductor in 1920. This brilliant musician and attractive personality revivified the concerts and trained the orchestra to become a responsive and versatile instrument. He continued the de-Teutonization of the programmes that Beecham had

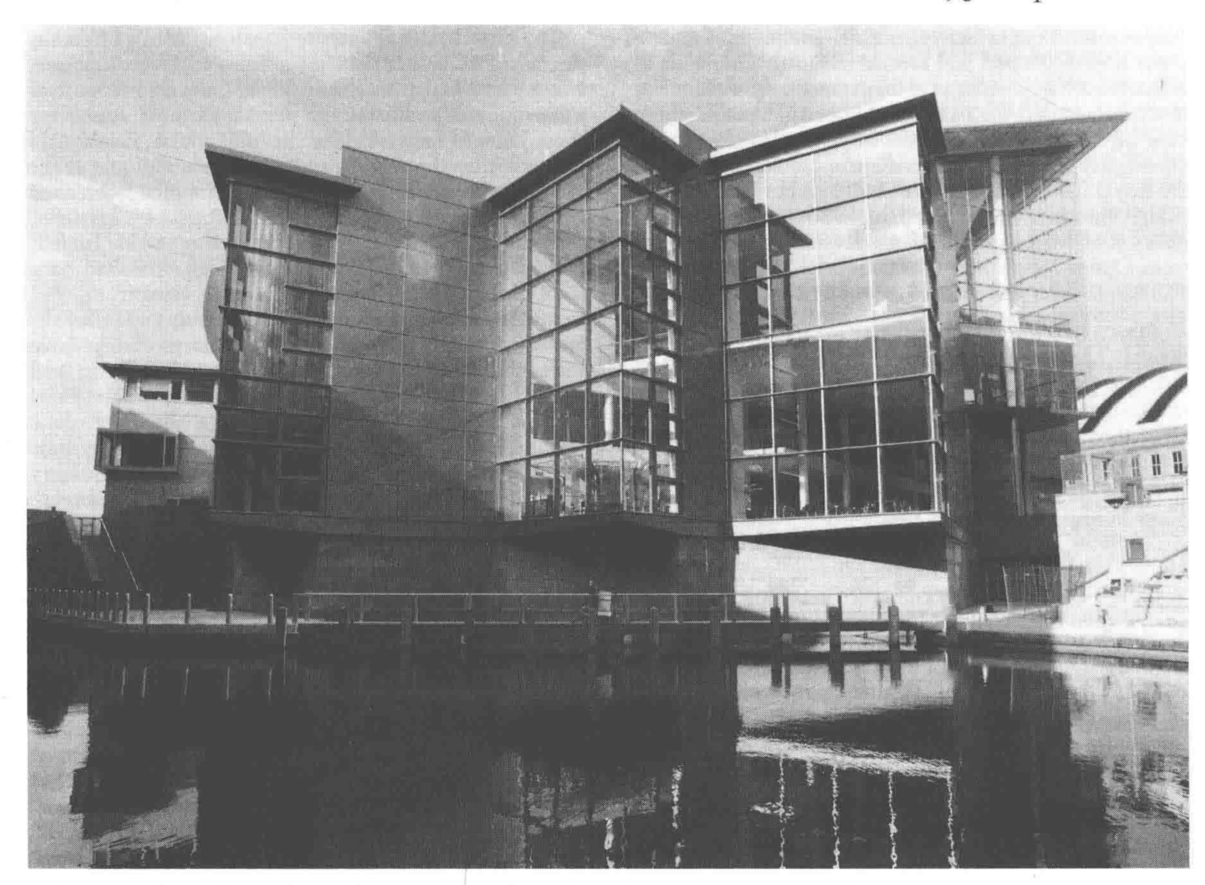
begun. Music by Bax, Sibelius, Holst, Vaughan Williams, Debussy, Ravel and Stravinsky entered the repertory. But Harty will be best remembered for his marvellous Berlioz performances, notably a historic one of the Requiem on 12 November 1925, also for the first public performance of Constant Lambert's *Rio Grande* on 12 December 1929 and for the first performance in Britain of Mahler's Ninth Symphony on 27 February 1930 and of Shostakovich's First Symphony on 21 January 1932. Under Harty's guidance the Hallé was engaged for municipal concerts, and it made its first gramophone records with him. In 1933 he resigned after a quarrel over his guest engagements elsewhere and was not immediately replaced.

For the next few years the committee engaged only guest conductors, chief among them Beecham and Malcolm Sargent. The number of concerts given outside Manchester dwindled and finances suffered accordingly. In 1934 an agreement was reached with the BBC whereby a number of the best Hallé players were also employed in the BBC Northern Orchestra, thus guaranteeing their income. In 1939 Sargent was appointed conductor-in-chief, but the outbreak of war and his association with other orchestras meant that he never took up the post in much more than a nominal capacity. The enormous extra demand for concerts stimulated by the war exposed the limitations of the Hallé-BBC agreement. Engagements could not be accepted without prior consultation with the BBC for the release of 35 players. This became even more irksome when in 1942 the Liverpool Philharmonic Society, which for nearly a century had used Hallé players in its orchestra, formed an autonomous orchestra with Sargent as conductor. Its hall, moreover, was intact, whereas the Free Trade Hall was destroyed in an air raid, thus condemning the Hallé to a peripatetic existence in suburban cinemas. If the Hallé was to survive it had to make a bold gesture. Under a new chairman, Philip Godlee, it was decided to sever the connection with the BBC, offer the players a yearly contract, give more than 200 concerts a year throughout the country and engage a major conductor. A cable was sent to New York inviting John Barbirolli to take over this position. He accepted and arrived in Manchester in June 1943 to discover that, of the 35 players shared with the BBC, only four had elected to throw in their lot with the Hallé. Within a month he engaged over 30 new players – at a time when talent was extremely scarce because of the war – and trained the orchestra to a standard it had not reached since Harty's day.

Thus began Barbirolli's 27-year association with the orchestra. Under his tireless and devoted guidance the Hallé won increasing, but at first grudgingly given, financial support from Manchester Corporation; it toured regularly in Britain and made several overseas tours. The scope of the concerts was vastly extended, and although Barbirolli's tastes were regarded by some as conservative he conducted an extremely wide range of music, excelling in the symphonies of Mahler, Elgar, Vaughan Williams, Sibelius, Nielsen and Bruckner and in works by Ravel, Debussy and Strauss. Barbirolli's identification with the orchestra was wholehearted, and he became the life and soul of the Hallé, building for it a reputation for versatility and ardour. In 1951 the Free Trade Hall was opened after reconstruction with a capacity of 2500, and in 1958 the Hallé reached its centenary, an occasion marked by the conferment on Barbirolli of the honorary freedom of Manchester. At the same time he slightly reduced his commitments with the orchestra, becoming conductor-in-chief instead of permanent conductor. From 1952 to 1963 the orchestra's associate conductor was George Weldon; on his death his duties were shared for three years by Lawrence Leonard and Maurice Handford, the latter becoming associate conductor from 1966 to 1971. After completing 25 years as Hallé conductor in 1968, Barbirolli became conductor laureate for life. He died on 29 July 1970. His successor as principal conductor, James Loughran, took up his post in September 1971. Under his guidance the concerts continued to prosper and the orchestra maintained high playing standards. While preserving the Barbirollian tradition of Mahler, Elgar and Brahms performances, Loughran introduced new works by Ligeti, Thea Musgrave, Gordon Crosse and John McCabe, and provided more opportunities to hear music by Ives, Schoenberg, Goehr, Shostakovich and others. Loughran left in 1983 and was succeeded by the Polish-born American conductor Stanisław Skrowaczewski, in whose appointment the vote of the orchestral players was taken into account for the first time. He continued to promote contemporary works and was responsible for appearances as guest conductor of the Hallé of his friend Lutosławski. He was also an exceptional interpreter of Bruckner. He was replaced in 1991 by another American, Kent Nagano, whose title was music director and principal conductor. From 1993 to 1995 Thomas Adès, who wrote *These Premises Are Alarmed* for the opening of the Bridgewater Hall, was composer-in-association. Nagano brought the music of Stockhausen into Hallé programmes in addition to works by his compatriot John Adams. Nagano's appointment coincided with a decline in Hallé audiences which was partly attributable to disenchantment with the Free Trade Hall where facilities for performers and public were deemed to be poor compared with those offered elsewhere. Spurred by an unsuccessful bid to stage the Olympic Games, Manchester embarked on the construction of a £42 millon concert hall, the Bridgewater, to be home of the Hallé, BBC PO and Manchester Camerata (see illustration). The hall, seating 2395, was opened on 11 September 1996 with a Hallé programme conducted by Nagano. The Chicago SO conducted by Barenboim was the first overseas visitor. The hall contains a four-manual mechanical pipe organ with 75 stops and two consoles, one of them movable. This was built by the Danish firm of Marcussen.

The Hallé toured Europe and North and South America under Barbirolli. With Loughran it visited Australia and Hong Kong and with Nagano it went to Los Angeles, Japan and Salzburg. The BBC Philharmonic has also toured Europe and America. Financial support for the Hallé Concerts today comes not only from members of the society but also, more substantially, from the Arts Council of England, Manchester City Council and the Cheshire and Lancashire County Councils.

Manchester's other professional symphony orchestra is the BBC Philharmonic. This was formed in 1934 from Hallé players as an augmentation of the earlier Northern Studio Orchestra. It was originally known as the BBC Northern Orchestra, and then the BBC Northern SO. Its conductors have included Stanford Robinson, Charles Groves, John Hopkins, George Hurst, Bryden Thomson, Raymond Leppard, Edward Downes and Yan Pascal Tortelier. Since the 1950s it has given an increasing



Bridgewater Hall, Manchester, designed by Renton Howard Wood Levin with Arup Acoustics, opened 1996

number of public concerts in addition to its regular broadcasts and has made a special feature of awarding apprenticeships to promising young conductors. In 1973–4 it launched an annual series of public concerts in the Free Trade Hall which quickly attained a very high artistic standard, but its base is Studio 7 in New Broadcasting House, Manchester. Its main public concerts are now given in the Bridgewater Hall.

The principal chamber music society in Manchester is the Manchester Chamber Concerts Society, founded in 1936. It promotes an annual winter series of six concerts by international string quartets and similar combinations. Also well established is the Manchester Mid-day Concerts Society, formerly the Tuesday Mid-day Concerts, founded in 1915, at which young singers and instrumentalists often make their professional débuts. The director of these concerts from 1923 to 1953 was the pianist and composer Edward Isaacs. In 1976 they moved their venue to the Royal Exchange Theatre, and in 1996 moved into the Bridgewater Hall. In 1972 BBC Radio Manchester formed a chamber orchestra, the Manchester Camerata, which rapidly attracted a regular following to its winter series in the RNCM concert hall. This later became an independent body and extended its operations outside Manchester, as well as giving concerts in the Free Trade Hall and the Bridgewater Hall. Its first conductor was Frank Cliff. After him came Szymon Goldberg, Manoug Parikian, Nicholas Braithwaite, Nicholas Kraemer and Sachio Fujioka. Since 1979 the orchestra has frequently played for opera performances at the Buxton Festival. Also in 1992 the Forum Music Society was formed to promote concerts and recitals at the Forum Centre, Wythenshawe, on the outskirts of the city. International artists feature in its programmes, which are now given in Stockport.

3. Opera. Opera in Manchester has never had a permanent home, despite the existence of a theatre called the Opera House. Various attempts have been made to establish permanent companies, but all have failed. Charles Hallé took part in one of these ill-fated attempts in 1854–5. Thereafter touring companies included Manchester on their regular schedule, and it is worth recording that Puccini's *La bohème* had its English première at the Comedy Theatre in 1897. The city's brief operatic heyday was in 1916 and 1917, when Beecham's company gave two memorable seasons, the success of which prompted him to offer to build Manchester an opera house on certain conditions, but the matter was not pursued because Beecham's personal financial situation enforced his temporary retirement from the musical scene. Since then, except during World War II, all the leading British opera companies have visited the city. In the 1960s an ambitious scheme was presented to the city council which included a large opera house as part of an arts centre. But this was abandoned in 1975 and Greater Manchester Council opened negotiations during 1976 to purchase the Opera House theatre and to enlarge it so that major London operatic productions could be accommodated. Nothing came of this proposal, however, and in 1978 a Manchester

businessman bought the other chief commercial theatre in the city, the Palace, and formed a trust to administer it. It was closed in the same year for extensive refurbishment. It was hoped that the Palace would become the northern base of the Royal Opera and Royal Ballet. The Royal Opera gave a month's season there in 1981 and 1983 and the Royal Ballet in 1982. The ENO also performed at the Palace. But the London companies adopted a no-touring policy and Manchester had to rely for opera on visits from Opera North and Glyndebourne Touring Opera. The Palace reverted to its old role as a home for musicals.

4. EDUCATIONAL INSTITUTIONS AND LIBRARIES. The (Royal) Manchester College of Music was opened in October 1893. Sir Charles Hallé was the first principal and professor of piano. Successful students were entitled after three full years to a performer's diploma that designated them Associates of the college. The main study courses were piano, singing, string and wind instruments, organ and composition. When Willy Hess, the first professor of the violin, resigned in 1895, Hallé engaged Adolph Brodsky to take his place. No sooner had Brodsky arrived in Manchester than Hallé died. Brodsky became principal in his stead and held the post until 1929. Despite the inadequacy of the college buildings the college maintained high standards; it was granted a royal charter in 1923. A succession of its gifted pupils became well known, among them the violinist Arthur Catterall, the bassoonist Archie Camden, the composers Alan Rawsthorne, John McCabe, Harrison Birtwistle, Alexander Goehr and Peter Maxwell Davies, the pianist John Ogdon and the singers Elizabeth Harwood, Richard Lewis, Anne Howells and Ryland Davies. Brodsky and his successor R.J. Forbes (principal from 1929 to 1953) were able to attract distinguished teachers, among them Egon Petri and Wilhelm Backhaus. From 1953 to 1970 the principal was Frederic R. Cox, who laid much emphasis on operatic work and gave the RMCM's operatic productions a distinction that spread their fame far beyond Manchester.

The Northern School of Music became a public institution in 1942, having developed from the Matthay School of Music founded in 1920 by Hilda Collens. It accepted many more part-time students than the RMCM, and its remarkable success can be attributed largely to the spirit of loyalty and enterprise engendered by Ida Carroll, who succeeded Hilda Collens as principal in 1957.

After several years of delicate negotiations which involved the RMCM in surrender of its royal charter, the decision was taken in 1962 to amalgamate the RMCM and the Northern School into a new Northern College of Music financed by Lancashire and Cheshire County Councils and Manchester and Salford City Councils. Formal approval of the scheme was given in 1966, and the building of the new college, which includes an opera theatre, concert hall, organ and 90 tutorial rooms, was begun in 1969. John Manduell was appointed principal, and the college opened in September 1972. The following year permission was granted for the prefix 'Royal' to be added to the college's name. The operatic traditions of the new college's predecessors were maintained, and because of the excellence of the college's facilities it rapidly became an integral part of Manchester's musical life, with several organizations using it as a venue. Manduell was succeeded as principal in 1996 by Edward Gregson. In the same year the college added new undergraduate degree courses to its range of diplomas.

The Manchester University Faculty of Music offers the degrees of Bachelor of Music (ordinary and with honours), Master of Music, Master of Philosophy and Doctor of Philosophy. Candidates for the MusB must attend for three years or may enrol for the joint course, resulting in a MusB after three years and a graduate diploma at the RNCM after four. A MusM in performance, accredited by the university, can be taken at the RNCM.

The Chair of Music was instituted in 1954. Its first occupant was Humphrey Procter-Gregg, who had been head of the faculty since 1936. His successor from 1962 to 1968 was Hans F. Redlich, who greatly expanded the faculty's concert-giving activities. Later professors have included Philip Cranmer, Basil Deane, Ian Kemp and John Casken. The university library houses a substantial music collection, and the faculty has a library of music and recordings and an electronic studio. A one-time lecturer at the RMCM gave his name to the Henry Watson Music Library, one of the finest music reference libraries in Britain, including a number of valuable holdings; it is now administered by Manchester Corporation (*see* LIBRARIES, §II, 1(xi) and COLLECTIONS, PRIVATE). A valuable collection of keyboard and other instruments is held at the RNCM.

Mention should also be made of Chetham's Hospital School, one of Manchester's oldest establishments, founded in 1653, which became an independent grammar school in 1952. In 1969 the school decided to admit girls and to select pupils, on a fee-paying basis, solely on grounds of musical accomplishment and potential. It thus became Britain's first large-scale junior school of music, accepting up to 375 students from the ages of 7 to 17.

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MICHAEL KENNEDY

Manchester School. Term used to refer to a group of English composers and performers who studied at the Royal Manchester College of Music (now the RNCM) and Manchester University in the 1950s. The 'School' is

principally identified with the composers Harrison Birtwistle, Peter Maxwell Davies and Alexander Goehr, as well as the pianist John Ogdon and the conductor and trumpeter Elgar Howarth. Its members have played a significant role in reshaping the landscape of British music in the later 20th century. The three composers were all in Richard Hall's composition class. Goehr was their intellectual leader and, in many senses, their teacher too. He has written of his 'didactic streak trying to move the others towards some sort of an artistic movement. I was trying to state what was and what was not real modern music'. They shared a dissatisfaction with a provincial musical culture and a burning curiosity about the new, as well as a devotion to the ideas and techniques of Viennese modernism. Unlike London's music colleges, Manchester had, according to Goehr, 'a certain central European feeling' about it.

In 1953, together with Ogdon, Howarth and the cellist John Dow, they formed the New Music Manchester group to play their own compositions alongside works of the continental avant garde. Though all three had left Manchester by 1957, they came back together in 1964 to found the first of two Wardour Castle summer schools. In 1967, Birtwistle, Maxwell Davies, the clarinettist Alan Hacker, and the pianist Stephen Pruslin established the Pierrot Players (later reconstituted as The Fires of London) to provide an opportunity for experiment with small-scale music theatre. It is perhaps through a common exploration of such theatre during the 1960s that the 'Manchester School' made its most powerful collective contribution to the development of postwar British music. Since the mid-1970s, the three composers have moved in separate directions. Birtwistle continues to plough his own characteristic modernist furrow, Maxwell Davies has effected a rich accommodation with tonal forms and genres, while Goehr has engaged in a uniquely subtle way with a postmodern aesthetic. Whether it is still possible to talk meaningfully of a 'Manchester School', with shared techniques and outlook, is doubtful. But the term has a currency and, whatever the composers have now become, their thinking owes much to their early shared experiences of modernism in Manchester.

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JONATHAN CROSS

Manchicourt [Mancicourt, Manchicurti], **Pierre de** (*b* Béthune, *c*1510; *d* Madrid, 5 Oct 1564). Franco-Flemish composer. Vannes stated that he was a choirboy at Arras Cathedral in 1525; most other facts about his early life are drawn from the title-pages of his five important publications: he was director of the choir at Tours Cathedral in 1539, master of the choirboys at Tournai Cathedral in 1545 and *maître de chapelle* there later that year. By 1556 he was a canon of Arras Cathedral. Dedications in three of his publications indicate his connections with Sermisy, Susato and Archbishop Granvelle, a great patron of the arts. Manchicourt succeeded Nicolas Payen as master of Philip II's Flemish chapel in Madrid shortly after Payen's death on 24 April 1559. It is possible that he was also master of Philip's Spanish chapel, holding both positions for the rest of his life.

The masses fall into two (probably chronological) groups: the first consists of those printed in 1532 and those in the manuscript Montserrat 768 (copied 1546), which are primarily parody masses; the second consists of those found in Montserrat 772 (copied 1560), which paraphrase plainsong melodies and reflect the conservatism of Philip II and his court. In the *The Missa de domina virgine Maria*, based on mass IX of the *Liber Usualis*, the Gloria is enhanced by the addition of troped phrases relating to the Holy Spirit and the Virgin Mary. *Missa de requiem*, a paraphrase of the introit *Requiem aeternam* and not a Requiem mass, is conspicuous for the numerous long notes which slow its pace.

Manchicourt's motets represent three different stages in motet composition from the early decades of the 16th century to the 1550s. His early works, such as the six-voice *O virgo virginum*, have the attenuated lines and full textures of Ockeghem; Josquin's influence is clearly shown in *Ne reminiscaris* and *Probe me Deus*, with their shorter phrases and voice-pairings. Manchicourt's mature style is reflected in such works as *Ave virgo gloriosa* and *O intemerata*, which are closer in style to the works of Gombert and Clemens non Papa, combining eloquent and finely wrought melodies with constantly varying imitative techniques. Many of his motet texts are liturgical but three are secular and relate to political figures: *O decus* praises Granvelle; *Nil pace est melius* hails a treaty restoring possessions to Duke Moritz of Saxony; and *Nunc enim si centum* exalts Charles V. Most of the sacred texts are responsories or antiphons, so that many motets have two parts with a refrain, in the form *aBcB*. He varied his material in these refrains with intricate patterns of voice-exchange. Nine motet texts concern the Virgin and seven are from the Song of Solomon; one important feature of these 16 is the emphasis on full textures for five and six voices. In his late motets for five, six and eight voices, high and low groups are occasionally contrasted antiphonally, an expansion of the earlier duet technique. His pairing technique in his mature works differs from Josquin's in that all parts are usually active after the first pair's entrance. Often a *prima pars* begins with the pairing of a single motif between two voices and the *secunda pars* with imitative pairing of two different motifs in four voices. Manchicourt sometimes treated the cantus firmus canonically and sometimes as an ostinato. Skilful expressive devices characterize many motets, particularly *Congratulamini omnes* and *Si bona suscepimus*.

Many of Manchicourt's chansons show the complex textures and motivic structure of the Flemish tradition (e.g. *Par trop aymer* and *L'homme qui est*), but a few, such as *Mon seul espoir* and *J'ay veu le cerf*, are Parisian in style with transparent polyphony and often chordal openings.

For part of a motet by Manchicourt *see* ATTAINGNANT, PIERRE, fig.2.

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for MS concordances, see MGG1 (N. Bridgman)

MASSES, MAGNIFICAT

Missa 'Ceste une dure departie', 4vv, *E-MO* 768 (on Sermisy's chanson); W ii
Missa 'Congratulamini', 4vv, *MO* 768; W ii
Missa 'Cuides vous que Dieu', 5vv, 1546³ (on Richafort's chanson); W v
Missa de domina virgine Maria, 5vv, *MO* 772 (on Mass IX); W iv
Missa de 'Retourner', 4vv, *MO* 768; W ii

Missa de requiem, 5vv, *MO* 772 (on Requiem int); W iv
Missa 'Deus in adjutorium', 4vv, 1532[1] (on Sermisy's motet); W v, ed. in TM, ix (1974)
Missa 'Ego flos campi', 4vv, *MO* 768 (on Le Heurteur's motet); W ii
Missa 'Gris et tannet', 4vv, 1546[4], *MO* 768 (on Sermisy's chanson); W ii
Missa 'Nisi Dominus', 4vv, *MO* 768 (on Lhéritier's motet); W ii
Missa 'Noe noe', 4vv, *MO* 768 (on Mouton's chanson); W ii
Missa 'Non conturbetur', 4vv, *MO* 768 (on own motet); W ii
Missa 'Povre cuer', 4vv, *MO* 768; W ii
Missa 'Quo abiit dilectus tuus', 4vv (Paris, 1556), *MO* (on own motet); W ii
Missa 'Reges terrae congregati sunt', 4vv, *MO* 768 (on Mouton's motet); W ii
Missa 'Reges terrae', 6vv, *B-Br* 27087 (on own motet); W iv
Missa 'Se dire je losoie', 4vv, *E-MO* 768 (on Gombert's chanson); W ii
Missa 'Surge et illuminare', 4vv, 1532[2]; W v
Missa 'Veni Sancte Spiritus', 6vv, *MO* 772; W iv
Mass section: Domine Deus, 2vv, 1543[19]; W v
Magnificat, 5vv, 1534[7], S v, ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, v (Paris and Monaco, 1934–64)

MOTETS

Liber decimus quartus XIX musicas cantiones continet, 4–6, 8vv (Paris, 1539; enlarged 2/1545 as [22] Modulorum musicalium primus tomus); M, W vi
Liber quintus [13] cantionum sacrarum, 5, 6vv (Leuven, 1554); W vi
28 other motets, 4, 5, 6vv: 1534[9], 1535[5], 1539[5], 1546[7], 1546[8], 1547[5], 1547[6], 1549[12], 1553[9], 1553[10], 1553[12], 1553[16], 1554[2], 1554[3], 1554[6], 1554[8], 1554[9], 1554[14], 1556[5], 1556[9]; 26 in W i, 4, ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, vii, xiii (Paris and Monaco, 1934–64)
9 psalms, *E-Zs*

CHANSONS

Le neufiesme livre de [29] chansons, 4vv (Antwerp, 1545/*R*); B
24 other chansons, 2, 4–6, 8vv: 1533[1], 1538[16], 1543[11], 1544[10], 1544[12], 1545[7], 1545[14], 1546[14], 1550[14], 1553[25], 1555[20]

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JOHN D. WICKS (with LAVERN J. WAGNER)

Mancia [Manza], **Luigi** (*b* Brescia, ?1665; *d* after May 1708). Italian composer and singer. Quadrio (1744) termed him Brescian, and the last revival of his setting of *Partenope* was at Brescia in 1710. In 1687 he travelled with the singer Ferdinando Chiaravalle to the court of the Elector Ernst August at Hanover, where he wrote his first dated composition, *Paride in Ida*. He may have performed in January 1689 at the opening of the elector's new opera house (where the new Kapellmeister Agostino Steffani made his début). In 1695–6 he was in Rome for his first three operas produced in Italy. He was back in Hanover in 1697 for the summer production of a new opera, and in Berlin by October, where he sang with Chiaravalle, Ariosti, Pistocchi and Valentino Urbani at a concert for the Electress (later Queen) Sophie Charlotte.

Mancia returned to Italy to compose operas for the Spanish viceregal theatre at Naples in 1698–9. Beginning in 1701 he worked in Düsseldorf. He served Johann Wilhelm, Palatine elector, as a *consigliere della camera*, according to the inscription on the score of the serenata he wrote when Karl III, the Austrian claimant to the Spanish throne, travelled through Düsseldorf. He wrote the text as well as the music for his work and for several of his cantatas. He has sometimes been identified with 'signor Mancini, formerly Servant to the late King of Spain', who sang at Drury Lane in London on 31 January 1701. He cannot, however, be that Mancini, because on 15 January 1702 he wrote to the violinist Nicola Cosimi, who was then in London, asking him for news of the reception given to Italian music in England, for 'I have not yet seen that fine land, but hope to greet you there shortly, because before returning to Italy I hope to see the realm that I'm told is *il Paradiso terrestre*'.

In 1707 he accompanied the Venetian ambassador to London, but stayed only briefly. In 1708 his only opera written for Venice and his only serenata written for Brescia were produced, and they are his last known works. The latter was produced in honour of Karl III's wife as she passed through Brescia, and Mancia might have been hoping for an appointment from Karl III. In 1708 he did seek to serve Queen Anne as a musician, according to a letter of 16 March, written to Sarah, Duchess of Marlborough, by Charles Montagu, Duke of Manchester and ambassador extraordinary in Venice. The duke reported that Mancia 'plays on all instruments, bassoon, guitar, hautboy, and harpsichord in perfection', and 'speaks French and German'. He may indeed have been well educated, for one entry in the Estense catalogue terms him 'dottore' (Chiarelli, 112).

Mancia's opera of 1687 has very brief arias that are not in da capo form. While his later works contain da capo arias, even in these the *A* sections are unusually brief, because syllabic text-setting with little word repetition predominates. Their texture can be rich, in five or six parts with two viola parts, as in *Partenope* (1699). His cantatas include one group of seven, in which the aria-like structure of each is indicated by the titles aria, canzona and canzonetta. Such traits ally his style more closely to that of his elders (Legrenzi and Stradella) rather than to that of his contemporaries (Ariosti, Gasparini and Alessandro Scarlatti).

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OPERAS

Paride in Ida (trattenimento pastorale per musica, 3, N. Nicolini), Hanover, Hof, 1687; rev. as Gl'amori di Paride ed Ennone in Ida, Salzdahlum, Schloss, *c*1697, *GB-Lbl*; with text rev. F. Mazzari and addl music by A.B. Colletti, Parma, Ducale, 1696, and Venice, S Angelo, aut. 1706 (see G.C. Bonlini, *Le glorie della poesia e della musica* (Venice, 1731), 149); Lugo, 16 Aug 1716
Giustino (melodramma, 3, ?S. Stampiglia, after N. Beregan), Rome, Tordinona, 8 Jan 1695, arias in *D-MÜs*, *I-Bc*, *Msartori*, *Rc*, *Rli*, *Rmalvezzi*, *US-NYlibin*
Flavio Cuniberto (dramma per musica, 3, after M. Noris), Rome, Capranica, *c*25 Jan 1696, arias in *F-Pc*, *Pn*, *GB-Ob*, *I-Rc*, *Rvat*
Il re infante (dramma per musica, 3, after Noris), Rome, Capranica, Feb 1696, *Fc*, arias in *F-Pn*, *GB-Ob*, *I-Rvat*
La costanza nelle selve (favola pastorale, 3, O. Mauro), Hanover, Hof, sum. 1697, *GB-Lbl*; as La costanza trionfante, Wolfenbüttel, Schloss, 1715, and Salzdahlum, Schloss, 12 Sept 1715
Tito Manlio (dramma per musica, 3, after Noris), Naples, S Bartolomeo, carn. 1698, comic scenes in *D-Dl*, arias in *I-Nc*
Partenope (dramma per musica, 3, Stampiglia), Naples, S Bartolomeo, carn. 1699, *F-Pn*, *I-Nc*, comic scenes in *D-Dl*; Rovigo, 16 Oct 1699; Mantua, 12 May 1701; Florence, Cocomero, Nov 1701; Brescia, 1710

Alessandro in Susa (tragicommedia, 5, G. Frigimelica Roberti), Venice, S Giovanni Grisostomo, 28 Jan 1708, *D-W*

Aria in: Arione (pasticcio, 3, O. d'Arles), Milan, 9 June 1694

SERENATAS

Componimento per musica, in occasione del passaggio per Düsseldorf di Carlo III, re delle Spagne (L. Mancia), 4vv, insts, Düsseldorf, Oct 1703, *A-Wn*

Serenata (G.B. Bottalicio), Brescia, 28 May 1708, lost

CANTATAS

for soprano and continuo unless otherwise stated

Ardo ahi lasso e non oso palesar, *I-MOe*; Augelletti al vostro canto, A, bc, *GB-Lbl*; Con fosco dente di veleno infetto, *I-MOe*; Da fantastico umor, canzona, *MOe*; Donna più non amerò (Amante che rinonzia alle donne), *MOe*; Dove trascorri incauto piede? (Partenza) (L. Mancia), B, bc, *MOe*; E dove mi traete, A, bc, *MOe*; E possibile o luci adorate, *MOe*; E quando o luci amate (Mancia), A, bc, *MOe*; Il più fedele amante (Mancia), *MOe*; Il tempo c'ha l'ali (Chi ha tempo non aspetti tempo), aria, *MOe*; In amor non ho fortuna (Amante sfortunato), aria, *MOe*; La vince chi dura (Sopra il proverbio, chi la dura la vince, la vince chi dura), canzonetta, *MOe*; Luci belle oh Dio che fate, SS, bc, *F-Pn*

Non cominci ad amar chi non ha scherma (Il gioco di scherma), canzonetta, *I-MOe*; Non vel pensate no, *MOe*; O Dio d'amor consola questo cor (Mancia), *MOe*; Perché mai sì crude siete, SS, bc, *F-Pn*; Quando d'amor le leggi, *I-MOe*; Quanto più mi consigliate (Amante bizzarro), aria, Bar, bc *MOe*; Qui dove il fato rio, A, 2 vn, va, ob, 2 bn, bc, *D-Bsb*, *S-Uu*; Sedea su l'erbe ove più densa l'ombra, *I-MOe*; Se dirai d'essere amante, *MOe*; Se non mi vuoi amar, A, bc, *MOe*; Se stringo lo scettro, SS, gui, *Nc* (doubtful); Toglietemi pietosi (Medea tradita), A, bc, *MOe*; Tuffata in grembo all'acque, B, bc, *MOe*; Un bacio Lilla? Ohimé!, 2vv, bc, *B-Bc*; Un bel guardo di vaga beltà, *I-MOe*; Vasta mole fondar su l'arene, B, bc, *MOe*; Versatevi ai torrenti, A, bc, *GB-Lbl*

SACRED

Mass, 16vv, lost (formerly *I-MOe*)

Ad arma volate o furie superbe, T, 2 vn, bc, *D-Bsb*, *I-MOe*

Expugnate debellate, A, 2 vn, bc, *MOe*

INSTRUMENTAL

Concerto (arr. org by J.G. Walther), ed. in DDT, xxvi–xxvii (1906/*R*), 309–13

Sassolea, o siano Sonate, vn, *I-MOe*

Sinfonia, 2 vn, va, bc, *S-Uu*

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LOWELL LINDGREN

Mancinelli, Domenico (*b* Italy, 1721/1724; *d* Bologna, 16 Oct 1804). Italian oboist and composer. He was employed as an oboist at S Petronio, Bologna, from 1760 until his death, although many sources (e.g. Fétis) claim he had lived in London, probably on the basis that most of his compositions were published there. He wrote a large amount of technically undemanding music almost exclusively in the form of flute duets for the 'gentleman players' whom he taught. He composed with facility in an elegant *galant* style, only rarely hazarding longer movements, as in his op.1 *Eight Duets*, finding for the great majority of his pieces the minuet to be the most appropriate vehicle for incorporating some simple melodic imitation with general tunefulness, predictable harmonic progressions and a certain rhythmic vitality.

WORKS

all printed works published in London unless otherwise stated

24 Duetto's in an Easy Pleasing Stile, 2 fl/vn (?1770)

8 Duets, 2 fl/vn or fl, vn, op.1 (*c*1775), also as op.2

12 duetti, 2 fl/bn, op.2 (Paris, *c*1775)

A Fifth Sett of 12 Easy Duets, 2 fl/vn (*c*1775)

6 Sonatas, 2 fl/vn, op.3 (1776), also as 6 duo

12 duetto, 2 fl, op.5 (Paris, n.d.)

6 Duetts, 2 fl/vn, op.6 (*c*1780)

6 Notturnos, 2 fl/vn (*c*1780)

8 Sonatas, 2 fl/vn (*c*1780)

8 Sonatas, 2 fl/vn, vc (*c*1780)

6 duetti cantabili con suoi rondo, 2 fl, *I-Mc*; sonata, 2 fl, *I-Pca*: both according to Eitner

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OWAIN EDWARDS/ALFREDO BERNARDINI

Mancinelli, Luigi (*b* Orvieto, 6 Feb 1848; *d* Rome, 2 Feb 1921). Italian conductor and composer. He had music lessons from his brother, MARINO MANCINELLI, and later studied in Florence with Mabellini. He was a cellist in the Orvieto *cappella* (1862) and later in the Pergola theatre orchestra, Florence, then (1874) at the Teatro Francesco Morlacchi in Perugia, where he was also assistant *maestro concertatore*; he made his conducting début in *Aida*, taking over at short notice from Usiglio. The impresario Jacovacci was present and engaged him for the Teatro Apollo, Rome, where he appeared until 1881.

A success from the beginning, Mancinelli soon attained great authority as a conductor; in 1877 Boito called him the ideal interpreter of *Mefistofele*, and the publisher Giovannina Lucca, holder of the Wagner copyrights in Italian, saw him as Mariani's successor as a Wagner conductor. He also began to be known as a composer through his incidental music for Cossa's tragedies *Messalina* (1876) and *Cleopatra* (1877). In 1878 he conducted concerts in Paris, Milan and in Bologna, where he was a founder and director of the Società del Quartetto and initiated the popular concerts at the Teatro Brunetti; he also conducted the opera season at the Comunale. From 1881 he taught at Bologna Conservatory and was *maestro di cappella* at S Petronio. In January 1883 he conducted at a concert in honour of Liszt and Wagner in Venice. Wagner wanted him to conduct a performance there of his youthful Symphony in C; only when Mancinelli proved unavailable did he agree to conduct it in person.

His first opera, *Isora di Provenza*, was successful in Bologna in 1884, but failed in Naples in 1886. On returning from that production, Mancinelli resigned his posts in Bologna and left the city. Gui stated that 'under the threat of a disgraceful lawsuit … he had to leave Italy

and live an exile for many years'. However, Mancinelli conducted in Bologna in 1887 and elsewhere in Italy in 1892. Augustus Harris engaged him as sole conductor of a season of Italian opera at Drury Lane in spring 1887 and as chief conductor at Covent Garden in 1888, a post he held until 1905. In 1888 he went with Harris to Bayreuth in preparation for *Die Meistersinger* with Jean de Reszke. He was chief conductor at the Madrid opera, 1887–93, and at the new Metropolitan, New York, 1893–1903, taking leave when he was composing his operas *Ero e Leandro* (1895–6) and *Paolo e Francesca* (1901–2). He conducted opera in Italy until 1911 and seasons at the S Carlos, Lisbon, from 1901 to 1919–20. In 1905 he was at the Rio de Janeiro opera and in 1908 inaugurated the Teatro Colón, Buenos Aires, returning there in 1909, 1910 and 1913. He often conducted in Spain.

Mancinelli was probably the most important Italian conductor of the generation between Faccio and Toscanini, of whom in many ways he was a forerunner: both were authoritarian, charismatic figures, put great emphasis on fidelity to the score, which they often conducted from memory, and had little patience with singers' whims and conceits. In London and New York Mancinelli conducted a wide range of operas, seldom with adequate rehearsal. In Italy and Spain he was celebrated as a champion of Wagner and Beethoven, but in London and New York his authority in this area was not undisputed. Shaw wrote of his *Lohengrin* (1889) that his

> Italian temperament came repeatedly into conflict with the German temperament of the composer. Where the music should have risen to its noblest and broadest sweep he hurried on in the impetuous self-assertive Southern way that is less compatible than any other manner on earth with the grand calm of the ideal Germany.

Weingartner, on the other hand, found Mancinelli's *Meistersinger*

> astonishingly good ... I could never have thought that an Italian could so thoroughly master so German a score. He conducted with so much temperament and energy ... and such subtle understanding of where the orchestra should dominate and where it should be subordinate, and yet without neurotics or the petty tricks of the fatal *tempo rubato*, that I could wish many a German conductor could take a lesson from him.

In his early years in London and New York Mancinelli conducted much Wagner, tailored to an Italian pattern (parts of the Trial and Prize Songs and the first part of 'Wahn, wahn', were cut for the 1889 *Meistersinger*). During his time, however, Wagner began to be sung in the original language, with Germans engaged to conduct it, and by 1900 Mancinelli was shut out of the German repertory.

Mancinelli had been judged a composer of great promise on the basis of his early incidental music and his first opera, *Isora di Provenza*, in which he may be said to follow Wagnerian methods – notably in his use of leitmotifs – if at a distance. But in general he saw himself as following the true path for Italian opera marked out by *Otello* and *Falstaff*. After becoming a busy international conductor in the late 1880s he composed little and sporadically. His promise was never realized, nor did his style develop significantly. The enthusiasm for his most important opera, *Ero e Leandro*, at its first performance in Madrid (1897) did not survive the work's transference to Italian theatres (Turin, Venice, Rome, 1898), and it had a lukewarm reception in London and New York in spite of star casts. *Paolo e Francesca* had even less success in 1907. Mancinelli was embittered by this failure, which was probably caused partly by a dramatic temperament strongly at variance with the dominating currents in Italian opera at the time, as manifested in the *verismo* school and Puccini. This is evident also in his rather abstract treatment of his characters, a tendency emphasised by his lack of facility in creating memorable melodies. This failing was often pointed out by critics who from the 1890s usually passed him off as a conductor who dabbled in composition and who, while admirable for his fastidious and elegant craftsmanship, especially his orchestration, lacked the essential gift of individuality. He was at his best in the creation of atmosphere and background. From this derived his success in incidental and descriptive music and the appropriateness of his late ventures into film music (*Frate Sole*, 1918, and *Giuliano l'apostata*, 1920). His operas are full of excellent passages of this sort, but they tend to overwhelm the dramatic core. His greatest success was the orchestral suite *Scene veneziane* (1888); Shaw called it 'a very pretty piece of promenade music', indicating how far Mancinelli's achievements fell below his aspirations. His output also included sacred music and songs.

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Ero e Leandro (tragedia lirica, 3, A. Boito), Norwich Festival, 8 Oct 1896, vs (London and New York, 1896)

Paolo e Francesca (dramma lirico, 1, A. Colautti, after Dante: *Commedia*), Bologna, Comunale, 11 Nov 1907, vs (Milan, 1907)

Sogno di una notte d'estate, 1915–17 (fantasia lirica, 3, F. Salvatori, after W. Shakespeare), excerpts, Rome, 1922, vs (Bologna, 1922)

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Mancinelli, Marino (*b* Orvieto, 16 June 1842; *d* Rio de Janeiro, 2 Sept 1894). Italian conductor and composer, brother of LUIGI MANCINELLI. He studied first with his father, Raffaele Mancinelli, and later with Teodulo Mabellini in Florence. He was appointed *maestro di cappella* at Orvieto cathedral. He was also a teacher, and his brother was one of his pupils. He began his career as a conductor in Florence, where he lived for a long time. After Angelo Mariani, he was one of the first conductors in Italy to perform Wagner. In Bologna he gave the Italian première of *Der fliegende Holländer* (Teatro Comunale, 14 November 1877); he also conducted *Rienzi* there (Politeama, 1880) and in Rome (Teatro Costanzi, 1884). During the 1881–2 season in Rome he gave the first performances there (Teatro Apollo) of Meyerbeer's *L'étoile du nord* and Goldmark's *Die Königin von Saba*, and the première (22 March) of Donizetti's *Il duca d'Alba*, which had been completed for the occasion by Donizetti's pupil Matteo Salvi and Ponchielli. Mancinelli then began his career as a freelance conductor, working in Paris and Spain, and finally at the Teatro de S Carlos in Lisbon from 1886. He later established an Italian opera company

in Rio de Janeiro, but when it failed, owing money to the company members, he shot himself. The few comments about him that survive reveal a rapid rehearser, particularly skilled as a répétiteur (a characteristic he shared with his brother Luigi), and a vigorous, lively conductor with an infallible memory (characteristics of an Italian tradition from Mariani to Toscanini). The Mancinelli brothers and Franco Faccio were 'for several years the most celebrated conductors in Italy . . . the three favourites of Italian audiences' (Monaldi).

Mancinelli produced his own opera, *I ribelli*, in Lisbon in 1888. He wrote salon songs, as was customary for Italian composers of the time, and a few piano pieces. Not all sources agree in attributing to him the opera *Giorgio Clankerty*, produced in Vienna in spring 1881. At the beginning of the 20th century the Teatro dell'Opera in Rome held some of his autograph scores; others are known to be in the possession of the Orvieto city archives.

WORKS

OPERAS

Giorgio Clankerty (os, 2, G.T. Cimino), Vienna, Opera, spr. 1881 [?doubtful]
I ribelli (commedia, 2), Lisbon, S Carlos, spr. 1888

OTHER WORKS

Vocal: Il lamento d'una madre, romanza, S/T, pf (Milan, n.d.); M'amasti mai? (E. Panzacchi), melodia-romanza, S/T, pf (Milan, n.d.); Serenata d'un angelo, S/T, pf (Milan, n.d.); Vega Zuleme (T. Cicconi), ballata, S/T, pf (Milan, n.d.); Album, 1v, pf (Rome, n.d.)
Pf: Berceuse; L'absence, mélodie-rêverie (Milan, n.d.)

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ANTONIO ROSTAGNO

Mancini, Curzio (*b* ?Rome, *c*1553; *d* ?Rome, after 1611). Italian composer. He was a boy soprano at S Giovanni Laterano, Rome, until February 1567. He may have entered this apprenticeship early enough to have served under Palestrina, who was *maestro di cappella* there until August 1560. He was apparently at some time a pupil of Palestrina, as is indicated by his inclusion in the group of Palestrina's students who composed the *Missa cantantibus organis Caecilia* on themes by Palestrina. Mancini organized the music for Holy Week for the Oratorio del Gonfalone in Rome in 1576. He did the same for the principal feasts at the Oratory of the SS Trinità dei Pellegrini in Rome from February 1577 through March 1579. The next notice of him is as successor to Soriano as *maestro di cappella* at S Maria Maggiore in 1589–91; he then went to the Santa Casa, Loreto, as *maestro di cappella* from July 1592 to May 1593. In 1596 he was again in Rome, where he organized the music for the feast of Corpus Christi at the Confraternity of S Rocco. In a letter of 1600, written from Rome (printed in Casimiri, 245–6), he called himself *maestro di cappella* of Madonna dei Monti and of S Pietro all'Oratorio del Gonfalone. From June 1601 until October 1603 he was *maestro di cappella* at S Giovanni Laterano, Rome; he returned to the post at Loreto in October, 1603. From September 1608 until June 1611 he was back at his earlier post at S Giovanni Laterano.

The style of Mancini's one published collection of secular music is rather conventional, and characteristic of the Roman style of the 1580s and 90s – imitative, in lengthy lines, within a simple and clear harmonic structure; the dissonance is very mild, the rate of motion is steady, and there is a fair amount of written-out diminution.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1605)
Liber primus motectorum, 4–8vv, bc (org) (Rome, 1608)
Missa super 'Ut re mi fa so la', *I-Rvat*
Missa cantantibus organis Caecilia, 12vv, *Rvat*; ed. R. Casimiri, Monumenta polyphonicae italicae, i (Rome, 1930)

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G. Tebaldini: *L'archivio musicale della Cappella lauretana* (Loreto, 1921)
R. Casimiri: 'La "Missa cantantibus organis Caecilia" a 12 voci', *NA*, viii (1931), 233–44
W. Witzenmann: 'Materiali archivistici per la Cappella Lateranense nell'Archivio Capitolare di San Giovanni in Laterano', *La Musica a Roma attraverso le fonte d'archivio*, ed. B.M. Antolini, A. Morelli and V.V. Spagnuolo (Lucca, 1994), 457–67
N. O'Regan: 'Music at the Roman Archconfraternity of San Rocco in the Late Sixteenth Century', ibid. 521–52
N. O'Regan: *Institutional Patronage in Post-Tridentine Rome: Music at Santissima Trinità dei Pellegrini 1550–1650* (London, 1995)

ANTHONY NEWCOMB

Mancini, Francesco (*b* Naples, 16 Jan 1672; *d* Naples, 22 Sept 1737). Italian composer. He entered the Conservatorio di S Maria della Pietà dei Turchini in 1688 as a student of organ, where he studied with Provenzale and Ursino; after six years he was employed as an organist. At the beginning of the 18th century he entered the service of the viceroy and in 1704 became the principal organist of the royal chapel. He was appointed *maestro di cappella* there in 1708 but by December of that year the post was returned to Alessandro Scarlatti and Mancini became his deputy (in 1718 he obtained a guarantee that he would succeed Scarlatti). In 1720 he became Director of the Conservatorio di S Maria di Loreto, and so played an important part in the training of a new generation of composers. Mancini succeeded Scarlatti in 1725, remaining in the post until his death. In 1735, however, he suffered a stroke and remained semi-paralysed until his death two years later.

As far as is known, Mancini's first composition was the pastoral opera *Il nodo sciolto e ligato dall'affetto*, written for Rome. From 1702 onwards Mancini worked almost continuously at composing and arranging operas. He was most productive when he was Scarlatti's deputy; his creative output slowed down following his appointments as Director of S Maria di Loreto and then as *maestro* of the royal chapel. While Mancini composed serenades, pieces for special occasions and cantatas throughout his life, his oratorios are concentrated in the period 1698–1708, with several later exceptions, including his last oratorio, *Il zelo animato*, which appears to have been intended as an exercise for his pupils at S Maria di Loreto.

Mancini's contribution to sacred music was considerable, and the wide distribution of his music in libraries throughout Europe is a reflection of its popularity. Instrumental music was not of primary concern to Mancini, and that which remains appears to have been intended for teaching purposes (for example the two toccatas for harpsichord). The peculiarity of his instrumental writing can be seen in his sonatas, for example the rich harmonies accompanying the melodies and the contrapuntalism of the second movements, which are often almost proper fugues (see Giani).

While Mancini did not travel far from Naples, except for the occasional trip to Rome, stylistically his music fits into the transition between Scarlatti's generation and the era of the spread of Neapolitan opera across Europe. His operas, which display a preference for the pathetic style (but he was no stranger to the comic), make simultaneous use of archaic features, such as a thick contrapuntal texture, swift rate of harmonic change and fast-moving bass line, as well as more modern features, such as the precise delimitation and greater extension of the sections of his arias and the use of the harmonic pedal. Mancini's instrumentation is varied and colourful; the many directions for the bass part, which often indicate detailed orchestration and which may vary within a single aria, are also of importance. He was a skilful writer of melodies, able to achieve a perfect balance between words and intonation, even in recitatives, and able to shape the vocal line effectively as well as simply.

WORKS

STAGE

performed in Naples unless otherwise stated

NB – *Teatro S Bartolomeo*

dm – *dramma per musica*

Il nodo sciolto e ligato dall'affetto, o vero L'obligo e l disobligo vinti d'amore (dm boscareccio, 3), Rome, Jan 1696
Ariovisto (dm, 3, P. d'Averara), NB, 10 Nov 1702
Silla (melodramma, 3, A. Rossini), NB, ?27 Jan 1703; for musical source of Act 2 scene xxiv see Romagnoli (1995)
La costanza nell'honore (dm, 3, F. Passarini), NB, 1st week of June 1704
Gli amanti generosi (dm, 3, G.P. Candi, rev. G. Convò and S. Stampiglia), NB, ?carn. 1705, *I-Mc* (facs. in IOB, li, 1978) [see also L'Idaspe fedele, 1710]
La serva favorita (melodramma, 3, G.C. Villifranchi, rev. Convò), NB, sum. 1705, *Mc*
Alessandro il grande in Sidone (dm, 3, A. Aureli, rev. Convò), NB, 1706, Act 1 *Nc*, arias in *Nc* and *D-MÜs* (Sant. Hs. 2464, listed as Chi scherzo d'amor col foco)
Turno Aricino (dm, 3, Stampiglia and F. Falconi), Fiorentini, 4 Feb 1708, *MÜs*
Artaserse [12 arias and scene buffe] (dm, 3, ?rev. G. Papis), NB, 2 July 1708, arr. of G.M. Orlandini, Artaserse, 1706
L'Engelberta, o sia La forza dell'innocenza [Act 3 and part of Act 2] (dm, 3, A. Zeno and P. Pariati), Palazzo Reale, 4 Nov 1709, *A-Wn*, with Albinoni, Pimpinone (int); also perf. with Melissa Schernita [Act 1 and part of Act 2 by A. Orefice] (int), lib *US-Wc*
L'Idaspe fedele [Hydaspes] (op, 3, G.P. Candi, rev. Convò and others), London, Queen's, 23 March 1710, arias in *GB-Ge*, *Lbl*, *I-Rsc*, *US-Cu*, arias (London, 1710) [rev. by ?N. Grimaldi of Gl'amanti generosi]
Mario fuggitivo (dm, 3, Stampiglia), NB, 27 Dec 1710
Abdolomino [10 arias] (dm, 3, Stampiglia), NB, 1 Oct 1711, arr. of G. Bononcini, Abdolomino, 1709
La Semele (favola per musica, N. Giuvo), Piedimonte Matese, Palazzo Ducale, 14 Dec 1711
Selim re d'Ormuz (dm, 3, G.D. Pioli), NB, 24 Jan 1712
Agrippina [16 arias and int] (dm, 3, V. Grimani), NB, 18 Feb 1713, arias in *D-Dl*, *I-Nc*, arr. of Handel, Agrippina, 1709
Artaserse re di Persia [prol, int and 14 arias] (dm, 3, F. Silvani), Palazzo Reale, 8 Oct 1713, arr. of A. Lotti, Il tradimento traditor di se stesso, 1711
Il gran Mogol (dm, 3, D. Lalli and A. Birini), NB, 26 Dec 1713, *MC*
Il Vincislao (dm, 3, Zeno), NB, 26 Dec 1714, aria in *Nc*
Alessandro Severo (dm, 3, Zeno), Rome, Alibert, carn. 1718, arias in *D-MÜs*
La fortezza al cimento (melodramma, 3, Silvani), NB, 16 Feb 1721
Il Trajano (dm, 3, ?G. Biavi), NB, 17 Jan 1723, *I-Nc*, with Colombina e Pernicone (int) (int ed. C. Gallico, Milan, 1989), arias in *Rc*
L'Oronta (dm, 3, C.N. Stampa), NB, carn. 1728, with Perichitta e Bertone (int)
Il Cavalier Bardone [Bertone] e Mergellina (int, ?A. Belmuro), Turin, Carignano, aut. 1730
Il ritorno del figlio con l'abito più approvato [arias] (pasticcio, 3), Prague, Sporck, carn. 1730
Alessandro nell'Indie (dm, 3, P. Metastasio), NB, carn. 1732, with La Levantina (Eurilla e Don Corbolone) (int), aria in *D-Bsb*
Don Aspremo [13 arias] (commedia, 3, D. Carcajus), Nuovo, wint. 1733
Demofoonte [6 arias] (dm, 3, Metastasio), NB, 20 Jan 1735, without int, *I-MC*, Acts 1–2 and int, *Nc*, collab. D. Sarro and L. Leo, int and recit G. Sellitti
Doubtful: Alfonso [prol and int] (G.D. Pallavicini), Collegio dei Nobili, 20 Oct 1697; Il Cavalier Brettone (int), Conservatorio di S Maria di Loreto, 1720; see Romagnoli (1998)
Music in: F. Gasparini: Ernelinda, 1713; Creso re di Lidia, London, 1714

OTHER SECULAR VOCAL

Cara mura adorate (serenata), 1702, *D-MÜs*
Il giorno eterno (serenata, N. Giuvo), Naples, Palazzo Reale, 19 March 1708
Amore nel cuore di Partenope (serenata, G. Papis), Naples, Palazzo Reale, 1 Oct 1708
Dafne in alloro (cant. a 3), Naples, Palazzo Reale, 19 Oct 1716
Cori per il Maurizio, in A. Marchese, Tragedie Christiane (Naples, 1729)
Mentre in dolce riposo (serenata), *MÜs*, *I-PLcon*
Nell'ore più quiete (serenata), *Nc*

Over 200 cants. (see Wright)

ORATORIOS

Dolorose canzoni, Naples, Congregazione di Santo Spirito di Palazzo, 1698
L'amor divino trionfante nella morte di Cristo, Rome, Arciconfraternita della Pietà della Nazione dei Fiorentini, 4th Sunday of Quaresima 1700
La notte gloriosa (G.A. Minotti), Naples, S Maria del Porto, Christmas 1701
La nave trionfante sotto gli auspici di Maria Vergine (F. Falconi), Palermo, Convento dell'immacolata Concezione del Sacro, 1701
L'Arca del Testamento in Gerico (A. Perrucci), Naples, Oratorio del SS Rosario di Palazzo, 1704
Gli sforzi della Splendidezza e della Pietà, Palermo, S Lorenzo, 1707
Il genere umano in catene, Siena, Collegio Tolomei, 1708
Il Giuseppe venduto, Palermo, Ospedale di S Bartolomeo, 1711
Il sepolcro di Cristo Signor nostro, Naples, Congregazione della Madonna, 6 April 1713
Il sepolcro di Cristo fabbricato dagli Angeli, Florence, Compagnia di S Jacopo, 12 April 1716
La caduta di Gerico, Lucca, S Maria Corteorlandini, 1721
Il zelo animato, ovvero Il gran profeta Elia (rev. A. Perrucci), Naples, Conservatorio di S Maria di Loreto, 1733, *I-Nc*

Music in: Sara in Egitto [1 aria] (pasticcio, D. Canavese), Florence, Congregazione ed ospizio di Gesù, Maria e Giuseppe e della SS Trinità, 2 Feb 1708; Dal trionfo le perdite, ovvero Jefte che sagrifica la figlia [2 arias] (pasticcio, Canavese), Florence, ?Compagnia della Purificazione, 2 Feb or 19 March 1716

OTHER SACRED VOCAL

Cants., masses, motets, Mag, Vesper, Pss: *A-KR*, *Wn*; *B-Bc*; *CZ-Pak*, *Pnm*, Prague, Křižovnici; *D-Bsb*, *Dl*, *GB-Lbl*; *I-Nc*, *Nf*

INSTRUMENTAL

2 Toccata di cembalo, 1716, *Nc*
XII Solos, fl, hpd/b vn (London, 1724); rev. Geminiani (1727)
10 sonatas a 4, fl, 2 vn, vc, bc; 2 sonatas a 5, fl, 2 vn, va, vc, bc: in Concerti di flauto, violini, violetta, e basso di diversi autori, 1725, *Nc* (see Giani)

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CroceN; *ES* (H. Hucke); *FlorimoN*; *GiacomoC*; *RosaM*
A. Della Corte: 'Cori monodici di dieci musicisti per le *Tragedie Cristiane* di Annibale Marchese', *RIM*, i (1966), 190–203
U. Giani: *Le sonate per flauto e archi di Francesco Mancini conservate presso la Biblioteca del Conservatorio di S Pietro a Majella di Napoli* (diss., U. of Pavia, 1985)
J.R.B. Wright: *The Secular Cantatas of Francesco Mancini (1672–1736)* (diss., New York U., 1985)
A. Romagnoli: *Francesco Mancini: i melodrammi* (diss., U. of Pavia, 1987)

F. Cotticelli and P. Maione: *Le istituzioni musicali a Napoli durante il viceregno austriaco (1707–1734): materiali inediti sulla Reale Cappella ed il Teatro di San Bartolomeo* (Naples, 1993)
A. Romagnoli: 'Il *Turno Aricino* di Silvio Stampiglia nelle versioni musicali di Giovanni Bononcini e Francesco Mancini', *Gli affetti convenienti all'idee: studi sulla musica vocale italiana*, ed. R. Cafiero, M. Caraci Vela and A. Romagnoli (Naples, 1993), 21–87
A. Romagnoli: 'Accertamenti filologici sulle scene buffe a Napoli nel primo decennio del Settecento', *L'edizione critica fra testo musicale e testo letterario*, ed. R. Borghi and P. Zappalà (Lucca, 1995), 477–80
F. Cotticelli and P. Maione: *Onesto divertimento, ed allegria de' popoli: materiali per una storia dello spettacolo a Napoli nel primo Settecento* (Milan, 1996)
A. Romagnoli: 'Considerazioni sullo stile operistico di Francesco Mancini (1672–1737)', *AnMc*, xxx (1998), 373–436

ANGELA ROMAGNOLI

Mancini, Giovanni Battista [Giambattista] (*b* Ascoli Piceno, 1 Jan 1714; *d* Vienna, 4 Jan 1800). Italian castrato. He studied at Naples with Leonardo Leo, then at Bologna with Antonio Bernacchi and (for counterpoint and composition) G.B. Martini (with whom he remained in touch, helping him in 1778 to arrange a Bologna performance of Gluck's *Alceste*). He sang in Italy and Germany from about 1730, never, it seems, as more than a second-rank singer, though no doubt a musicianly one (he became a member of the Accademia Filarmonica in Bologna). He also made a name as a singing teacher, and in 1757 was called to Vienna to teach the Empress Maria Theresa's daughters; there he remained for the rest of his life.

Mancini's influential treatise on singing, *Pensieri, e riflessioni pratiche sopra il canto figurato* (Vienna, 1774; enlarged 3/1777), was largely a more systematic version of Pier Francesco Tosi's *Opinioni de' cantori antichi e moderni* (1723); both writers shared a belief in the need for singers to undergo prolonged training and to work out their own ornamentation, since this could not be definitively written down. But Mancini went beyond Tosi in assuming no practical difference between operatic and other singing, and in endorsing without qualms the cult of agility; he was himself soon embroiled in controversy with Vincenzo Manfredini, who preferred the value of utterance 'from the heart' to the artificiality of trills. Mancini's account of Italian schools of singing and their decadence, which he blamed on the modern rush to get pupils on to the stage, was a partial one; lamenting the lost golden age was commonplace among authors of treatises on singing. The *Pensieri* was published in English translation, as *Practical Reflections*, in 1967.

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C. Ricci: *I teatri di Bologna* (Bologna, 1888/*R*)
A. Della Corte: *Canto e bel canto* (Turin, 1933) [reprints most of Mancini's book]
B. Ulrich: *Die altitalienische Gesangsmethode* (Leipzig, 1933)
R. Celletti: *Storia del belcanto* (Fiesole, 1983, 2/1986; Eng. trans., 1991)
S. Durante: 'Il cantante', *SOI*, iv (1987), 347–415, esp. 378–9, 390–91
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JOHN ROSSELLI

Mancini, Girolamo. *See* DIRUTA, GIROLAMO.

Mancini, Henry [Enrico Nicola] (*b* Cleveland, 16 April 1924; *d* Beverley Hills, CA, 14 June 1994). American arranger, composer, conductor and pianist. Raised in West Aliquippa in Philadelphia, he learnt the flute and piano as a child. In his early teens he developed an interest in jazz, especially music of the big bands; he began to teach himself arranging, then had lessons with the theatre conductor and arranger Max Adkins in Pittsburgh. In 1942 he enrolled at the Julliard Graduate School, but was in the Air Force after less than a year and served until 1946, mostly as a member of military bands. He then became a pianist and arranger for the Glenn Miller-Tex Beneke Orchestra, in whose employ he met the vocalist Virginia O'Connor, with whom he moved to Los Angeles and married in 1947. For the next five years Mancini worked freelance, mostly as an arranger for dance-bands and night-club acts, also composing music for radio programmes. He studied composition privately with Castelnuovo-Tedesco, Krenek and Sendrey.

In 1952 Mancini joined the staff of Universal, under Joseph Gershenson (the studio's music director), and alongside such experienced men as Hans Salter, Frank Skinner, Herman Stein and David Tamkin. He was employed as both an arranger and a composer, and worked on films of many types, including musicals (notably *The Glen Miller Story*) and many routine comedies, mysteries, 'B' westerns, and monster pictures. Gradually he was given increased responsibility, and in 1958 he worked with Orson Welles on *Touch of Evil*, for which he composed an effective and innovative score. In the same year, however, Universal let most of its music staff go. Now on his own, Mancini was quickly hired by Blake Edwards (another budding talent at the studio) as the composer for a new television series, *Peter Gunn*. A recording of Mancini's theme music for the show became a hit, as did his music for Edwards' next series, *Mr. Lucky*. Thereafter, from the early 1960s until the late 80s, Mancini composed an average of three or four film scores per year, including more than two dozen that were written, produced and directed by Edwards.

Simultaneously Mancini developed a successful career as a recording and concert artist, and he reworked many of his film scores into best-selling commercial albums, most of them issued by RCA. However, these albums normally contained commercial arrangements of the main themes and consequently are not reliable indicators of his gifts as a dramatic composer. Often he gave 50 or more concerts each year as a guest pianist and/or conductor of bands and 'pops' orchestras. Some of his later albums (including recordings with James Galway and Luciano Pavarotti) were milestones of the popular/classical 'cross-over' approach. He received four Academy Awards (two for best score, two for best song), 20 Grammy Awards and several career achievement awards. In 1989 he co-wrote an engaging and informative memoir.

Mancini's greatest influence as a Hollywood composer was felt from 1958 to about 1965, the period when he pioneered fundamentally new styles. He made imaginative use of jazz and popular idioms, which he applied not only to detective stories and *film noir* (building upon convention) but also to sophisticated romantic comedy, slapstick and other genres. He became known for well-crafted and dramatically apt theme songs, notably those for *Breakfast at Tiffany's* ('Moon River'), *The Days of Wine and Roses*, *Charade* and *Darling Lili* ('Whistling Away the Dark') – and for witty instrumental pieces, as for *Hatari!*, *The Pink Panther* and *The Great Race*. In general he favoured subtlety and restraint, and liked to score somewhat 'against' the scene. For example in *Breakfast at Tiffany's*

the first kiss between the romantic leads (Audrey Hepburn and George Peppard) is underplayed, with a soft, shimmering *tremolo* that evaporates into silence; and the 'Baby Elephant Walk' in *Hatari!* matches an unexpected variant of a boogie-woogie for the animal's movements. Repeatedly Mancini came up with novel instrumental effects (one trademark being his fondness for alto and/or bass flutes), and he was equally skilled in writing for orchestra, jazz band and small ensembles. In 1962 he wrote and published a guide to orchestration which was widely used by arrangers for years.

After 1965, notwithstanding his celebrity as a 'pop' artist, Mancini continued to compose dramatic music for many serious films that either failed at the box office or enjoyed only moderate success. Some fine examples are *Two for the Road*, *The Molly Maguires*, *The White Dawn*, *That's Life!* and *The Glass Menagerie* (and also Hitchcock's *Frenzy*, for which in 1968 he drafted a score that was rejected as being too serious). His scores for two of the later Edwards films, *'10'* and *Victor/Victoria*, again brought him popular acclaim. The songs for the latter film (lyrics by Leslie Bricusse) included Mancini's most familiar trademarks: a poignantly lyric waltz, 'Crazy World', and a lively band number, 'Le Jazz Hot'. The film's gender-bending ambiguities (a favourite theme of Edwards throughout his career) has made it enduringly topical, and led to its adaptation as a stage musical which opened on Broadway in 1995: Mancini, suffering from cancer, died while the work was still in development; several other musicians thus had a hand in the revised score, but his songs, including several new ones, constitute the heart of the production.

WORKS

(*selective list*)

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Film scores as principal or sole composer (director in parentheses): Touch of Evil (O. Welles), 1958; High Time (Edwards), 1960; Bachelor in Paradise (Arnold), 1961 [incl. title song; lyrics, M. David]; Breakfast at Tiffany's (Edwards), 1961 [incl. Moon River; lyrics, J. Mercer]; The Great Impostor (R. Mulligan), 1961; Days of Wine and Roses (Edwards), 1962 [incl. title song; lyrics, Mercer]; Experiment in Terror (Edwards), 1962; Hatari! (H. Hawks), 1962 [incl. Baby Elephant Walk]; Mr Hobbs Takes a Vacation (H. Koster), 1962; Charade (S. Donen), 1963 [incl. title song; lyrics, J. Livingston and R. Evans]; The Pink Panther (Edwards), 1963; Soldier in the Rain (R. Nelson), 1963; Dear Heart (D. Mann), 1964 [incl. title song; lyrics, J. Livingston and R. Evans]; Man's Favorite Sport? (Hawks), 1964; A Shot in the Dark (Edwards), 1964; The Great Race (Edwards), 1965 [incl. The Sweetheart Tree; lyrics, J. Mercer]; Arabesque (Donen), 1966; Moment to Moment (M. LeRoy), 1966; What Did you Do in the War, Daddy? (Edwards), 1966; Gunn (Edwards), 1967; The Party (Edwards), 1967; Two for the Road (Donen), 1967; Wait Until Dark (T. Young), 1967; Gaily, Gaily (N. Jewison), 1969; Me, Natalie (F. Coe), 1969; Sunflower (V. De Sica), 1969; Darling Lili (Edwards), 1970 [incl. Whistling Away the Dark; lyrics, Mercer]; The Hawaiians (T. Gries), 1970; The Molly Maguires (M. Ritt), 1970; The Night Visitor (L. Benedek), 1971; Sometimes a Great Notion (P. Newman), 1971 [incl. All His Children; lyrics, A. and M. Bergman]; Oklahoma Crude (S. Kramer), 1973; The Thief Who Came to Dinner (B. Yorkin), 1973; The Girl from Petrovka (R.E. Miller), 1974; The White Dawn (P. Kaufman), 1974; The Great Waldo Pepper (G.R. Hill), 1975; The Return of the Pink Panther (Edwards), 1975; Alex and the Gypsy (J. Korty), 1976; The Pink Panther Strikes Again (Edwards), 1976 [incl. Come to Me; lyrics, D. Black]; Silver Streak (A. Hiller), 1976; W.C. Fields and Me (Hiller), 1976; House Calls (H. Zieff), 1978; Revenge of the Pink Panther (Edwards), 1978; Who is Killing the Great Chefs of Europe? (T. Kotcheff); '10' (Edwards), 1979 [incl. It's Easy to Say; lyrics, R. Wells]; A Change of Seasons (R. Lang), 1980; Little Miss Marker (W. Bernstein), 1980

Mommie Dearest (F. Perry), 1981; F.O.B. (Edwards), 1981; Trail of the Pink Panther (Edwards), 1982; Victor/Victoria (Edwards), 1982 [lyrics, L. Bricusse; rev. for stage, 1995]; The Man Who Loved Women (Edwards), 1983; Harry and Son (Newman), 1984; Lifeforce (T. Hooper), 1985; Santa Claus (J. Szwarc), 1985; A Fine Mess (Edwards), 1986; The Great Mouse Detective (J. Musker), 1986; That's Life! (Edwards), 1986 [incl. Life in a Looking Glass; lyrics, Bricusse]; Blind Date (Edwards), 1987; The Glass Menagerie (Newman), 1987; Sunset (Edwards, 1988; Without a Clue (T. Eberhardt), 1988; Skin Deep (Edwards), 1989; Welcome Home (F.J. Schaffner), 1989; Ghost Dad (S. Poitier), 1990; Switch (Edwards), 1991; Son of the Pink Panther, 1993

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MARTIN MARKS/R

Mancini Codex (*I-La* 184, *PEc* 3065). *See* SOURCES, MS, §VIII, 2.

Mancinus [Menckin], **Thomas** (*b* Schwerin, 1550; *d* Schwerin, late in 1611 or early in 1612). German composer. After attending the Schwerin grammar school he enrolled at Rostock University in 1567 with a scholarship from Duke Johann Albrecht von Mecklenburg. On 1 January 1572 he was appointed Kantor at Schwerin. His duties included singing regularly at the Schwerin court at services and at table, as he had done

when a member of the school choir. In 1576 he was appointed Kapellmeister to Duke Ulrich at Güstrow, but after only six months he was obliged to return to Schwerin to replace an incompetent Kantor. From 1579 until 1581 he was a tenor at the court in Berlin, and from 1583 at the latest he was at Gröningen in the service of the Bishop of Halberstadt, who later became Duke Heinrich Julius of Brunswick-Wolfenbüttel; from 1584 he was Kapellmeister in Gröningen. In 1587 Duke Julius, the bishop's father, entrusted Mancinus with the founding of the Wolfenbüttel Hofkantorei, which, from 1589 under the reign of Duke Heinrich Julius, became one of the leading court music colleges in Germany. Mancinus directed the Kantorei until his retirement in 1604. He paved the way there for the influential work of Michael Praetorius, his successor. Two of Mancinus's sons, Thomas (who took part in the Gröningen organ competition in 1596) and Jacob (a lutenist), also served at the Wolfenbüttel court.

The best known of Mancinus's works are the 'dramatic' Passions, composed before 1602, which hark back to the style of Johann Walter (i). In the simple turba choruses the tenor part is not restricted to the choral Passion tone throughout, as in Walter's works. The choruses are, however, simpler than those by Meiland (1570) and less expressive than those by Gesius; the *Benedicamus* movements show the same homophonic style. In 1588 Mancinus requested financial support for the printing of a collection of 67 motets; only 12 can now be traced in print or manuscript, and only six are complete. These give evidence of a solid craftsmanlike training; if he were judged by some sections, Mancinus would rank among the best German composers of the late 16th century, but the quality is uneven and in other sections he achieved harmonic effects only at the expense of the melody. His secular songs of 1588 show a strong Italian influence; six have Italian texts. The songs with German texts are also indebted partly to the canzonetta and partly to the madrigal, but in spite of their Italian style they still have a certain north German heaviness. The song collection ends with an instrumental fantasia. Of the 26 bicinia in the 1597 collection seven have Italian texts, and 16 are instrumental practice pieces without texts.

WORKS

SACRED VOCAL

Quotidiana verae ecclesiae precatio, 5vv (Helmstedt, 1608)
Cantiones sacrae, 5, 8vv ... cum adaptae eius gratiarum actione, 6vv (Helmstedt, 1608)
[2] Passio Domini nostri Iesus Christi, 4vv (Wolfenbüttel, 1620); ed. L. Schöberlein, *Schatz des liturgischen Chor- und Gemeindegesangs*, ii (Göttingen, 1868); ed. K. Knoke, *Die Passionen Christi von Thomas Mancinus* (Göttingen, 1897); 1 ed. K. Ameln and others, *Handbuch der deutschen evangelischen Kirchenmusik* (Göttingen, 1932–), i/3, p.84; i/4, p.53
12 Benedicamus, 4vv; 4 Lat. motets, 5, 6vv; motet, 5vv (org tablature): *D-BS* (see H. Sievers, *GfMKB: Lüneburg 1950*)

SECULAR VOCAL

Das erste Buch newer lustiger und höfflicher weltlicher Lieder, 4, 5vv (Helmstedt, 1588)
Duum vocum cantiuncularum ... liber, 2vv (Helmstedt, 1597)
Madrigalia latina, et una gagliarda, 5vv (Helmstedt, 1605)

OCCASIONAL

5 wedding works, 4, 5vv; 2 funeral works, 5vv; 2 other occasional works, 4, 6vv (printed Helmstedt or Wolfenbüttel, 1585–1609)

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MARTIN RUHNKE

Mancuso, Fabio (*fl* 1615). Italian composer. Four pieces by him appear in Innocentio di Paula's *Libro primo delle canzone villanesche* (Naples, 1615[19]), for three voices, which also includes one item by Francesca Mancuso. He also published (according to *PitoniN*) a book of five-part motets, now lost, in Naples in 1615.

Mander, Noel (Percy) (*b* London, 19 May 1912). English organ builder. He began work in London in 1932 in association with Ivor Davies and founded his own firm under the name N.P. Mander Ltd in 1936. After overseas service in World War II he resumed organ building, initially in St Pancras and then in Bethnal Green. Early work during the period of post-war recovery comprised salvage, repair and reconstruction of bomb-damaged organs in the Diocese of London, and the fitting of electric blowers throughout the country. Mander was among the first post-war organ builders to take what was then seen as a radical interest in Britain's organ heritage and in the restoration of historic instruments. Early achievements in this field include the 17th-century instrument at Adlington Hall, Cheshire, and a number of organs by John Snetzler, including Peterhouse, Cambridge. He also established contacts with continental organ builders, particularly Dirk Flentrop and Rudolf von Beckerath. Noel's son John Pike Mander (*b* London, 6 July 1949) was apprenticed to Rudolf von Beckerath from 1969 to 1973, and became managing director of the Mander firm on his father's retirement in 1983. Restoration work since the mid-1980s has reflected research in the fields of organ historiography and historically informed performance practice. Among such restorations are a chamber organ by Donaldson (1790) now in the Holywell Music Room, Oxford, and the Hill organs in Birmingham Town Hall and Eton College Chapel. Other reconstructions and restylings by the firm have paid particular attention to historic casework as at Chichester Cathedral, St Andrew's, Holborn, and St James's, Clerkenwell, London. Between 1972 and 1977 the firm undertook the reconstruction and enlargement of the Willis organ of St Paul's Cathedral, London. New organs by N.P. Mander Ltd are built predominantly with mechanical actions, but they reflect a diversity of historic and contemporary styles in their tonal provisions and casework. The instruments demonstrate the capabilities of a firm in which pipework, actions, casework and console designs reflect the specialisms of the staff. At St Matthew's, Westminster, London, the instrument has a case design reflecting Puginesque architecture of building, while at St Andrew's, Holborn, London, the organ reflects the mid-19th-century tonal style of Gray and Davison. The firm has exported organs to Africa, America (including the Winston Churchill Memorial Organ at Fulton, Missouri), the Middle East and Asia. A four-manual organ of 68 stops for the church of St Ignatius, New York

(1994), which reflects 19th-century French style, is among the largest mechanical action designs to have been exported by a British company. The Festschrift *Fanfare for an Organ Builder: Essays Presented to Noel Mander* (Oxford, 1996) was published to mark the firm's 60th anniversary.

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CHRISTOPHER KENT

Mandicevschi, Eusebie. *See* MANDYCZEWSKI, EUSEBIUS.

Mandini. Family of singers.

(1) **Stefano Mandini** (*b* 1750; *d* ?*c*1810). Italian baritone. His first known appearance, in Ferrara in 1774, was followed by a string of engagements throughout Italy. At Parma in 1776 he was described as 'primo buffo mezzo carattere'. In 1783 he and his wife were engaged by Joseph II for his new Italian opera company in Vienna, Stefano making his début on 5 May 1783 as Milord Arespingh in Cimarosa's *L'italiana in Londra*. That season he distinguished himself as Mingone in Sarti's *Fra i due litiganti* and as Count Almaviva in Paisiello's *Il barbiere di Siviglia*; in the last, Zinzendorf noted, he excelled in all four disguises in Almaviva's role. In 1784 he created the title role in Paisiello's *Il re Teodoro in Venezia* and the following season created Artidoro in Storace's *Gli sposi malcontenti* and Plistene in Salieri's *La grotta di Trofonio*. He also sang in Bianchi's *La villanella rapita*, for which Mozart wrote a quartet (K479) and a trio (K480). Mandini as Pippo sang in both these numbers.

Mandini created three roles in 1786: the Poet in Salieri's *Prima la musica e poi le parole*, Count Almaviva in Mozart's *Le nozze di Figaro* and Lubino in Martín y Soler's *Una cosa rara*. He also sang in Sarti's *I finti eredi* and Paisiello's *Le gare generose*. In 1787–8 he appeared as Leandro in Paisiello's *Le due contesse* and created Doristo in Martín y Soler's *L'arbore di Diana* and Biscroma in Salieri's *Axur re d'Ormus*. He was then released to go to Naples. In 1789–91 he and his wife sang at the Théâtre de Monsieur in Paris. The *Annalen des Theaters*, in a report from Paris, described Mandini as an outstandingly good actor and singer. In the summer of 1795 while on his way to St Petersburg, he stopped in Vienna to give six guest performances. He stayed several years in St Petersburg, where the painter Elisabeth-Louise Vigée Le Brun remarked that he was an excellent performer and sang wonderfully. It is uncertain whether he or his younger brother Paolo (3) appeared in Berlin in 1804. An extremely versatile singer, he acquitted himself well both as the comic servant (e.g. Doristo) and as the serious lover (e.g. Lubino). His wide range permitted him to portray Count Almaviva as a tenor for Paisiello and as a baritone for Mozart. Three canzonette, for which he composed both the text and the music, were published in London.

(2) **Maria Mandini** (*fl* 1782–91). French soprano, wife of (1) Stefano Mandini. The daughter of a Versailles court official, she was engaged with her husband in the Italian opera company in Vienna; she made her début there in 1783 as Madama Brillante in Cimarosa's *L'italiana in Londra* and then sang Countess Belfiore in Sarti's *Fra i due litiganti*. She is known to have created three roles, all small parts: Marina in Martín y Soler's *Il burbero di buon cuore* (1786), Marcellina in *Le nozze di Figaro* (1786) and Britomarte in Martín y Soler's *L'arbore di Diana*. The high tessitura of her aria 'Il capro e la capretta', which Mozart wrote for her as Marcellina, belies any claim that she was a mezzo-soprano. She was apparently an attractive but poor singer. Zinzendorf wrote of her performance as Marina: 'La Mandini let us see her beautiful hair'. As Britomarte she was said to sound 'like an enraged cat' and the performing score contains a pencilled comment at the head of her only aria: 'canta male'. All that is known of her later career is that she sang with her husband in Naples and Paris.

(3) **(Alberto) Paolo Mandini** (*b* Arezzo, 1757; *d* Bologna, 25 Jan 1842). Italian tenor and baritone, brother of (1) Stefano Mandini. He is sometimes confused with Stefano because, like him, Paolo had a wide range and sang both tenor and baritone roles. A pupil of Saverio Valente, he made a successful début at Brescia in 1777 and sang widely in Italy before joining Haydn's company at Eszterháza in 1783–4. He appeared as Don Fabio in Cimarosa's *Il falegname*, Gianetto in Anfossi's *I viaggiatori felici*, Armidoro in Cimarosa's *L'amor costante*, the Marquis in Sarti's *Le gelosie villane* and the Count in Bianchi's *La villanella rapita*. Haydn wrote Idreno for him in *Armida*. For the 1785–6 season he joined his brother in Vienna, where he made his début in Anfossi's *I viaggiatori felici* as Gianetto and sang Paulino in Bianchi's *La villanella rapita*. He went on to sing throughout Italy, returning briefly to Eszterháza (March–September 1790). He later joined his brother in St Petersburg.

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Mandó. A composite genre of poetry, music and dance, popular among the Catholics of Goa and the neighbouring regions on the west coast of India. The origin of the word is obscure. The lyrics in Konkani, the language of Goa, include words borrowed or derived from Portuguese (Goa was a Portuguese colony from 1510 to 1961). The refrain from a *mandó* written by Torquato de Figueiredo (1876–1948) is below.

Voso vos re rorhum' naka
Deu-u feliz kortol' tuka

(Go, go dear, and do not cry, God will make you happy.)

In its most popular form, the lyric consists of three stanzas with four lines each with a chorus section that may have two to four lines. Love themes, mostly from the point of view of women, dominate the lyrics and the prevailing mood is melancholic. The musical style is predominantly Western. As a rule the melody begins in a minor key and later modulates to its relative major. Parallel singing in two voices is a distinctive feature of *mandó*; the voices move in 3rds and 6ths. The manner of ornamenting notes, called *kongre* (Konkani: 'curved' or 'curled'), and the vocal inflections are indigenous. Most of the melodies are in 6/4, with the primary accent on the fifth beat and a secondary accent on the first beat. The fifth beat is the preferred starting point for the melody. The instrumental accompaniment includes the violin and the *ghumaṭ*, an earthenware pot. The right-hand side of each is covered with lizard-skin, and the left-hand side is left open.

Both men and women dance the *mandó*. Men carry a hat in one hand and a brightly coloured kerchief in the other; women hold fans of sandalwood, with which they cover part of their faces. An equal number of men and women move in parallel rows, facing each other and making flirtatious gestures without physical contact. Very often *mandó* concludes with a stylistically similar dance, called *dulpod*, which is faster in tempo and merrier in mood. *Mandó* is usually performed at wedding celebrations and social gatherings. During a traditional wedding reception of Goan Catholics it is the bride who initiates the singing. Since the 1970s the Goa Cultural and Social Centre has organized a *mandó* festival every year at Panaji, the capital of Goa.

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JOSEPH J. PALACKAL

Mandoër [Mandoraen] (Ger.). *See* MANDORE.

Mandola (It.). *See* MANDORE. *See also* MANDOLIN.

Mandolin [mandola, mandoline, mandolino] (Fr. *mandoline*; Ger. *Mandoline*; It. *mandolino*; Port. *bandolim*; Sp. *bandolin*, *mandolina*, *bandola*). Any of several types of small, pear-shaped, fretted string instruments plucked with a plectrum, quill or the fingers. They descended from the medieval GITTERN and the Renaissance MANDORE. Two types of mandolin were predominant by the mid-18th century: the older mandolino or mandola (which was often called the Milanese mandolin from the mid-19th century onwards) and the newly-invented four-course Neapolitan mandolin (which was often simply called the mandolin).

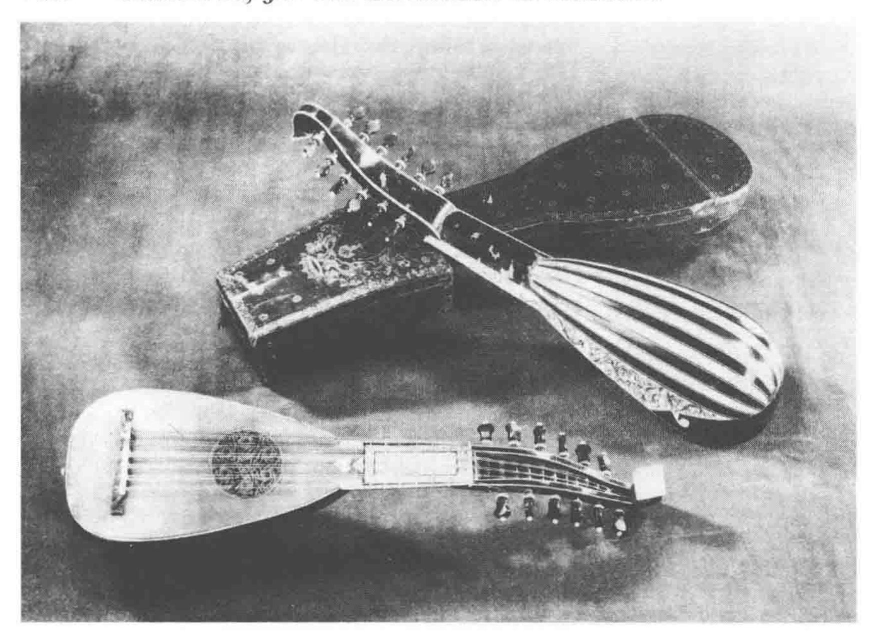
Mandolins have a history stretching back over 400 years and, although they existed on the fringes of the art music world for much of that time, they remained consistently popular for informal music-making. In the classification of Hornbostel and Sachs, mandolins are chordophones.

1. The mandolino or mandola. 2. The Neapolitan mandolin. 3. Other types.

1. THE MANDOLINO OR MANDOLA. Although in modern Italian usage the term 'mandolino' may mean any type of mandolin, it is used in this article for the earlier gut-strung instrument. Terminology is problematic from the mandolino's earliest period: 'mandola' is found in Italian sources beginning in the 1580s and 'mandolino', the diminutive of mandola, appears as early as 1634. To judge from musical and theoretical sources, both terms were used for the same instrument until well into the 18th century, with Antonio Stradivari's precisely labelled instrument patterns from the 1680s onwards among the few sources to relate terminology to instrument size; his patterns for mandolas tend to be slightly larger and imply a lower tuning than his patterns for *mandolini*.

In its classic 17th- and 18th-century form (fig.1), the mandolino or mandola resembles a small lute. It has a rounded back (made of between seven and 23 ribs), a flat soundboard (usually of fir) with a decorative rosette (either carved into the same piece of wood or constructed separately and inserted into the soundhole), and a lute-style bridge (glued onto the soundboard) to which the strings are fixed. It has four, five or six courses of double (occasionally single) gut strings, which are plucked either with the fingers or with a quill, and a wide neck with eight or nine frets tied around it and sometimes several more frets (usually of wood) glued onto the soundboard. The fingerboard lies flush with the soundboard. The pegbox is usually curved or sickle-shaped, with the pegs laterally inserted. During the mid-19th century, the instrument was extensively redesigned (probably by the Monzino family of Milan). Single strings replaced the double courses, and the tension was increased; the fingerboard was slightly raised, fixed metal frets replaced tied gut, the spaces between the frets became slightly concave and the resonating chamber increased in size. This redesigned instrument has become widely known as the Milanese (or Lombardian) mandolin. The standard tuning is *g–b–e′–a′–d″–g″*.

Apparently there were few physical distinctions between the Italian mandola and the French MANDORE throughout the 16th century. Both were small, specialized members of the lute family, but were not treble lutes, which had six or more courses and the same interval pattern as other 16th-century lutes. The mandore and mandola were four-course instruments and the main difference between them may have been their tuning patterns. The mandore retained its distinctive pattern of 5ths and 4ths with a variable first course (usually *g″*, *f″* or *e″*), until its demise at the close of the 17th century. From the 17th century onwards the mandola/mandolino was tuned in 4ths, a pattern which it may have retained from the 16th century. These distinct tuning patterns



1. Mandolino (top) by Giovanni Smorsone, Rome, 1736, and (below) by Domenico Brambilla, Milan, 1768 (both Musikinstrumenten-Museum, Berlin)

were linked with the musical styles associated with each instrument.

The earliest definitive tuning information for the Italian instrument is found in a Florentine manuscript of *c*1650–70 (*I-Fn* Magl. xix 28), which is for a four-course mandola/mandolino tuned *e*′–*a*′–*d*″–*g*″. It cannot be discerned whether single or double courses were intended, but most surviving instruments have double courses. This was the standard tuning of the four-course instrument. For the five-course mandolino a *b* was added below the *e*′, and for the six-course instrument a *g* was added to that.

Until the late 18th century the mandolino was plucked with the fingers of the right hand. Evidence for finger-style technique is overwhelming in the musical sources, some manuscripts even providing specific right-hand fingerings. But with the development of the metal-strung, plectrum-played Neapolitan mandolin in the mid-18th century, players of the gut-strung mandolino began to use a plectrum, perhaps in an attempt to compete with the louder sounds produced by the new instrument. The first solid evidence of plectrum playing on the mandolino is found in Giovanni Fouchetti's *Méthode pour ... la mandoline à 4 et à 6 cordes* (Paris, 1771/*R*). Fouchetti's tutor is for the Neapolitan mandolin, but he applies the plectrum instructions to the six-course mandolino as well. At the end of the 18th century, plectrum playing on the mandolino became the norm; this style continued to be advocated in published tutors from the 19th and 20th centuries.

A surprisingly large number of 17th- and 18th-century *mandolini* survive in their original state, perhaps because their design and small dimensions rendered them unsuitable for conversion to the newer-style instrument. Many of those preserved in museums are erroneously labelled. The terms 'pandurina' (Praetorius' 1619 term for the mandore), 'soprano lute' and MANDORA are often found, perhaps because many reference works (such as those by Curt Sachs from the early 20th century) incorrectly limit the definition of mandolin to the later Neapolitan model. Beneath the mistaken labelling, however, are fine instruments by such excellent makers as Antonio Stradivari, Matteo Sellas, Carlo Bergonzi, Gennaro Fabricatore, Carlo Guadagnini, Antonio Monzino and Giuseppe Presbler (see Tyler and Sparks, 1989, pp.46–7 and Morey, pp.17–79).

The earliest surviving music specifically for the mandolino/mandola is the Florentine manuscript mentioned above and another in the same hand (*I-Fn* Magl. xix 29). Both contain anonymous dance and popular music



2. Mandolino and cello: detail of 'The Music Party' (Frederick, Prince of Wales, and his sisters) by Philip Mercier, 1733 (National Portrait Gallery, London)

associated with the Medici court. There are several other anonymous manuscripts from centres such as Rome and Bologna, and they, as well as the few printed sources from the 17th century, contain similar musical material. Despite the humble nature of the surviving repertory from this period, records reveal the extensive use of the mandola-/mandolino in large and small ensembles from the mid-16th century, and in chamber music, cantatas, oratorios and operas by the end of the 17th. In the 1660s mandola players such as Gasparo Cantarelli and Domenico Melani della Mandola performed under the direction of Lelio Colista at S Marcello in Rome. And in the 1670s Antonio Quintavale performed in the oratorios there. At the same church in 1695 performances of C.F. Cesarini's oratorio *Ismaele* employed a mandola player. Elsewhere theatrical works by G.P. Franchi included a mandola, as did Alessandro Scarlatti's cantata *A battaglia, pensieri* (1699). There are many more 18th-century musical sources for the mandola/mandolino; these document its use in sonatas, partitas and concertos as well as in opera and oratorio. There are solo sonatas (usually with basso continuo accompaniment) by F.B. Conti, Carlo Arrigoni, Giuseppe Paolucci, Antonio Caldara, Giuseppe Valentini, Johann [Giovanni] Hoffmann and G.B. Sammartini, to name a few, as well as a rich selection of trios and quartets with one or two *mandolini* and varying combinations of string instruments by Hoffmann and Arrigoni. Concertos for solo mandolino and string ensemble include those by Cristoforo Signorelli, Hoffmann, Arrigoni, Hasse and, of course, Vivaldi (RV425), who also composed concertos for two *mandolini* (RV532) and for 'molti stromenti' (RV558), including two *mandolini*. A comprehensive list of repertory sources appears in Tyler and Sparks (1989, pp.54–65). The mandolino was used as an obbligato and colour instrument in operas and oratorios by F.B. Conti (*Il Gioseffo*, 1706; *Il trionfo dell'amicizia*, 1711; *Galatea vendicata*, 1719), Francesco Mancini (*Alessandro il grande in Sidone*, 1706), Vivaldi (*Juditha triumphans*, 1716), Fux (*Diana placata*, 1717), Antonio Lotti (*Teofane*, 1719), Francesco Gasparini (*Lucio vero*, 1719), Leonardo Vinci (*La Contesa de' Numi*, 1729), Handel (*Alexander Balus*, 1748), Hasse (*Achille in Sciro*, 1759) and Rinaldo di Capua (*La donna vendicativa*, 1771).

In sharp contrast to the attention received from some of the leading composers of the 18th century, by the 1820s virtually no music was composed for the mandolino, although it continued to be popular, especially in northern Italy. Around the middle of the century it was redesigned, probably in Milan, by the firm of Monzino. The new instrument was termed 'mandolino lombardo' or 'mandolino milanese'. The body was enlarged, the fingerboard raised and extended over the soundboard and the instrument provided with about 20 inlaid metal or bone frets, rather like contemporary guitars. A 'scratch plate' was set into the soundboard below the soundhole, since plectrum technique was then standard. Occasionally the instrument was given a guitar-like peghead with machine pegs, although viola-like pegs in a curved pegbox remained the norm. Most instruments had six single gut strings (the lower three overspun), although a few had double strings. The tuning remained the same as that of the 17th-century mandolino/mandola. There are many surviving examples of the new-style mandolino, but most are undated and little research has been done.

Journal and newspaper reviews from the second half of the 19th century indicate that the concert repertory of players of the *mandolino milanese* resembled that of contemporary guitarists: they played light salon music and arrangements of popular opera arias. By the 1880s, due in part to touring performers, such as the outstanding mandolino player Giovanni Vailati (*c*1813–90), both the Neapolitan mandolin and, to a lesser extent, the *mandolino milanese*, were becoming increasingly popular in middle- and upper-class society. In Florence a mandolin ensemble was formed in 1881 under the patronage of Queen Margherita; this ensemble featured one of the great virtuosos of the *mandolino milanese*, Luigi Bianchi (*d c*1909). Bianchi published a tutor for the instrument, and others were published by Giuseppe Branzoli, Ferdinando Francia, U. Giachi, Enrico Marucelli, G.B. Marzuttini, G.B. Pirani, O. Rosati and Agostino Pisani, most of whom were also excellent performers. The six-string *mandolino milanese* remained in common use until the end of World War I, when it fell into obscurity everywhere except northern Italy, having been superseded by the Neapolitan instrument. In the late 20th century it was still played by a handful of concert artists, including the Italian Ugo Orlandi (*b* 1958) and the Englishman Hugo d'Alton (1913–94), both of whom performed and recorded on both instruments.

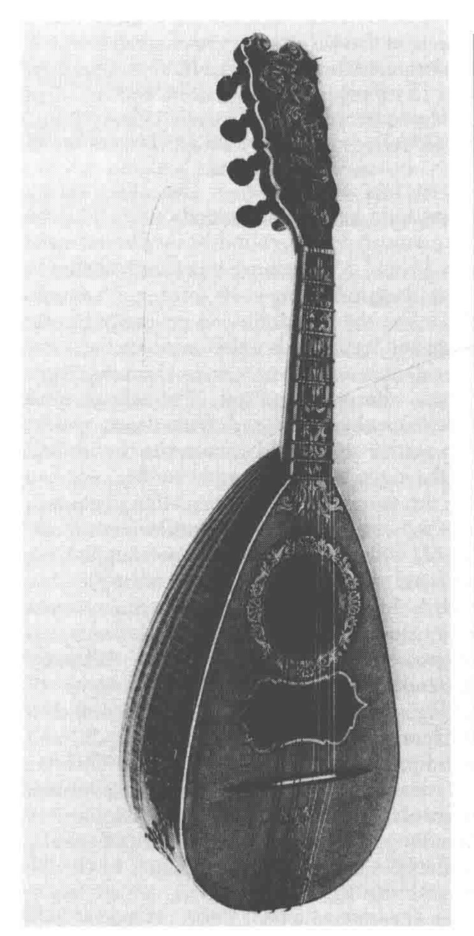
In the second half of the 20th century there was a revival of interest in the Baroque finger-plucked mandolino, with its characteristic sound and its fine repertory; the instrument has been played in concert and recorded performances by such players as Robin Jeffrey, Linda Sayce and James Tyler.

2. THE NEAPOLITAN MANDOLIN. The 18th-century Neapolitan mandolin has a pear-shaped outline like the mandolino, but a much deeper, round-backed body, made up of between 11 and 35 sycamore or rosewood ribs. A distinctive new design feature is its bent, or 'canted', soundboard. Unlike the mandolino, it generally has an open soundhole and its bridge is a thin movable bar, over which run four double courses of strings, the lower three usually of brass, the upper of gut. The strings were invariably plucked with a quill (made from the stem of an ostrich or hen feather and held between the thumb and forefinger of the right hand). Wooden tuning pegs are inserted from the rear into a flat, guitar-like pegboard, and the strings are attached at the base of the instrument. The fingerboard, which lies flush with the soundboard, has ten metal frets, and several wooden frets are glued to the soundboard. In about 1835 the instrument was redesigned by Pasquale Vinaccia of Naples, who deepened the bowl for greater resonance, strengthened the body, raised and extended the fingerboard (fitting it with 17 frets), added high-tension steel strings (plucked with a tortoiseshell plectrum instead of a less robust quill) and replaced the tuning pegs with machine heads. This has remained the standard form of the mandolin, although two variants are also highly regarded: the mandolin with carved back and top, a violin-like design with a flat back (pioneered in the USA in the early 20th century by Orville H. Gibson); and the Roman mandolin, which has a curved, narrow fingerboard with 29 frets, and a scrolled head with tuning barrels (a design perfected by Luigi Embergher; see fig.4 below). These instruments all share the tuning *g–d′–a′–e″*.

The four-course instrument now called simply 'mandolin' or 'mandoline' was developed in Naples during the early 1740s, probably by the Vinaccia family (fig.3*a*). Because it was tuned in 5ths like a violin, the instrument was readily accessible to non-specialist musicians, and it soon became popular throughout Europe, its rise fuelled by the numerous Italian players (Signor Leoné [Leoni] and G.B. Gervasio being the most influential) who travelled widely between 1750 and 1810, teaching and giving concerts. In Paris the mandolin was frequently heard at the Concert Spirituel, and became fashionable among the aristocracy (Leoné, for example, was *maître de mandoline* to the Duc de Chartres). About 85 volumes of original mandolin music were published there during this period, including tutors by Gervasio (1767), Pietro Denis (1768–73), Leoné (1768), Giovanni Fouchetti (1771), and Michel Corrette (1772), all of which provide detailed technical information.

The mandolin was usually played in a seated position (Fouchetti recommended 'supporting the body of the mandolin against the stomach, a little to the right with its neck raised'), but when singers used it to accompany themselves, they often adopted a standing position, in which 'it is necessary to attach a little ribbon . . . to a button which is behind the underside of the neck' to support the instrument (Corrette). Fouchetti recommended gut strings ('the *chanterelles* of the pardessus de viole') for the *e″* course, brass harpsichord strings for the middle courses (plain brass for each *a′* string, and a pair plaited together for each *d′* string) and a pair of violin *g* strings (metal wound onto gut) for the lowest course. Alternatively, the lowest course might be strung in octaves (*g* and *g′*), Corrette observing that 'this tuning is the most common'. A distinctive tremolo technique (rapid down and up strokes on single notes, producing a quasi-sustained melody) was commonly used by Italian street musicians, but this was employed sparingly by 18th-century classical mandolinists; Denis noted that it served primarily 'to fill the value of the long notes which the composer demands . . . the tremolo must always have an unequal number of strokes, that is three, five, seven or more, according to the length of the note'.

As the instrument's popularity increased, the mandolin serenade became a regular feature in operas. Grétry's *Les fausses apparances* (1778), Paisiello's *Il barbiere di Siviglia* (1782) and Salieri's *Axur* (1788) all include such arias, although the most celebrated example is undoubtedly 'Deh, vieni alla finestra' in Mozart's *Don Giovanni* (1787). Well over 1000 mandolin duets, sonatas, trios and quartets survive from this period, as well as about 30 concertos, Hummel's Concerto in G major (composed in 1799 for the Italian virtuoso Bartholomeo Bortolazzi)





3. (a) Neapolitan mandolin by Antonio Vinaccia, Naples, 1772 (Victoria and Albert Museum, London); (b) André-François-Benoit-Elisabeth Leberthon, Vicomte de Virelade, playing a Neapolitan mandolin: portrait by Pierre Lacour (i), late 18th century (Musée des Arts Décoratifs, Bordeaux)

being the most substantial. The Revolution caused many foreigners to flee from France and brought the mandolin's popularity there to an end, but it continued to be widely played in Prague (for example, Beethoven wrote four pieces with keyboard accompaniment there in 1796) and in Vienna, where Bortolazzi lived during the early 19th century. Large collections of mandolin music from this period exist in manuscript in France (*F-Pc*, *F-Pn*), Sweden (*S-Uu*), Austria (*A-Wgm*) and Italy (*I-Gl*, *I-Ls*, *I-Mc*, *I-MTventuri*).

During the first half of the 19th century, the mandolin disappeared almost completely from the concert halls and opera houses of Europe. Pietro Vimercati (1779–1850) was the only internationally acclaimed soloist during this period, and Berlioz noted sadly in 1843 that, even at the Paris Opéra, a pizzicato violin was used for the serenade in *Don Giovanni*, the mandolin having been reduced to a mere stage prop. However, the instrument was still widely played in the south of Italy, above all in Naples, where street musicians habitually used mandolins (generally played tremolo-style) and guitars to accompany their songs. The bright piercing sound of steel strings, used from 1835 onwards, on the redesigned mandolin, suited tremolo-style playing particularly well. After the Reunification of Italy, this quintessentially Italian instrument became fashionable among the middle and upper classes as Queen Margherita's fondness for it helped to rekindle enthusiasm. By the 1880s most Italian towns possessed at least one mandolin orchestra, usually consisting of skilled amateurs led by a professional. Initially, their concerts consisted mostly of operatic transcriptions, waltzes and romances, generally played tremolo-style, but a repertory of original music began to develop in the late 1880s.

In 1892, the first national mandolin competition was held in Genoa. Its success inspired many Italian players to embark on international careers; among the most celebrated were the Roman Silvio Ranieri (1882–1956; fig.4) who settled in Brussels and the Neapolitan Laurent Fantauzzi (1870–1941) who became an influential teacher and player in Marseille. In the period preceding World War I, the mandolin became one of the most widely played instruments in northern Europe and the USA: Britain, France and Germany, for example, each had hundreds of amateur mandolin orchestras, of widely varying artistic standards. Two mandolinists were preeminent in Italy: Carlo Munier (1859–1911) of Florence, whose quartets, concertos and studies were fundamental in raising the instrument's technical and artistic standards; and Raffaele Calace (1863–1934) of Naples, whose mature orchestral and solo works became the cornerstone of the modern repertory. The Calace family were also fine makers of concert mandolins, their instruments being equalled in quality only by those of the Vinaccia family, the Roman luthier Luigi Embergher (1856–1943) and Orville H. Gibson (1856–1918) in the USA.

The performances of these mandolinists (and hundreds of others) encouraged composers to use the instrument in orchestral, operatic and chamber works. Verdi's use of a group of mandolins in *Otello* (1887) was followed by Spinelli (*A basso porto*, 1894) and Massenet (*Chérubin*, 1905), while Mahler's use of the instrument in his Seventh (1904–5) and Eighth (1906–7) symphonies and in *Das Lied von der Erde* (1907–9) was followed by its inclusion in works by Schoenberg, Webern, Hindemith, Krenek and Weill. Schoenberg used the instrument several times,



4. Silvio Ranieri playing an Embergher (Roman) mandolin

most notably in the Serenade op.24 (1920–23) and the *Variations for Orchestra* op.31 (1926–8). These composers used the mandolin primarily in the Italian manner, with melodic passages generally played tremolo-style.

As the international appeal of Italian mandolin music began to decline during the 1920s and 30s, German mandolinist-composers developed a distinct school, composing in a neo-Baroque style that made little or no use of tremolo. The instrument also became popular in Japan, with players initially performing Italian music but soon blending Western and Oriental styles to produce some intriguingly unusual compositions. Morishige Takei (1890–1949) was a pioneer in this respect. By the 1940s mandolinists such as Mario De Pietro (1896–1945), Maria Scivittaro (1891–1981), Hugo d'Alton (1913–94), and Konrad Wölki (1904–83) were enjoying successful careers as performers, teachers or composers. The mandolin was also being widely employed as a folk instrument, in such diverse styles as Bluegrass in the USA, notably by Bill Monroe (1911–96), and *choro* music in Brazil, especially by Jacob do Bandolim (1918–69). Later it began to be used in the Irish folk music revival and jazz. It has continued to be used in chamber and orchestral music, notably in works by Karl Hartmann (Sixth Symphony, 1951–3), Stravinsky (*Agon*, 1957 and the revised *Le Rossignol*, 1962), Gerhard (*Concert for Eight*, 1962), Boulez (*Pli selon pli*, 1957–62 and *Eclat*, 1965), Bernd Zimmermann (Cello Concerto, 1965–6), Ligeti (*Le Grand Macabre*, 1978) and dozens of works by Henze. The last composition by Krenek was a suite for mandolin and guitar, op.242 (1989).

The popularity of the mandolin has generally been underestimated by scholars because most performances have taken place outside the musical mainstream. But the Japan Mandolin Union had 10,367 members in 1995,

and in 1996 there were well over 500 mandolin orchestras in Germany. At the end of the 20th century the large number of contemporary works being written for the instrument as well as the rediscovery of its early repertory was encouraging musicians once again to regard the various forms of mandolin as serious and legitimate musical instruments.

3. Other types. *Bandola.* Flat-backed variant of the six-course mandolino, widely played in Colombia (*see* Bandola).

Bandolim. Flat-backed variant of the Neapolitan mandolin, widely played in Brazil and Portugal.

Bandurria. In 16th-century Spain, a small gittern-like instrument. By the end of the 18th century the bandurria had a flat back and five double courses tuned *c*♯*′–f*♯*′–b′–e″–a″* (i.e. a tone higher than the mandolino). It was played with a plectrum. The bandurria is still used in Cuba and Peru (*see* Bandurria).

Cremonese mandolin [Brescian mandolin]. An instrument with four single gut strings, a fixed bridge and Neapolitan tuning (*g–d′–a′–e″*). It was popularized by Bortolazzi in Vienna around 1800.

Flat-backed mandolin. A general term encompassing various instruments (such as the *bandola* and *bandolin*), encountered primarily in North and South America, where (unlike Europe and Japan) the round-back Neapolitan mandolin is not the standard form. Most important are the A-series and F-series Gibson mandolins, developed in New York by Orville H. Gibson (1856–1918), and perfected by Lloyd Loar (1886–1943) at the Gibson factory in Kalamazoo, Michigan. These instruments have adapted the priniciples of violin manufacture to the mandolin (notably in the use of f-holes, a bass bar, flat carved top and back plates, and an overall body shape loosely approximating to that of a violin), and they produce a guitar-like tone, with fewer harmonics than the traditional Italian design. This instrument (and its many imitations) has become the preferred form of mandolin in the USA, especially among non-classical players.

Genoese mandolin. Six-course mandolin, tuned *e–a–d′–g′–b′–e″* (an octave higher than a modern guitar). It was played during the 18th century, and Paganini composed at least three pieces for it.

Liuto [liuto moderno]. Large Neapolitan mandolin with five pairs of strings (tuned *C–G–d–a–e′*), 20 frets and a rich deep, powerful tone. Its design was perfected by Raffaele Calace.

Mando-bass. Very large bass mandolin with three or four strings tuned *E′–A′–D–*(*G*), usually held upright and supported on a spike. It is used occasionally in mandolin orchestras.

Mandoliola [tenor mandola]. Instrument slightly larger than a Neapolitan mandolin, tuned like a viola (*c–g–d′–a′*).

Mandoloncello [mandocello]. A mandolin tuned like a cello, designed to play in mandolin quartets and orchestras.

Mandolone. (i) Eight-course mandolin, tuned *F–G–A–d–g–b–e′–a′*. It was apparently developed by Gaspar Ferrari in Rome in the mid-18th century. (ii) Four-string bass mandolin (tuned *A′–D–G–c*), developed in the late 19th century by the Vinaccia family.

Octave mandola. Instrument slightly larger than a Neapolitan mandolin, and tuned an octave lower. It is often simply called a 'mandola'.

Quartini. Small Neapolitan mandolin, tuned a 4th higher than the standard instrument. It was intended for use in mandolin orchestras.

Terzini. Small Neapolitan mandolin, tuned a minor 3rd higher. It was intended for use in mandolin orchestras.

Tuscan mandolin [Florentine mandolin]. Instrument constructed like a Milanese mandolin, but with only four gut (and wound silk) strings, tuned like a Neapolitan mandolin.

Vandola. 18th-century Spanish word, derived from 'mandola', used for an instrument with six double courses tuned *d–g–c′–e′–a′–d″* and played finger-style.

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Mandolin harp. A chord zither with melody strings arranged in pairs rather than singly; it is also known as 'mandolin zither' or 'mandolin guitar zither'. *See* HARP ZITHER.

Mandolino. *See* MANDOLIN.

Mandolin piano. A BARREL PIANO with a mechanically driven repeating action.

Mandora [Calichon, Gallichon]. A type of bass lute of the 18th century used for continuo accompaniment and solos, particularly in Germanic regions. Much confusion surrounds the instrument and its repertory as a result of the overly casual use of the term by most 20th-century writers, starting at least as early as Galpin (1910) and Sachs (1913). Adding to the confusion, modern writers frequently apply the French term MANDORE to this instrument without any historical basis, since research shows that the latter term properly pertains to a small 16th- and 17th-century French type of treble lute. In fact, the term mandora is very rare before the late 16th century, when it is used either as a Latin term to refer to lute-type instruments of classical antiquity, or occasionally as an alternative to the Italian term *mandola* (*see* MANDOLIN).

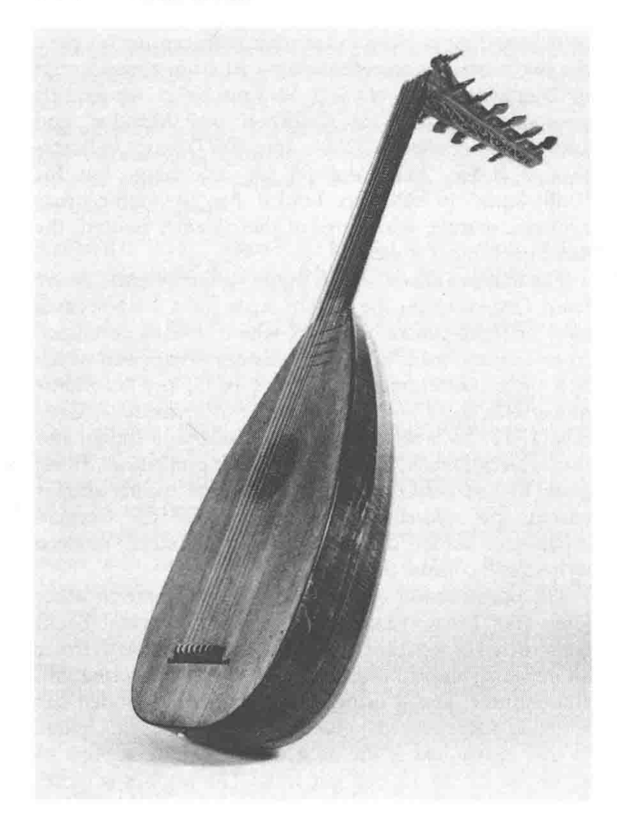
To make matters even more confusing, 18th-century Germanic writers began to use an alternative or interchangeable name for their newly-developed bass lute: CALICHON (the most common spelling used by writers), or one of its many variants (*calchedon*, *colachon*, *colocion*, *galizona*, *gallichon*, *gallishon* etc.). While mandora is the term found most often in German 18th-century sources, the two terms are sometimes equated, as in a manuscript in Donaueschingen (*D-DO* Mus.ms.1272) whose title page states that it is for 'Gallishon: oder Mandor', and another in Dresden (*D-Dl* Mus.ms.2/V/7) which indicates that it is for 'Mandora' on the title page, but for 'Gallichona' in the part books. But as 18th-century evidence reveals, whichever of these names is used, the same instrument is meant.

The name calichon and its many variants clearly derive from COLASCIONE, the Italian term for a long-necked, two- or three-course lute type, which Italians developed from an instrument of Middle Eastern origin, and which Mersenne (*Harmonicorum libri*, i, 1635, and *Harmonie universelle*, ii, 1636–7) and Walther (*Musicalisches Lexicon*, 1732) both referred to as *colascione* in Italian and *colachon* in French, Kircher (*Musurgia universalis*, 1650, plate VII) as *colachon* in Latin. Despite having similar names, the *colascione* is not related to the German instrument under discussion, although some modern writers still confuse the two.

The construction of the mandora is similar to other lutes (*see* LUTE, §2), having a vaulted body (back) constructed of separate ribs, a flat soundboard with either an integrally-carved rosette or one which is inserted into a soundhole, and a bridge consisting of a wooden bar acting as a string-holder glued to the soundboard. Unique to this instrument is the neck, which is long enough to allow for ten to 12 tied gut frets. The pegbox is either straight and set at a sharp angle to the neck (like a lute pegbox), or gently curving and set at a shallow angle, either case being fitted with laterally-inserted tuning pegs (although sometimes a flat pegboard with saggital pegs is found; see Morey, 1993, pp.66–76). The strings are of gut and are either single or, especially on Italian instruments, double courses. However, on German-made instruments, the first course (highest in pitch) is usually single (a *chanterelle*) and often has its own separate raised peg holder attached to the pegbox. The number of courses varies from five to eight, six courses being the most common requirement in music sources. Open string lengths tend to be fairly long (62–72 cm) on German instruments, but shorter (55–65 cm) on late Italian ones, probably because they tended to be tuned to a higher pitch.

At least 50 original instruments survive in collections around the world, however, as a result of the confusion surrounding the instrument, they usually are not recognized as mandoras. Many of these instruments are found in a more or less unaltered state, and therefore could be used as models for modern reconstructions. Examples are found in museums in Berlin, Claremont, California, Copenhagen, Edinburgh, The Hague, Leipzig, Milan, Munich and Paris.

The Germanic-style instruments are represented by such makers as Gregori Ferdinand Wenger in Augsburg (fig.1), Jacob Goldt of Hamburg, Jacob Weiss of Salzburg, David Buchstetter of Regensburg and Mattias Greisser of Innsbruck, all dating from about the first half of the 18th century. Italian-style instruments are represented by Martino Hell of Genoa, Enrico Ebar of Venice, David Tecchler of Rome, Antonio Scoti of Milan and, toward the end of the century, Antonio Monzino and Giuseppe Presbler of Milan (fig.2). (For a partial listing and some



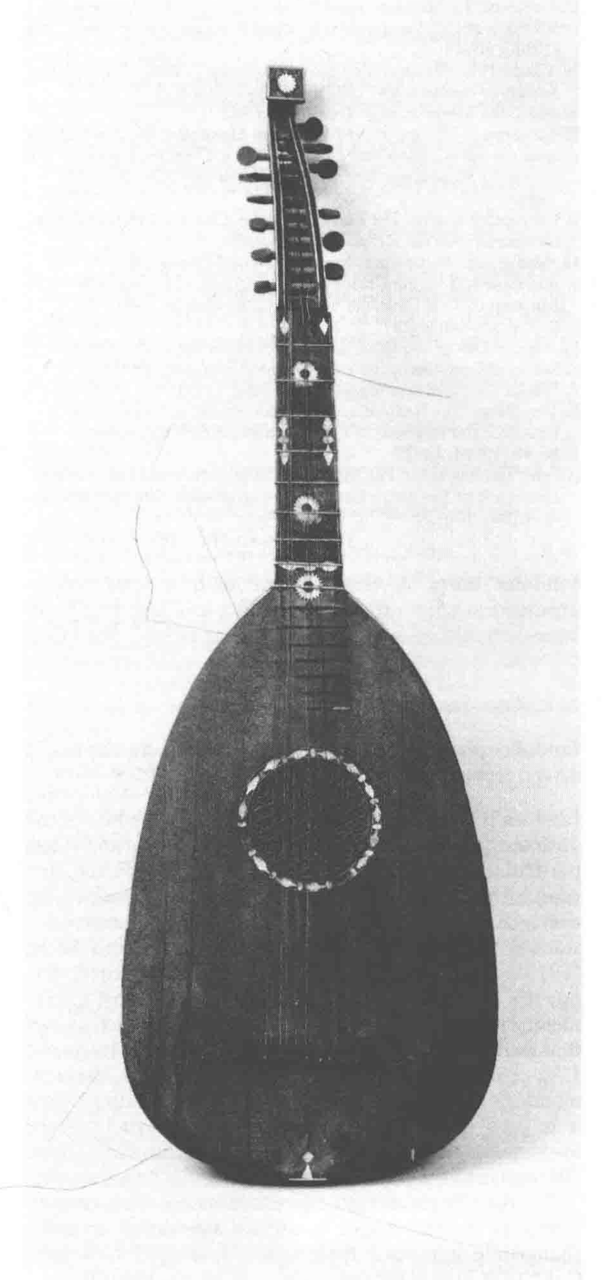
1. Large mandora/calichon by G.F. Wenger, Augsburg, 1742 (Germanisches Nationalmuseum, Nuremberg)

details of instruments, see Morey, 1993, and Pohlmann, 1982.)

T.B. Janovka gave some of the earliest tuning information in his *Clavis ad thesaurum magnae artis musicae* (1701/*R*). Two tunings are reported: a 'galizona' or 'colachon' is tuned *A'*(♮ or ♭)–*B'*(♮ or ♭)–*C*–*D*–*G*–*c*–*e*–*a*, and, under a separate heading, 'mandora' is given as *D*(♮ or ♭)–*E* (♮ or ♭)–*F*–*G*–*c*–*f*–*a*–*d'* (i.e. the same tuning but a 4th higher). Clearly, for Janovka at the beginning of the century, the terms 'galizona' or 'colachon', and 'mandora' denoted similar instruments of different sizes. His galizona, with its deep-pitched tuning, must have had a very long vibrating string length of over 90 cm. Its tuning is the same as for the wire-strung English BANDORA, an instrument well-known in 17th-century north German states.

James Talbot (MS, *c*1690–1700, *GB-Och*) confirms the existence of such large instruments by giving the measurements of a 'colachon' owned by the Moravian composer Gottfried Finger. Its six single strings were tuned *C*–*D*–*G*–*c*–*e*–*a* with the sixth sometimes to *A'*, and with the remarkably long string length of 97–9cm. Curiously, his notes about the 'colachon' merely reiterate the information given by Mersenne and Kircher on the *colascione*, which was clearly for a very different type of instrument than the one which he had lately measured.

There do not seem to be any surviving instruments that fit either Janovka's or Talbot's low-tuned galizona or colachon, however later music sources for 'Gallichon', 'Calichon' etc. use the higher tuning of Janovka's mandora, as do some that actually specify mandora. It should be noted that the first five courses (which are the main fingered ones), have the same interval pattern as the top five strings of the modern guitar. The sixth course was variable and is sometimes tuned to *E*(♮ or ♭) or *D*. J.P. Eisel (*Musicus autodidaktus*, 1738, p.38) says that the 'Calichon' is tuned similarly to a 'Viola di Gamba': *D*–*G*–*c*–*e*–*a*–*d'*, but no known music calls for this arrangement of intervals. Johann Mattheson (*Das neu-eröffnete Orchestre*, 1713, p.277) gives *D*–*G*–*c*–*f*–*a*–*d'*, a pattern which, later in the century, was used at a tone higher by writers such as J.G. Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790), whose tuning for 'Mandora' is *E*–*A*–*d*–*g*–*b*–*e'* (identical to that of the



2. Mandora from the Presbler workshop, Milan, 1783 (Fiske Museum, Claremont, CA)

modern guitar), with *D* and *C′* for seventh and eighth courses, respectively.

Tuning to this pitch is shown as early as 1756 in the A. Mayr tutor for 'mandora' (*I-Tr*; see Prosser, 1991). One source of about 1740 (*D-LEm* Ms.III.12.8) suggests a seven course tuning of *D–G–c–f–a–d′–f′* but, as the manuscript itself does not name a specific instrument and as it contains mainly lute tablature in the so-called D minor tuning (*see* SCORDATURA, §3), it is conceivable that this tuning for the first six courses is actually a variant tuning for the D minor lute. Following a 19th-century annotation on the cover of the manuscript, however, modern bibliographers list it as being for 'mandora' or 'mandore'.

The playing technique for the mandora involves the same right-hand finger style as for all 18th-century lutes and, because of the tuning intervals of the upper five courses, a left-hand technique that is similar to that of the 18th-century guitar (see Tyler, 1980, p.81). Music is notated either in so-called French tablature or in staff notation: bass clef for continuo accompaniments and, towards the later part of the century, treble clef for vocal accompaniments and soloistic passages in chamber music. The treble clef is meant to sound an octave lower than written, as is also customary in modern guitar notation.

Contemporary references to the mandora clearly indicate that it was commonly used for continuo, which makes a great deal of sense considering that its pitch and the flexibility afforded by its tuning made it ideal for playing the bass lines of the new musical styles of the late Baroque and early Classical periods. As well as chordal continuo accompaniments, it was also used to play single-line melodic basses, as a bassoon or cello would. What appears to be the first known music for it is the 'Colachono' obbligato part written in the bass clef to accompany an aria in J.S. Kusser's opera *Erindo* (1694; see Lück, 1960, pp.71–2). In 1709 Johann Kuhnau requested the purchase of a 'Colocion' for the Thomasschule in Leipzig in order to have more effective bass support for the singers (ibid., 73). Mattheson (op.cit., 277) highly recommends the 'calichon' over the normal lute for continuo support in chamber music, and Telemann wrote two concertos for two flutes and strings, for which the bass lines are marked for 'Calchedon' or bassoon.

In addition to normal continuo parts, the repertory contains many examples of fully composed accompaniments to vocal pieces, usually notated in the treble clef. The canzonetta 'Senza costrutto ho cara' (MS, early 19th century, *GB-Lbl* Add.17830) by Domenico Dragonetti is an example, with the accompaniment marked for 'mandora'. Treble clef notation is sometimes used for solos and chamber music, for example, in the 'duett for two mandoras' published in *The Philadelphia Pocket Companion for the guittar or clarinett* (Philadelphia, 1794). The parts for 'liuto' in G.F. Giuliani's six quartets for mandolin, violin, cello (or viola da gamba) and lute (*c*1799, *A-Wgm* and *I-Ls*), as well as in his six sonatas for two mandolins and basso (*GB-Lspencer*), seem to have been intended for the same instrument, since they are notated in the bass clef and, for soloistic passages, in the treble clef, with chordal configurations that are idiomatic for a mandora tuned to *e′* (see Tyler and Sparks, 1989, pp.51–2, 57, 60 and 62).

There are about 55 sources of mandora music in tablature, ranging in size from large collections to fragments, all in manuscript and nearly all of Germanic origin. They contain solos, duets, song accompaniments, and chamber music with a variety of other instruments. Few studies of these manuscript sources have appeared, and very little of the music has been transcribed and published despite its quality. Critical editions are especially rare. Many sources have no composer attributions, but a continuing study of concordances is beginning to uncover music by composers such as S.L. Weiss and Johann Anton Logy. The sources that do carry composers names list Duke Clement of Bavaria, P.C. von Camerloher, Johann Paul Schiffelholz, J.M. Zink, Andrea Mayr, G.A. Brescianello and others. Brescianello, a violinist and composer at the Stuttgart court (1716–55), was a composer of high quality music, whose music for mandora warrants a complete modern edition. Other composers in non-tablature sources include J.F. Daube (*Der musikalische Dilletant … Erste Band*, 1771) and Georg Friedrich Albrechtsberger, at least one of whose three concertinos for 'mandora', 'crembalum' (jew's harp) and strings has been recorded. Although the citations are far from complete or accurate, many sources are listed by Boetticher (1978) and Pohlmann (5/1982).

The mandora is worthy of re-investigation for its distinctive tone colour and general usefulness in German Baroque continuo practice and its solo and chamber music repertory, as well as for the information such a study would yield on the compositional style and technique of vocal accompaniment from the early 18th to the early 19th century. This vocal repertory, as found, for example, in *D-FS* Wey.692, includes the music of Dittersdorf, Süssmayr and Mozart.

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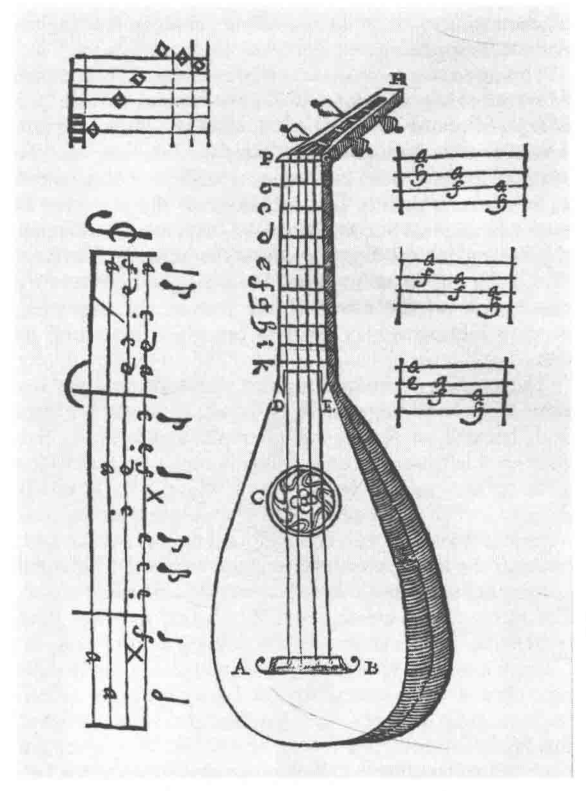
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JAMES TYLER

Mandore [Mandorre]. A small, treble-ranged member of the lute family with its own distinct tuning and repertory, which was used mainly in France from the middle of the 16th century to the end of the 17th. In some examples the pear-shaped body, short neck and peg box were carved from a single piece of wood. The bodies of most, however, were constructed with separate ribs like a lute. The fingerboard was flush with the flat soundboard, to which the flat bridge was glued. It normally had four single gut strings, but five and six were also found, sometimes with the lower ones in doubled courses like a lute (hence the contemporary term: *Mandore luthée*). The French were quite consistent in their use of the term 'mandore', but writers from the 19th century onwards have often mistakenly used the term 'mandora' to mean not only the instrument under discussion but the Italian *mandolino* and other lute-like instruments as well. (*See* MANDOLIN, §1 and MANDORA; the latter term is properly reserved for the large 18th-century German type of bass lute). Praetorius identifies the instrument using the German terms: *Mandürichen*, *Bandürichen*, *Mandoër*, *Mandurinichen*, *Mandüraen* and, uniquely, *Pandurina*.

The tuning employed was a combination of 4ths and 5ths with alternatives for the first string: *c′–g′–c″–g″*. The first could be tuned down a tone to *f″* (*à chorde avallée*; *see* CORDES AVALLÉES), or a minor third to *e″* (*accord en tierce*). These tunings are given by Mersenne (*Harmonicorum libri*, 1635), but Praetorius, (*Syntagma musicum*, ii, 1618, 2/1619/*R*) gives two five-course tunings: *c–g–c′–g′–c″*, and *c–f–c′–f′–c″*, and another four-course one: *g–d′–g′–d″*, all of which imply the existence of a somewhat larger but still treble instrument. While the characteristic 5th–4th tunings are found in all mandore music sources, an exception is found in the Scottish manuscript of John Skene, in which one group of pieces calls for 'the old tune of the lutt': *c′–f′–a′–d″–g″*. The pitch is unspecified in Skene, but the tuning was documented by James Talbot, whose manuscript (*c*1685–1701, *GB-Och*) shows that it was the same as the standard tuning of the first five courses of a Renaissance lute at the upper octave.

Contemporary descriptions and the music sources reveal that a variety of right-hand plucking techniques were employed: thumb, index and middle finger in lute fashion; index finger alone, with a small quill plectrum fastened to it; a plectrum held between the thumb and index finger, used exclusively or in conjunction with the middle or third finger. Left-hand technique involved fingering similar to that of the violin, or any other small instrument with a short open string length.



1. Four-course mandore, including indications of tuning: woodcut from Mersenne's 'Harmonie universelle' (1636–7) showing built-up mandore and a passage from the second 'Branle de Bocan' in Chancy's 'Tablature de mandore'

The origin of the mandore clearly derives from the small, late-medieval lute known as the GITTERN, which is seen in iconographic sources from all over Europe and England. In Germany it was known as the QUINTERNE, as illustrated by Virdung (*Musica getutscht*, 1511) and Agricola (*Musica instrumentalis*, 1529). We know nothing about the tuning of the gittern in this period. In later Spanish sources, such as Bermudo (*Declaración de instrumentos*, 1555) and Covarrubias (*Tesoro de la lingua castellana*, 1611), we learn that the term BANDURRIA was used for this type of instrument and that its three to five strings were tuned in 5ths and 4ths, though no specific pitches are given (see Tyler, 1981, p.23). The earliest surviving technical information from France is a tablature tuning chart for the 'mandore' in François Merlin and Jacques Cellier's manuscript (*Recherches de plusiers singularités*, *c*1583–7, *F-Pn* fr. 9152), which shows the later four-course instrument tuned in 5ths and 4ths, but gives no specific pitches.

The first known music for the instrument was Brunet's *Tablature de Mandorre* (1578) and Le Roy's *L'instruction pour la mandorre* (1585), both published in Paris, and both unfortunately lost. The earliest surviving music, dating from about 1626, is found in the manuscripts belonging to Anton Schermar. These sources contain a predominantly French repertory of airs and dances associated with the court of Louis XIII, as well as instructions for intabulating music for the mandore and



2. Mandore with six strings: detail from the 'Five Senses' ('Still Life with Chessboard') by Lubin Baugin, c1630 (Musée du Louvre, Paris)

lute. Indeed, all known sources specifically for mandore are in tablature. The beautiful print of Chancy's *Tablature de mandore* (1629), dedicated to Cardinal Richelieu, contains seven suites containing unmeasured preludes ('recherche'), courants, sarabands and branles. The Skene Manuscript (*c*1625–35) is the only surviving source to contain a significant number of items not of French provenance: many of the pieces are well-known Elizabethan and Jacobean items along with Scottish popular songs and dances, in addition to French and Italian items, all arranged for the mandore.

By the end of the 17th century the small mandore, with its distinctive tuning and playing technique, apparently was obsolete. The larger instruments mentioned in Talbot's manuscript, with lute-like tuning intervals more like Praetorius's 'Kleine Octavlaut' or the Spanish *vandola*, are described under the names 'mandore' and 'arch mandore' (although, confusingly, the overall classification is labelled 'mandole'). Talbot also gives a tuning of *c′c″–f′f″–a′a′–d″–g″* (without the measurements of a corresponding instrument), which is close to that of the small Italian *mandolino* of the period. Furetiere's *Essai d'un Dictionnaire* (1685) has no entry for mandore, just a sentence at the end of the entry for 'luth' which mentions the instrument in reference to the term 'luthée'. His *Dictionnaire universel* (1690) does include mandore, but the discussion mainly concerns classical etymology.

In the 18th century, Walther's *Musicalisches Lexicon* (1732) merely repeats information from Praetorius and Furetiere under the entry 'Mandola' and gives no indication that the instrument was in current use. This entry, apparently, was the first to equate the term 'Mandora' with mandore, even though Walther's German contemporaries were using the term mandora to mean a large bass lute. Most subsequent dictionary writers have copied Walther, hence the confusion which still hinders the study of these instruments to this day.

Joseph Carpentier's *1er Recueil de Menuets* (*c*1765) for the wire-strung 'guitthare Allemande' (*see* ENGLISH GUITAR) indicates that the music can also be played on the Spanish guitar and the 'Mandore'. While not enough research has been done to identify the precise nature of Carpentier's mandore, it is clear that it had no relation to the classic French mandore of the 16th and 17th centuries.

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Anton Schermar MS, *c*1626, *D-Us* Smr Misc.132 [illustrates intabulation procedures in various tunings; also for lute]
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Anton Schermar MS, *c*1626, *D-Us* Smr Misc.239 [solo settings of mostly French ballet and chanson repertory]
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JAMES TYLER

Manduell, Sir **John** (*b* Johannesburg, 2 March 1928). English music educationist, composer and administrator. After studying at the University of Strasbourg, at Jesus College, Cambridge, and with Lennox Berkeley at the RAM, he worked in South Africa as conductor, composer and broadcaster (1954–6) and then joined the BBC in London as a producer. In 1961 he became head of music for the Midlands and East Anglia, returning to London in 1964 to coordinate the planning of the new BBC Music Programme. He remained chief planner until 1968, when he left the BBC to become the first director of music at the University of Lancaster and subsequently (1971) the first principal of the RNCM, remaining in the post until 1996. In 1994 he became the first chairman of the European Opera Centre. For 25 years he served as programme director of the Cheltenham Festival (1969–94). Other appointments have included the presidencies of the European Association of Conservatoires (1988–96), the British Arts Festivals Association (from 1988) and the National Association of Youth Orchestras (from 1996). He has served on British Council and Arts Council music panels and on international juries for music competitions, including those of UNESCO, the Prix Italia and various BBC competitions.

His compositions, chiefly for chamber and orchestral forces, include three Cardiff Festival commissions (String Quartet, *Prayers from the Ark* and Double Concerto) and the orchestral *Vistas*, commissioned by the Hallé Orchestra and first performed under Nagano's direction in 1997.

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Principal publishers: Novello, Forsyth

DAVID SCOTT/R

Mandürichen [Mandurinichen] (Ger.). *See* MANDORE.

Mandyczewski, Eusebius [Mandicevschi, Eusebie] (*b* Czernowitz [now Chernovtsy], 18 Aug 1857; *d* Vienna, 13 July 1929). Romanian musicologist active in Austria. The eldest son of a Greek Orthodox priest, he was educated in German schools and began to compose at an early age. After a period of conscription in the Austrian army, he went to Vienna University in 1875 and studied music history with Hanslick and music theory with Nottebohm. In 1879 he met Brahms, who became his lifelong friend and to whom he later became amanuensis. He succeeded Pohl as the director of the archives of the Gesellschaft der Musikfreunde, became director of the orchestra in 1892 and professor of music at the conservatory.

The decade 1887–97 saw the appearance of Mandyczewski's work on the Schubert Gesamtausgabe. His name is particularly associated with the ten volumes of songs, which he edited meticulously, sometimes printing as many as three or four variants of individual songs; in recognition of his editorship he was awarded an honorary doctorate from the University of Leipzig in 1897. A gifted philologist as well as musician, he was widely respected both for his scholarship and for his generosity to inquiring scholars; Grove was indebted to him for his help in the writing of his book on Beethoven's symphonies. Mandyczewski also brought out a second volume of Nottebohm's *Beethoveniana*, a series of pioneering essays in Beethoven scholarship that had been partly published in series in the *Musikalisches Wochenblatt* and partly left in manuscript.

In 1901 Mandyczewski married Albine von Vest, a lieder singer and singing teacher. For many years in the early part of the century he was the Viennese correspondent to the *Musical Times*. He was joint editor of the Brahms Gesamtausgabe with Hans Gál, and organized the Schubert exhibition of 1922 and the International Schubert Congress (1928); this last function greatly overtaxed his strength, and he died before the proceedings of the congress were published.

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MAURICE J.E. BROWN

Manelli [Mannelli], **Francesco** (*b* Tivoli, 1595–7; *d* Parma, before 27 Sept 1667). Italian composer, singer, impresario and poet. Together with Benedetto Ferrari he was instrumental in establishing the tradition of public opera at Venice.

1. LIFE. Manelli began his musical career about 1605 as a chorister at Tivoli Cathedral, where he was later employed as a *cantore ordinario* from 1609 until February 1624. His father then sent him to Rome to pursue an ecclesiastical career; instead he married a Roman singer, Maddalena, and returned to Tivoli, where he worked as choirmaster of the cathedral from 1627 until the end of January 1629. Between 1629 and 1630 he and his wife were again living in Rome, where they lodged at the house of his teacher, Stefano Landi. From 18 May 1630 to before September 1631 Manelli was choirmaster of the Arciconfraternita di S Maria della Consolazione there. It is not known how long the Manellis stayed in Rome, but Maddalena's presence there was noted in a letter, dated 3 December 1633, from Fulvio Testi to Francesco I of Modena. In this letter, in which he was concerned to promote the rival claims as a singer of Francesca Campana, Testi mentioned that Maddalena had at one time been in the service of Duke Giovanni Antonio Orsini. By 1636 Maddalena had moved to northern Italy. On 11 April 1636 she sang the roles of Minerva and Cibele in the performance at Padua of *Ermiona*, an 'introduction to a torneo' with libretto by Pio Enea degli Obizzi and music by G.F. Sances. Later in the same year she published at Venice, 'ad istanza d'alcuni cavaglieri', a collection of her husband's music (op.4), which she dedicated to the English ambassador, Viscount Basil Feilding.

By 1637 Manelli had joined his wife at Venice, where he became associated with the composer and librettist Benedetto Ferrari. His setting of Ferrari's *Andromeda* was performed in 1637 for the inauguration of the Teatro S Cassiano, the first of the Venetian public opera houses. In this production he himself took the roles of Neptune and Astarco, while his wife sang the prologue and the title role. The opera was revived at Modena in 1656, presumably at Ferrari's instigation, for the opening of the Teatro della Speltà. Following the success of *Andromeda* Manelli and Ferrari collaborated again in 1638 to produce the opera *La maga fulminata*, and Manelli and his wife again sang in it. On 3 October 1638 he was admitted to the choir of S Marco, Venice, as a bass singer, with a stipend of 60 ducats (raised to 80 on 30 October 1639). His employment there did not, however, curtail his operatic activity. In 1639 he collaborated with Giulio Strozzi to produce *Delia* for the opening of the Teatro SS Giovanni e Paolo, and later in the same year he wrote the music for *Adone*, an opera once attributed to Monteverdi. He subsequently wrote only one further opera for Venice, *Alcate* (1642). In the intervening years, however, he may have been active in a touring company which performed Venetian operas at Bologna. In 1640, according to Osthoff (1958) and Petrobelli (1967), he acted as impresario for performances there of *Delia* and Monteverdi's *Il ritorno d'Ulisse in patria*. These performances were celebrated in a published collection of sonnets which reveals that his wife sang the roles of Venus in *Delia* and Minerva in *Il ritorno d'Ulisse* and that their young son Costantino also appeared in *Delia* in the role of Cupid.

In 1645 the Manelli family took up residence at Parma; Francesco and Costantino were admitted on 23 March to the choir of S Maria della Steccata, and Maddalena became a singer at the ducal court on 1 April. Francesco continued to work at the Steccata, certainly until 1665 and probably until his death. During his years at Parma he wrote a number of dramatic works for performance at the Farnese court theatre, including three for official court celebrations. In a preface to the libretto for *Le vicende del tempo* (1652) and again on the title-page of the libretto for *Licasta* (1664) he was described as choirmaster to the Duke of Parma. Pelicelli stated that he succeeded to this post on 1 March 1653, but, according to Petrobelli (1967), in the sole surviving official document for this date both he and his wife were described simply as 'musicians' in the service of the duke.

2. WORKS. Manelli was a key figure in the early development of Venetian public opera. Since, however, his operatic scores are lost, his achievement here cannot properly be assessed. Of his later court operas, the libretto of *Le vicende del tempo*, with its lavish spectacle and episodic structure, owes much to the tradition of the *intermedio*, and each of its three sections ends with a ballet. *La filo* has a more coherent plot, with well-developed characters, some of whom introduce an element of comedy; its three acts, based on events in the career of Hercules, are framed by four celestial *intermedi* which parallel and explicate the earthly events of the main drama. His surviving vocal music, which consists mainly of strophic arias and dance-songs, is written in a fresh, lively style. It also shows a penchant for the use of ostinato basses, as can be seen in the two-part strophic aria *Che mi potrai tu far*?, in which a five-bar bass is stated four times. Among the strophic ciacconas only *Con lieto balleno* (1636) is not founded on an ostinato; *Ami chi vuol costar*? (1636) is written over the so-called chaconne bass and *Acceso mio core* (1629) over a freely invented four-note ostinato, while *O sfortunata, chi mi consola*? (*La Luciata*) is based on the descending tetrachord ostinato *f–e–d–c*. This piece, published in Manelli's op.4 (1636), is a setting of a strophic dialogue text for two *commedia dell'arte* characters, Cola (Coviello) and Lucia, who are joined by a third voice for the imitative refrain

and final ensemble. In a note to the reader, printed at the end of the 1636 volume, Manelli stated that, using an academic name, he had previously published *La Luciata* under the title *Carro trionfale* and that in this earlier version he had left the third voice to be added by adapting the notes of the continuo part to the words of the refrain and final ensemble. He had now resolved to republish the work as it should be performed – with the figuration of the third voice conforming to those of the other two. An earlier published setting of this unusual dialogue text does indeed survive, under the title *Il carro di Madama Lucia* (Rome, 1628) by 'Il Fasolo'. The idea that this might have been Manelli's earlier setting has, however, been shown to be false, and the 1628 publication has been positively ascribed to G.B. Fasolo (see Luisi).

WORKS

OPERAS

music lost

Andromeda (dramma, B. Ferrari), Venice, S Cassiano, 1637, before 25 Feb, lib ded. 6 May 1637 (Venice, 1637)

La maga fulminata (favola, Ferrari, after L. Ariosto), Venice, S Cassiano, lib ded. 6 Feb 1638 (Venice, 1638)

Delia, o sia La sera sposa del sole (poema drammatico, G. Strozzi), Venice, SS Giovanni e Paolo, lib ded. 20 Jan 1639 (Venice, 1639)

Adone (tragedia, P. Vendramino), Venice, SS Giovanni e Paolo, lib ded. 21 Dec 1639 (Venice, 1640)

Alcate (dramma, M.A. Tirabosco), Venice, Novissimo, lib ded. 13 Feb 1642 (Venice, 1642)

Le vicende del tempo (dramma fantastico musicale, 3, with 3 ballets, B. Morando), Parma, Farnese, 1652, lib (Parma, 1652)

Il ratto d'Europa (dramma, E. Sandri [P.E. Fantuzzi]), Piacenza, Ducale, 1653, lib (Parma, 1653)

La filo, overo Giunone repacificata con Ercole (F. Berni), da cantarsi ... col motivo ad un torneo [I sei gigli], che dovrà seguire un'altra sera, Parma, Farnese, *c*17 May 1660 [for marriage of Ranuccio II Farnese and Margherita Violante of Savoy]

Licasta (dramma, Ferrari, after l'inganno d'Amore), Parma, Collegio dei Nobili, 1664, lib (Parma, n.d.)

OTHER DRAMATIC

music lost

Ercole nell'Erimanto (ballet, Morando), Piacenza, Ducale, carn. 1651, lib (Piacenza, 1651)

I sei gigli (torneo, Berni), Parma, Farnese, 1660, lib (Parma, 1660) [for marriage of Ranuccio II Farnese to Margherita Violante of Savoy, 17 May 1660; see La filo]

OTHER VOCAL

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Musiche varie, libro quarto, 1–3vv, op.4 (Venice, 1636), lost [incl. 1 text by Manelli]; 4 pieces: O sfortunata, chi mi consola? (La Luciata), 3vv; Ti lascio, empia incostante, 2vv; Con lieto balleno, 2vv; Grida l'alma a tutt'ore, 3vv: *D-Bsb*; 1 piece ed. H. Riemann, *Kantaten-Frühling*, i (Leipzig, 1912), 16; extracts ed. in Haas, 132–3

Che mi potrai tu far?, aria, 2vv, bc, 1629[9]

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N. Pelicelli: 'Musicisti in Parma nel secolo XVII', *NA*, ix (1932), 217–46; x (1933), 116–26

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JOHN WHENHAM

Manelli, Maddalena. Italian musician, wife of FRANCESCO MANELLI.

Manén, Joan [Juan] (*b* Barcelona, 14 March 1883; *d* Barcelona, 26 June 1971). Catalan violinist and composer. Precociously gifted, he learnt solfège and piano with his father from the age of three, and at seven played Chopin concertos in public. Meanwhile, at five, he had begun to study the violin with Clemente Ibargueren; he rapidly attained astonishing technical mastery and at the age of nine made his début in Latin America. He made his European début as a violinist in 1898, when he was hailed as a virtuoso of the first rank; he later made five world tours.

Almost entirely self-taught as a composer, Manén had begun to write at 13, and in 1900 he conducted a concert of his own works in Barcelona. His first opera, *Juana de Nápoles* (produced when he was 19), was well received at the Barcelona Liceu, and he immediately followed this with *Acté*, for which (as for all his later operas) he wrote his own libretto. He then spent time in Germany, where he acquired an admiration for Wagner and Richard Strauss, which can be observed in his orchestral writing. Strauss's influence on his harmony can also be particularly heard in his songs. He composed prolifically in many genres, but later destroyed, disowned or radically revised everything he had composed before 1907. This led him, for example, almost completely to rewrite *Acté* – increasing the complexity of the texture – as *Neró i Acté*.

Manén made numerous arrangements, both instrumental and vocal, of Spanish and Catalan folk melodies, and traditional dance styles (e.g. the *sardana*) appear in his works. His music is tonal in idiom and predominantly lyrical, and there are often thematic connections between movements. His writings include many articles in Spanish and French periodicals and a treatise on the violin. In 1927 he became a member of the Spanish Academy of Arts; among many other awards and honours, there has been a plan to name a new concert hall in Barcelona after him.

WORKS

(*selective list*)

op. A – *work acknowledged by the composer*

STAGE

librettos by Manén unless otherwise stated

Juana de Nápoles (op, 1, M. Chassang), Barcelona, Liceu, Jan 1903

Acté (op, 4), Barcelona, Liceu, 3 Dec 1903, vs (Leipzig, 1908); rev. as Neró i Acté, op.A21, Karlsruhe, 28 Jan 1928, vs (Leipzig, 1928)

Der Fackeltanz (op, 2), Frankfurt, Stadt, spr. 1909
Camí del sol (sinfonia teatral), op.19 (1914); rev. as El pross, op.A9, vs (Barcelona, c1920); further rev. as Der Weg zur Sonne, op.A19 (1923)
Heros (op, 3), unperf.
Don Juan (diptych, 7, epilogue), op.A35, unperf., vs (Acts 1–3) (Madrid, 1944)
Rosario, la tirana (ballet) (1952)
Soledad (op romancesca, 3), op.A45, Barcelona, Liceu, 1952, vs (Barcelona, 1951)
Medea (op, 1)
El retrato de Dorian Gray (ballet)

INSTRUMENTAL

Orch: Nova Catalonia, op.17; La vida es sueño, op.23, ov.; Sinfonía ibérica, op.47; Divertimento, op.A32 (1937) [orch of Fantasia-Sonata, op.A22, gui] Miniatures, str orch (1947); Festividad, ov. (1966); Elogio del fandango, op.A43 (1970)
Orch with solo inst(s): Anyoransa [Yearning], caprice catalan no.1, op.13, vn (1898), rev. as op.A14; Conc. espagnol, op.18, vn (1898), rev. as Conc. espagnol no.1, op.A7 (c1935); Aplèch [Festival], caprice catalan no.2, op.20, vn (1898); Planys i goigs [Laments and Joys], caprice catalan no.3, op.23, vn (1899); Trovas d'amor, caprice catalan no.4, op.24, vn (1899); Suite, op.A1, vn, pf; Varaciones sobre un tema de Tartini, op.A2, vn; Conc., e, op.A6, vn (1911); Juventus, conc. grosso, op.A5, 2 vn, pf (1913); Canción y estudio, op.A8, vn; Conc., op.A13, pf; Caprice no.2, op.A15, vn (1926); Conc. da camera no.2, op.A24, vn (1937); Caprice no.3, op.A33, vn; Romanza amorosa, op.A48, vn; Concertino, vn (1965); Rapsodia catalana, pf (1968); Belvedere, fl; concs for vc, ob
Chbr: Mobilis in mobili, op.6, str qt; Str Qt no.1, op.A16 (1922); Pf Qnt, op.A18 (1937); Balada, op.A20, vn, pf; Danza ibérica no.1, op.A25, vn, pf; Diálogo, op.A44, fl, hp, str trio; Interludio, vn, pf; Sonata, vc, pf; many arrs. for vn, pf
Solo inst: Cuadros, suite, pf; Fantasie-Sonata, op.A22, gui (1932); Suite española, pf

VOCAL

5 Lieder, op.A4, 1v, pf (1910); 4 Lieder, op.A10, 1v, pf (1923); 3 melodies ibériques, female vv; 4 chansons populaires catalanes (1926)

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LIONEL SALTER

Manenti, Giovanni Piero [Giampiero, Giovampiero] (*b* Bologna; *d* Florence, 18 July 1597). Italian composer and organist. On 12 March 1557 he was appointed organist at S Giovanni, Florence. In December 1570 he applied for the post of *maestro di cappella* to the Knights of St Stephen in Pisa, but intervention by the Medici kept him from leaving Florence. On Corteccia's death (7 June 1571) he became *maestro di cappella* at S Giovanni, but he resigned less than six months later to become organist at Florence Cathedral, a post he held from 4 December 1571 until his death. He was also a musician at the Florentine court and composed on at least one occasion for the Compagnia di S Giovanni Evangelista in Florence (his six *intermedi* for Giovanni Maria Cecchi's *Coronazione di Saulo*, performed in 1569, are now lost). He published four books of madrigals, which are typically Florentine in including settings of texts by the best poets, among them Boccaccio, Petrarch, Sannazaro and Tasso; *Per pianto la mia carne si distilla* (words from Sannazaro's *Arcadia*) and *Non di morte sei tu* (Tancredi's lament for Clorinda from Tasso's *Gerusalemme liberata*), in *Madrigali ariosi* and *Li Pratolini* respectively, are notable examples in this respect. Half of *Li Pratolini* is made up of settings of a series of 12 poems by the Florentine Palla Rucellai in honour of the Villa Medici at Pratolino, which Francesco I de' Medici had had built for Bianca Cappello long before she became Grand Duchess of Tuscany. According to Einstein, Manenti's style was much influenced by Marenzio (especially by his more pastoral works) and is somewhat like that of Wert. His granting to the highest voice of his polyphonic ensemble a greater expressiveness and more pointed declamation anticipated to some degree the Florentine monodic style and is thus highly pertinent to the history of music in Florence in the late 16th century. He was evidently much interested in colouristic effects in the madrigal, but any potential excesses in this direction were precluded by the general seriousness and restraint, in the Florentine fashion, which are hallmarks of his work. In his *Madrigali ariosi* he also anticipated the cross-fertilization of vocal polyphony by dance music that was soon to be cultivated so assiduously by Gastoldi and others. He was clearly a composer of standing in his own day: he was praised by Scipione Cerreto in his *Della prattica musica* (1601), and his music was published in Germany and the southern Netherlands, some of it more than 35 years after his death.

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EDMOND STRAINCHAMPS

Mánes Music Group [Cz. Hudební skupina Mánesa]. Group of Czech musicians in the interwar years. It took its name from the group of graphic artists (itself named after a prominent 19th-century Czech family of painters) whose aim was to promote progressive trends in Czech art. The music group, comprising the composers Iša Krejčí, Bořkovec, Ježek and František Bartoš (ii) and the pianist and writer Holzknecht, began its activities on 16 December 1933 with a concert of settings of poems by Vítězslav Nezval. Although it drew its inspiration primarily from French music and culture (specifically modelled

on Les Six), the group also promoted neo-classical composers such as Stravinsky and Hindemith, Schoenberg (performing *Pierrot Lunaire* in 1934) and the music of the Russian avant garde. The group broke up in 1939 after the Nazi occupation and Ježek's emigration. Remaining members joined the group *Přítomnost* ('The Present').

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JOHN TYRRELL

Manfredi, (Giovanni) Filippo (Tommaso) [Filippino] (*b* Lucca, 8 March 1731; *d* Lucca, 12 July 1777). Italian violinist and composer. He came from a musical family. His father Giovanni Carlo and brother Pietro Luigi were horn players, while another brother, Vincenzo Ferrerio, was a flautist. All were members of the Cappella di Palazzo, the most prestigious musical institution in 18th-century Lucca. He was educated at the seminary school of S Michele in Foro in Lucca before studying the violin in Genoa with Domenico Ferrari (1742) and in Livorno with Pietro Nardini (1745–6). He was a supernumerary violinist in the Cappella Palatina and was appointed first violinist in 1758. His appearances with this Lucca orchestra alternated with busy musical activity in cities such as Siena, Pisa, Livorno, Florence and Venice, but he was frequently in Genoa, where he played in theatres, served as chief instrumentalist for religious functions and taught. After playing in a quartet with Nardini and Cambini in 1765, Manfredi formed a duo with Boccherini and began a concert tour which took him first to Paris in 1768 (he appeared twice at the Concert Spirituel) then Madrid, to the court of the Prince of the Asturias, where he was appointed first violin of the chamber music. He returned to Italy in 1772 and was re-admitted to the Cappella Palatina only in 1773. However, he fell ill in 1775, and his concert appearances became much less frequent. He died two years later.

A violinist of technical and expressive brilliance, he retained his reputation until the middle of the 19th century. His compositions have the characteristics of the *galant* style, using monothematic or bithematic pre-Classical sonata forms, with no development but plenty of appealing interludes. The melodic style is short-breathed, with continual ornamentation and *galant* rhythmic clichés. His sonatas also feature a structure which uses recurring material, but not in the same way as Boccherini's cyclical form. Rather than the themes recurring periodically, entire movements are repeated and reworked over the course of the composition. These forms typically juxtapose parts of a sonata-form movement with sections of a slow or of a dance-form movement. The violin technique is highly advanced, with clear affinities to the music of Nardini and Paganini, such as in the use of bowing techniques like *flautando* and *sul ponticello*.

WORKS

6 Sonatas, vn, b, op.1 (Paris, 1769)
[11] Sonatas, vn, b, *I-Li*, 1 ed. G. Luporini (Milan, 1939); Sonata, E♭, vn, b, *A-Wgm*; Duetto notturno, B♭, 2 vn, *I-Gl*, also *Pca*, *Mc*, attrib. L. Boccherini; Piccolo Trio, vn, va, vc, B♭, *Sac* [modern transcription by Mario Fabbri, orig. lost]

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R. Coli: *Luigi Boccherini* (Lucca, 1988), 41–3
C. Bellora: 'L'opera strumentale di Filippo Manfredi', *Chigiana*, new ser., xxiii (1993), 231–45

CARLO BELLORA

Manfredi, Lodovico (*b* Guastalla, nr Parma; *fl* 1620–38). Italian composer. He was a Franciscan friar and is known by three volumes of sacred music: *Il primo libro di concerti ecclesiastici a due, tre, quattro e sei voci, con una messa a cinque concertata*, with organ continuo (Venice, 1620; 2/1623); *Dulcisona cantica ad Dei, et suae immaculatae genetricis honorem*, for solo voice and continuo, op.2 (Venice, 1633); and *Concerti ecclesiastici a 1–5 voci . . . libro secondo*, op.3 (Venice, 1638).

Manfredina. *See* MONFERRINA.

Manfredini, Francesco Onofrio (*b* Pistoia, 22 June 1684; *d* Pistoia, 6 Oct 1762). Italian composer. His father, Domenico, was a trombonist at Pistoia Cathedral from 1684. Francesco studied music at Bologna in his youth, taking violin lessons from Torelli and lessons in counterpoint (at that time virtually synonymous with composition) from Perti. Shortly before 1700 he left for Ferrara, probably because of the dissolution of the S Petronio orchestra in 1696. In Ferrara he became first violinist at the church of the Holy Spirit. On returning to Bologna in 1703 he joined the reconstituted orchestra, initially as an occasional violinist and from 1709 to 1711 as a regular member. In 1704 he was admitted as a player (*suonatore*) to the Accademia Filarmonica. His first publication, a set of 12 chamber sonatas entitled 'Concertini', dates from the same year. There is evidence of a visit, or at least a planned visit, to Venice in February 1707, for the accidental death by drowning of his colleague Giuseppe Aldrovandini occurred as he was on his way to join Manfredini before the latter's departure.

In 1711 Manfredini became attached to the court of the music-loving Antoine I Grimaldi, Prince of Monaco, where he was active as a composer and performer of instrumental music. Five children were born to him in the principality between 1712 and 1723. During this period he maintained close contact with, and perhaps sometimes visited, Bologna, where his op.3 concertos were published in 1718 and two oratorios were performed a little later. In 1724 he moved to Pistoia to become *maestro di cappella* at the cathedral. During his tenure of this post, which lasted until his death, he emerged successful from many disputes with the cathedral chapter and with the musicians under him. In Pistoia Manfredini had the opportunity to continue his activity as a composer of oratorios, which were performed at local churches, in addition to writing many sacred works for liturgical use at the cathedral and elsewhere.

Although Manfredini was clearly a prolific composer, only his published instrumental music, together with a handful of other instrumental works in manuscript, survives. The loss of his nine known oratorios is especially unfortunate. His idiom is firmly Bolognese in character and resembles that of Torelli, B.G. Laurenti, Perti and other members of the school associated with S Petronio, though his music lacks the stamp of a forceful personality and in that respect is inferior to Torelli's. Venetian influence has been discerned in his use of unison writing,

and the op.3 concertos did not go unmarked by Vivaldi, despite their greater debt to Torelli. The ending of both the op.2 *Sinfonie da chiesa* and the op.3 concertos with a Christmas pastorale (whose Torellian antecedent is only too patent) deserves mention. These so-called 'sinfonie', with an optional viola part, are ordinary church sonatas; the 'solo' or 'soli' cues in the violin parts merely tell the player that his part is momentarily exposed. The best of Manfredini's instrumental works are the six sonatas published in London in 1764 (but not necessarily composed late in the composer's life). These are worthy examples of the 'mixed' type of sonata juxtaposing church and chamber elements that became normal after 1700.

WORKS

INSTRUMENTAL

[12] Concertini per camera, vn, vc/theorbo, op.1 (Bologna, 1704)
1 trio sonata in Corona di dodici fiori armonici (Bologna, 1706)
[12] Sinfonie da chiesa, 2 vn, bc (org), va ad lib, op.2 (Bologna, 1709)
[12] Concerti, 2 vn, bc obbl, 2 vn, va, b, op.3 (Bologna, 1718)
Six Sonatas, 2 vn, vc, bc (hpd) (London, *c*1764)
Concerto a 4 con oboe e violini, *A-Wn*
Concerto con una o due trombe (1711), *I-Bsp*
Concerto, vn solo, 2 vn, va, vc, hpd, *GB-Mp*

ORATORIOS

music lost

S Filippo Neri trionfante nelle grotte di S Sebastiano di Roma (G.B. Neri), Bologna, 1719; Pistoia, 1725
Tomaso Moro (Neri), Bologna, *c*1720; Pistoia, 1727
Il doppio sacrifizio del Calvario (cantata sacra), Pistoia, 1725
La profezia d'Eliseo nell'assedio di Samaria (Neri), Pistoia, 1725
Salomone, assicurato nel soglio (D. Canavese), Pistoia, 1725
Discacciamento d'Adamo e d'Eva dal Paradiso terrestre, Pistoia, 1726
Il sacrifizio di Gefte (Neri), Pistoia, 1728
Il core umano combattuto da due amori, divino e profano (Neri), Pistoia, 1729
Golia ucciso da Davidde, Pistoia, 1734

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MICHAEL TALBOT

Manfredini, Vincenzo (*b* Pistoia, 22 Oct 1737; *d* St Petersburg, 5/16 Aug 1799). Italian composer and writer on music. He studied music first with his father, F.O. Manfredini, and then with Perti in Bologna and Fioroni in Milan. In 1758 his brother Giuseppe, a castrato, went with Locatelli's opera troupe to Moscow, where he stayed until 1766 as a fashionable singing teacher, later living in Bologna. Vincenzo went with him, possibly as one of the troupe. Moving to St Petersburg, he became *maestro di cappella* to Pyotr Fedorovich, who on becoming emperor in 1762 made him *maestro* of the court's Italian opera company. Confirmed in this post by Catherine II, he composed operas and occasional works, but on Galuppi's arrival in 1765 he was relegated to composing the ballets performed with Galuppi's operas and to serving as harpsichord teacher to Paul Petrovich, heir to the throne. His six harpsichord sonatas (St Petersburg, 1765), dedicated to Catherine, were reviewed unfavourably by J.A. Hiller in *Wöchentliche Nachrichten* (21 Oct 1766). In 1769 he returned with a pension to Bologna.

After two further attempts at opera, Manfredini devoted himself mainly to writing and teaching, also publishing a set of symphonies (1776) and string quartets (?1781). From 1785 to 1789 he was a contributor to *Giornale enciclopedico di Bologna*, a publication devoted to cultural renewal. When Paul became emperor in 1796, he summoned his former teacher, who arrived in September 1798, but took up no post and died the next year.

Manfredini's *Regole armoniche, o sieno Precetti ragionati* (Venice, 1775), which is in two parts, an introduction to the elements of music and to keyboard accompaniment, now appears to have been drawn substantially from a 17th-century manuscript. His observations on the proper method of teaching singing aroused vigorous opposition from G.B. Mancini. The second edition (Venice, 1797) was much revised and enlarged with new sections on singing and counterpoint. In April 1785 Manfredini reviewed the first volume of Esteban de Arteaga's *Le rivoluzioni del teatro musicale* (Bologna, 1783) in the *Giornale enciclopedico di Bologna*. In his third volume Arteaga reprinted extracts from this critique with acerbic commentary, leading Manfredini to publish his *Difesa della musica moderna* (Bologna, 1788/*R*), a commentary on Arteaga's commentary. While ostensibly an episode in the *querelle des anciens et des modernes*, with Manfredini defending modern music against Arteaga's charges of decadence and insistence on classical ideals, this often bitter debate is better understood as a response to changing socio-political contexts for music, including a redefinition of the social status of the composer, the emergence of music criticism, and the role of music in public life. Whether he is arguing for nature over artifice, as in his debate with Mancini, or for the progress of modern music, particularly the ascendency of instrumental music, Manfredini reveals a tendency towards Enlightenment modernism that suggests the influence of Rousseau.

While in Russia, Manfredini married the singer Maria Monari, and they had a son, Giovanni (*b* *c*1769), who later wrote a biographical note on his father. Autobiographical material by Vincenzo is held at the Accademia Filarmonica, Bologna. Vincenzo's daughter Antonia Elisabetta (*b* ?1786) had a highly successful career as a prima donna during the Rossinian period.

WORKS

OPERAS

Semiramide riconosciuta (dramma per musica, 3, P. Metastasio), Oranienbaum, sum. 1760
La musica trionfante (pastorale, L. Lazzaroni), St Petersburg, 1761
Olimpiade (Metastasio), Moscow, 13/24 Nov 1762, 6 arias, 1 duet (Nuremberg, n.d.), 2 arias in *Recueil lyrique d'airs choisis* (Paris, 1772)
Carlo Magno (L. Lazzaroni), St Petersburg, 1763; rev. 1764
La finta ammalata (int, ? C. Goldoni), St Petersburg, 1763
La pupilla (int, Goldoni), St Petersburg, 1763
Armida (J. Durandi, after T. Tasso: *Gerusalemme liberata*), Bologna, Comunale, May 1770
Artaserse (Metastasio), Venice, S Benedetto, Jan 1772, *F-Pn*, *P-La*

BALLETS

Amour et Psyché, Moscow, 20/31 Oct 1762
Les amants réchappés du naufrage, St Petersburg, 1766
Le sculpteur de Carthage, St Petersburg, 1766
La constance recompensée, Moscow, 1767

OTHER VOCAL

Cants.: La pace degli eroi (Lazzaroni), St Petersburg, for peace with Prussia, 3/14 June 1762; ? Il consiglio delle muse (serenade, Locatelli), Moscow, 21 April/2 May 1763; Le rivali (Lazzaroni), 28 June/9 July 1765; Cant, for inauguration of building of Academy of Sciences, St Petersburg, 1765
Sacred: Esther (orat), Venice, 1792; Requiem, for Empress Elizabeth, 1762; Messa funebre, 4vv, insts, *I-PS*; Laudate Dominum, S, vv, orch, *Baf**
Other works: canons, 3vv, b, *I-Nc*; duets, *CZ-BER*; arias, *CH-Gc*, *D-Dl*, *DK-Kk*, *I-PS*

INSTRUMENTAL

Concerto, B♭, hpd (The Hague and Amsterdam, ?1769; London, before *c*1786), ed. A. Toni (Milan, 1957)
6 syms. (Venice, 1776) [reviewed in *Efemeridi letterarie di Roma*, v (1776), 404; nos. 1, 2, ?6 extant]
6 str qts (Florence, ?1781); str qt, *I-Rc*; 6 trios, 2 vn, b, *S-HÄ*, *Sk* (1–4)
6 hpd sonatas (St Petersburg, 1765), ed. A.M. Pernafelli (Milan, 1975) [incl. fasc.]
Other hpd: sonata, G, *I-Bsf*; fugue, *D-Bsb*

THEORETICAL WORKS

Regole armoniche, o sieno Precetti ragionati (Venice, 1775, enlarged 2/1797) [incl. 14 hpd preludes]

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Manfredini-Guarmani, Elisabetta (*b* Bologna, 1790; *d* after 1817). Italian soprano. After making her début in 1809 at Bologna, she created roles in four operas by Rossini: Amira in *Ciro in Babilonia* (1812) at Ferrara; Amenaide in *Tancredi* (1813) and Aldimira in *Sigismondo* (1814) at La Fenice, Venice; and the title role of *Adelaide di Borgogna* (1817) at the Teatro Argentina, Rome. At La Scala she created Mandane in Paer's *L'eroismo in amore* (1815) and sang the title role of Mayr's *Ginevra di Scozia* (1816). She also sang in Turin. To judge from the music composed for her by Rossini, she had a voice of exceptional flexibility.

ELIZABETH FORBES

Manfred Mann. English pop and rhythm and blues group. Its principal members, Manfred Mann (Manfred Sepse Lubowicz; *b* Johannesburg, 21 Oct 1940; keyboards and vibraphone), Mike Hugg (*b* Andover, 11 Aug 1942; drums), Paul Jones (Pond; *b* Portsmouth, 24 Feb 1942; vocals and harmonica), Mike Vickers (*b* Southampton, 18 April 1941; clarinet and saxophone), Tom McGuinness (*b* London, 2 Dec 1941; bass guitar) and Michael D'Abo (*b* Betchworth, Surrey, 1 March 1944; vocals), were jazz and blues enthusiasts. The group enjoyed considerable commercial success between 1964 and 1969 with a highly derivative yet energetic and appealing series of pop hits. In concert, however, the emphasis was placed on soul jazz and rhythm and blues numbers. They first achieved success with a novelty tune, *5–4–3–2–1* (HMV, 1964) which was written as a television theme; later hits, such as *Pretty Flamingo* and *Oh No Not My Baby*, drew from the soul music repertory. Jones was an enthusiastic rather than precise interpreter of such songs and, after his replacement in 1966 by D'Abo, Manfred Mann's recordings veered towards pop and rock titles such as Bob Dylan's *Mighty Quinn* and *Semi Detached Suburban Mr Jones*.

When the group split up in 1969, Hugg and Vickers went on to compose music for films and television while D'Abo recorded a critically acclaimed album *Down at Rachel's Place* (A & M Hor., 1972). In 1979 Jones and McGuinness formed the Blues Band to re-create nostalgically the sound of 1960s rhythm and blues. Mann himself established Manfred Mann's Earth Band to perform in a progressive rock style, and in 1991 he issued *Plains Music* (Kaz), an album involving traditional South African instruments and themes.

DAVE LAING

Manfroce, Nicola Antonio (*b* Palmi Calabro, 20 Feb 1791; *d* Naples, 9 July 1813). Italian composer. He was a pupil of Giovanni Furno and Tritto at the Conservatorio dei Turchini, Naples, from 1804 and then of Zingarelli in Rome. He was active in Naples (then under French rule), and his first work was a cantata for Napoleon's birthday, *La nascita di Alcide*, performed at the Neapolitan court on 15 August 1809. His first opera, *Alzira* (1810, Rome), was followed by his masterpiece, *Ecuba* (1812, Naples), commissioned by the impresario Barbaia. His librettist was Giovanni Schmidt, whose translation from Sophocles had been used by Sacchini for *Oedipe à Colone*, performed in Naples at the S Carlo in 1808 and one of the most spectacular examples of the new style favoured in Murat's Naples. Manfroce's subject was taken from a tragedy by Milcent, a version of the Achilles and Polyxena episode in the Trojan war, and is explicitly a derivation from the French operatic tradition. It was a courageous choice for the young composer to make, in preference to the Neapolitan tradition represented by his master Zingarelli. According to Florimo, he was perhaps influenced by hearing the Naples performance of Spontini's *La vestale* in 1811. *Ecuba*, in spite of the characteristic unevenness of the first work of a young composer, shows that he would have been capable of great achievement, had he not died so young. Progressive features of his style include the use of recitatives, always with accompaniments including wind instruments, and the bipartite aria, often producing great dramatic concision (in spite of the inferior quality of the libretto). Arias and duets come within the acts, not at the end of them; and choruses are used in such a way as to heighten the tragedy of the individual characters by giving it wider resonance.

WORKS

Alzira (dramma per musica, 2, G. Rossi), Rome, Valle, 10 Sept 1810, *I-Nc*, *Rsc*

Ecuba (tragedia per musica, 3, G. Schmidt), Naples, S Carlo, 13 Dec 1812, *Nc*, *Rsc*

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RENATO BOSSA

Mangaréva. *See* POLYNESIA, §II, 3(iv).

Mangean, Etienne (*b* c1710; *d* Paris, ?c1756). French violinist and composer. The first extant reference to him is in a privilege granted in December 1734 for the publication of instrumental pieces, in which he is simply identified as 'maître de musique'. However, on the title-page of his *Concert de simphonie* of 1735 he is described as 'ordinaire de l'Académie de musique de Dijon'. By 1738 he was established in Paris: he is listed in the *Mercure de France* among violinists who 'shine with renown'. He later lived in Paris, as shown by his solo appearances at the Concert Spirituel in 1742, 1743 and 1749 and his membership in several orchestras: the Concert Spirituel (at least 1750–55), the theatre orchestras at the fairs of St Laurent and St Germain (from about 1744) and the Opéra-Comique in 1753. It may be that Mangean had the patronage of Armand-Louis, Duke of Aiguillon, for several of his manuscripts are now in that family's archives in Agen. Titon du Tillet reported that Mangean frequented the salon of Demoiselles Duhallay. Although a privilege issued to Le Clerc in 1765 still mentioned works by Mangean, there are no references to the latter's activities after 1756.

Mangean's works reflect both the movement towards the Classical symphony and the growing foreign influence on French music. His *Concert* consists of French suites whose tutti-solo indications reveal their orchestral origins. The style of his later works, *Simphonies en trio* and *Sonates à deux violons égaux*, however, includes Italian rhythmic devices such as successive duple and triple divisions of the beat. Unpublished documents refer to an unknown concerto by Mangean (see Machard), and if the symphony in manuscript at Agen is his, it would put him among the earliest French symphonists.

WORKS

Concert de simphonie, 2 vn/fl/ob/other insts, bc, suitte 1ère(-2me) (Paris, 1735); 4 other suites announced, not pubd

[6] Sonates, 2 vn, op.3 (Paris, 1744)

[6] Sonates, vn, bc, op.4 (Paris, 1744)

6 simphonies en trio (G, D, F, c, F, D), c1745; sym. 'à Mr. Mangean', F, 5 str, bn, 2 hn, after 1750; single inst pts from lost works: all *F-AG*

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PEGGY DAUB

Mangeant, Jacques (*d* ?1633). French printer. His father was probably Simon Mangeant (*d* between 1583 and 1593), who printed only two volumes with music: one of the many editions of Marot and Bèze's psalms published in 1562, and *Cantiques spirituels*, printed for Estienne Martin in 1565. Jacques Mangeant printed from 1593 to 1633 in Caen. In 1593 he printed the *airs* of Guillaume de Chastillon, who had obtained a privilege in 1590, and in 1611 a further volume following Chastillon's death. The only other music to come from Mangeant's press was a small group of anthologies of *airs* and *chansons à dancer* (RISM 1608[7], 1608[8], 1608[9], 1615[8], 1615[9], 1615[10]). His son Eleazar Mangeant does not appear to have printed any music.

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STANLEY BOORMAN

Mangelsdorff, Albert (*b* Frankfurt, 5 Sept 1928). German jazz trombonist and bandleader. He learnt the violin as a child and taught himself the guitar; his brother, the alto saxophonist Emil Mangelsdorff, introduced him to jazz. After working as a jazz guitarist, Albert took up the trombone (1948). In the 1950s he played with the bands of Joe Klimm (1950–53), Hans Koller (1953–4), with the radio orchestra of Hessischer Rundfunk in Frankfurt (1955–7) as well as with the Frankfurt All Stars (1955–6). At the same time he led a hard bop quintet together with Joki Freund. In 1958 he became the musical director of the newly-founded Jazz Ensemble des Hessischen Rundfunks and represented Germany in Marshall Brown's International Youth Band. In 1961 he formed a quintet with Heinz Sauer, Günter Kronberg, Günter Lenz and Ralf Hübner which became one of the most celebrated European bands of the 1960s. During this time he also recorded with John Lewis (*Animal Dance*, 1962, Atl.). After touring Asia (1964), he recorded the album *New Jazz Ramwong* (1964, CBS), which made use of Eastern themes. In the late 1960s and early 70s he also toured the USA and South America. He first performed unaccompanied in Munich (1972) and subsequently made many solo tours and recordings. He also recorded with Palle Danielsson and Elvin Jones (1975), Jaco Pastorius and Alphonse Mouson (1976), John Surman, Barre Phillips and Stu Martin (1977) and others, and participated in bands including the Globe Unity Orchestra (1967–80s). In the 1970s Mangelsdorff was a leading figure in the Union Deutscher Jazzmusiker and, with Jean-François Jenny-Clark, led the German-French Jazz Ensemble. In 1955 he became the musical director for the Berlin JazzFest. In 1994 the Union Deutscher Jazzmusiker established a prize in his honour.

Mangelsdorff is one of the finest trombonists in modern jazz. Like most German musicians, he was at first influenced by the cool jazz idiom of Lee Konitz and Lennie Tristano, and then played hard bop. Later he introduced modal means of improvisation, free jazz and jazz rock-elements in his music. He has an imposing technique and is, among trombonists, the most innovative player of multiphonics (a startling example being his playing of the theme of Duke Ellington's *Mood Indigo* in three-part harmony on the album *The Wide Point*, 1975, MPS). He is the author of *Anleitung zur Improvisation für Posaune* (Mainz, 1965).

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W. Knauer: 'Emanzipation wovon? Zum Verhältnis des amerikanischen und des deutschen Jazz in den 50er und 60er Jahren', *Jazz in Deutschland* (Hofheim, 1996), 141–57
G. Endress: 'Albert Mangelsdorff: 'Ob ich vielleicht der Beste war, hat für mich nie eine Rolle gespielt', *Jazz Podium*, xlvii/9 (1998), 3–7

WOLFRAM KNAUER

Mangeot, André (Louis) (*b* Paris, 25 Aug 1883; *d* London, 11 Sept 1970). British violinist and impresario of French birth. He studied at the Paris Conservatoire with Marsick but settled in London after World War I and took British nationality. Before the war he played at Covent Garden under Richter; and on 29 July 1922 he was the first performer to play in the BBC's experimental transmissions, four months before the service opened. However, his main career was in chamber music. In 1919 he founded the Westminster Music Society, to introduce outstanding foreign instrumentalists and, more especially, to promote contemporary music. The same year he also founded the Music Society (later International) String Quartet, which gave many notable performances for the society, including the British première of Fauré's Quartet op.121 in October 1925. Led alternately by Mangeot and Boris Pecker, the quartet also toured abroad, specializing in British works. In collaboration with Peter Warlock and Philip Wilson, Mangeot edited much little-known string music by 17th-century British composers. In 1937 he founded a series of monthly 'Monday Pops' at the Wigmore Hall which ran for about 18 months, and in 1948 he formed the André Mangeot Quartet, with Antonia Booth, Maxwell Ward and Joan Dickson. He taught the violin and chamber music, coaching the music societies of both Oxford and Cambridge universities.

WRITINGS

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'Les fantaisies d'Henry Purcell et le quatuor de Gabriel Fauré', *Monde musical*, xxxvii/Oct (1925)
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LYNDA MACGREGOR

Mangeshkar, Lata (*b* Indore, 28 Sept 1929). Indian film playback singer. The best-known and respected female singer in the history of Indian film music, Lata Mangeshkar has recorded more film songs than any other singer. As the eldest daughter of Marathi stage actor-singer and travelling theatre owner Dinanath Mangeshkar, she received no formal schooling and was forced to support her mother and four younger siblings when her father died in 1942. Lata immediately joined the film industry as an actress-singer with a Marathi film company, Prafulla Pictures in Pune. For a short time she also became a disciple of classical singer Aman Ali Khan Bindibazarwala, then after his departure to Pakistan in 1947 she studied with Amanat Ali until his death in 1951. Lata sang her first Marathi film playback song in 1942, and her first playback for a Hindi film in 1947, *Pa lagun kar jori re* for *Aap ki sewa mein*. Lata's high-pitched, thin voice differed from the prevailing full-throated style of Hindi film actress-singers Noorjehan, Suraiya, Zohrabai and others, but after the success of her songs in *Majboor* (1948), composed by director Ghulam Haider, all the leading Hindi film music directors offered her song recordings.

During the 1950s and 60s she recorded an average of five songs per day. With competition only from the few other leading female playback artists – namely Geeta Dutt, Shamshad Begum and her sister ASHA BHOSLE – Lata's songs gained enormous, widespread popularity via film, radio and commercial recordings. She won the annual Filmfare award for Best Female Playback Singer in 1958 (*A ja re pardesi* in *Madhumati*), in 1962 (*Kahin dip jale* in *Bees saal baad*), in 1965 (*Tumhi mere mandir* in *Khandaan*), and in 1969 (for *Ap mujhe acche lagne lage* in *Jeene ki raah*), after which she renounced all Filmfare awards in favour of younger singers, besides a Lifetime award. In addition to singing Lata has composed music for five Marathi films, four under the pseudonym Anandghan, and has produced films in both Marathi and Hindi. Her numerous honours include the Presidential Padma Bhushan award in 1969, honorary citizenship of the USA presented in Houston, Texas, in 1987, the Dada Saheb Phalke award for her lifetime contribution to cinema in 1989, and the 1996 Rajiv Gandhi National Sadbhavana for her outstanding contribution to the nation through her singing. Lata Mangeshkar continues to record film songs and spends several months each year on concert tours around the world.

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ALISON ARNOLD

Mangin, Noel (*b* Wellington, 31 Dec 1931; *d* Auckland, 4 March 1995). New Zealand bass. After training initially as a tenor, he made his début as a bass-baritone in Auckland in 1957 as Giorgio Germont. Three years later he made his Australian début as Sarastro, by which time his voice had developed a true bass depth and resonance. After further study in Paris with Dominique Modesti (1961–2), he sang with Sadler's Wells Opera (1963–7) and at the Hamburg Staatsoper from 1967 until he began a freelance career in 1977. In Hamburg he sang Black Will in the première of Goehr's *Arden Must Die* in 1967. From 1979 he regularly sang Fafner, Hunding and Hagen in Seattle Opera's annual bilingual *Ring* productions, and from 1977 he made frequent appearances with Victoria State Opera. Mangin claimed to have 189 roles in his repertory, of which the most notable were Don Pasquale, Ochs and, especially, Osmin, which he recorded twice. He was made a Kammersänger at Hamburg in 1976 and created an OBE in 1981.

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PETER DOWNES

Mango, Hieronymus [Gerolamo] (*b* ?Italy, *c*1740; *d* Rome, 1794). Italian composer. On 26 March 1760 he accepted a post at Eichstätt as Hofkapellmeister for Prince Bishop Raimondo Anton von Strassoldo. Meagre pay coupled with poor living conditions encouraged him to abandon his post and return to Rome in 1771. His sudden departure, however, tarnished his reputation to such an extent that he was forced to return to Eichstätt that same year. When conditions did not improve he formally resigned his post and relocated to Rome in 1773. During his tenure as Hofkapellmeister Mango exerted considerable influence throughout Bavaria, as his music was performed at courts and monastaries throughout the region. In keeping with the fashion at Bavarian courts, his secular music consists of serious dramatic works composed in a brilliant Italian style. In Rome, after 1773, he concentrated his efforts on intermezzos and other comic works.

WORKS

STAGE

La Padina alla monda, Florence, 1758
Il paese della cuccagna (ob, C. Goldoni), Rome, Capranica, Jan 1760
Il sogno di Scipione (serenata, 1, P. Metastasio), Eichstätt, 1765
Astrea placata (serenata, 1, Metastasio), Eichstätt, 1765
Il Parnasso acusato e diffeso (serenata, 1, Metastasio), Eichstätt, 1766
Ciro riconosciuto (os, 3, Metastasio), Eichstätt, 1767; La Galatea (serenata, 2, Metastasio), Eichstätt, 1767
Adriano in Siria (os, 3, Metastasio), Eichstätt, 1768
Ezio (os, 3, Metastasio), Eichstätt, 1770
La serva spiritosa (farsetta per musica, G. Mancinelli), Rome, Tordinona, Feb 1770
L'eroe cinese (os, 3, Metastasio), Eichstätt, 1771
L'imbroglio fortunato (farsetta per musica, 2, G. Mancinelli), Rome, Tordinona, 9 Jan 1773
La maga per amore (farsetta per musica, 2, G. Donadini), Rome, Tordinona, 3 Jan 1776
Le Governanti in discordia (int, 2, A. Casini), Florence, Pallacorda, carn. 1792
La disfatta di Turmo (dramma seria per musica, 2, F. Ballani), Florence, Intrepidi, spr.1794
Arias: Quei begl'occhi, E♭, Questo core è tutto tuo, B♭: both T, orch, Rome, Valle, 1760, *D-MÜs*

SACRED

Mass, D, 8vv, orch, org, 1770, *D-HR*
Mass, D, 4vv, orch, org, *CH-SO*
Missa solemnis, D, 4vv, orch, org, *c*1770, *HR, KZa, WEY*
Mass, D, 4vv, orch, org, *c*1780, *A-HE, CH-E, D-EB*
Missa solemnis, D, 4vv, orch, org, *c*1782, *A-FK, D-HR, MÜS, WEY*
Haec Domini domus electa, off, D, 4vv, insts, org, *c*1780, *D-HR*
Chori beati, off, D, 4vv, orch, org, *CH-EN*; Eia chori resonate, off, D, 4vv, orch, org, *EN*
Litaney, C, 4vv, 2 vn, 2 fl, 2 cornetts, org, *A-FK*
L'Esaltazione di Solomone al trono (orat, 2, R.P. Vincenzo Mammo), Rome, S Girolamo della Clarità, *c*1775, *I-Ras*

Doubtful: Missa, A, 4vv, orch, org, 1822, *CH-R, SGd*

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LISA SZEKER-MADDEN

Mangold. German family of musicians, active in Hesse from the 17th century.

(1) **Johann Wilhelm Mangold** (*b* Umstadt, 1735; *d* 1806). Violinist and teacher. He left his native town in 1764 to settle in Darmstadt, where he joined the court orchestra in 1781. Five of his sons became court musicians, among them Georg Mangold (1767–1835), a violinist who became Kapellmeister at the Darmstadt court, and August Daniel Mangold (1775–1842), an outstanding cellist, who wrote music for his instrument. The two most gifted members of the family, (2) Wilhelm Mangold and (3) Carl Amand Mangold, were both sons of Georg. Their sister Charlotte Caroline Eleonore (1794–1876) was a singer and singing teacher in Darmstadt.

(2) **(Johann) Wilhelm Mangold** (*b* Darmstadt, 19 Nov 1796; *d* Darmstadt, 23 May 1875). Violinist and composer, grandson of (1) Johann Wilhelm. He studied with the Abbé Vogler, and in Paris with Kreutzer and at the Conservatoire (1815–18) with Méhul and Cherubini. In 1819 he was appointed leading violinist at the court in Darmstadt, and was Kapellmeister there from 1825 to 1858. He did much to improve orchestral standards and conditions and introduced Beethoven's symphonies to Darmstadt in the early 1830s. He also widened the operatic repertory there, being an early sponsor of the works of Spontini and Gluck, the classical subject matter of which was reflected in his own *opera seria*, *Merope* (1823). He wrote music in many genres, including two comic operas, incidental music, overtures and numerous chamber music and vocal works. His lieder were in a pleasingly light and elegant style.

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(3) **Carl (Ludwig) Amand Mangold** (*b* Darmstadt, 8 Oct 1813; *d* Oberstdorf im Allgäu, 4 Aug 1889). Conductor and composer, brother of (2) Wilhelm. From 1836 to 1839 he studied at the Paris Conservatoire and was a critic for the *Neue Zeitschrift für Musik* in 1838–9. He returned to Darmstadt and directed several choral societies there, notably the Dilettantenverein, which he led for 50 years. In the early 1840s he was appointed co-répétiteur at the court theatre, and from 1848 to 1869 was court Kapellmeister. During his many years as a conductor he devoted particular attention to the works of J.S. Bach, and later championed the music of Brahms and Wagner. During the 1840s he wrote five operas, including a *Tanhäuser* (17 May 1846), composed independently of Wagner's *Tannhäuser*, on a libretto that ends happily with the hero's marriage. The existence of Wagner's opera frustrated performances of Mangold's work in Berlin and Leipzig. In 1892 it was revived as *Der getreue Eckart*, with a new libretto by Ernst Pasqué (1892). He also composed orchestral and chamber music, several large-scale choral works, over 250 male-voice choruses and nearly 400 songs, some of which were popularized by Jenny Lind. He played a part in the Bach revival, and helped to establish the Mittelrheinische Musikfeste, which he conducted in 1856 and 1868. His choral works, several

of them on patriotic themes, especially *Die Hermannsschlacht* (1845), enjoyed a considerable vogue in Germany during his lifetime. Mangold was highly regarded as a composer by such contemporaries as Schumann for his 'natural liveliness' and 'power and depth of expression'.

WORKS

all MSS in D-DS

Stage: (all completed works first performed in Darmstadt): Das Köhlermädchen, oder Das Tournier zu Linz (romantic op, Wilke), 1843; Die Fischerin (Spl, J.W. von Goethe), 1845; Tanhäuser (op, E. Duller), 17 May 1846; Dornröschen (fairy tale with ballet, Duller), 1848; Gudrun (op, 4, based on old Ger. heroic saga), 1851, vs (Darmstadt, 1851); inc.: Fiesko, op; Rübezahl, op, begun 1848

Concert dramas: Die Hermannsschlacht (Mainz, 1845); Frithjof, 1856 (Darmstadt, 1857); Hermanns Tod, 1870; Barbarossas Erwachen, 1874; Sawitri, 1882

Orats: Wittekind, 1843; Abraham (Leipzig, 1859); Israel in der Wüste, 1863

Cants., incl. Die Weisheit des Mirza Schaffy (Schleusingen, 1875); motets; masses; *c*260 partsongs, male vv; *c*375 solo songs

8 syms.; concs; chbr music; works for pf solo

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PHILIP H. ROBINSON/URSULA KRAMER

Mangolt, Bürk [Burk, Burkart, Burkhard] (*b* before 1380; *d* Bregenz, *c*1430). German song composer. As an employee of the poet Count HUGO VON MONTFORT, he was responsible for setting ten of Hugo's poems, as Hugo stated in an express acknowledgment of the composer in his *Rede* no.31: 'Die weysen zu den lieden/Die han ich nicht gemachen/ich will euch nicht betriegen/ ... die weysen hat gemachen Bürk Mangolt/unser getrewer knecht' ('I will not deceive you; I did not make the tunes for the songs myself. They were made by our faithful servant Bürk Mangolt'). It is most unusual in the history of medieval song for a poet to state explicitly that the settings of his texts were not of his own composition. Moreover, this case is unusual in that it is clear that Mangolt had set poems already in existence, so that text and music were certainly not conceived at the same time.

Mangolt was a citizen of Bregenz, and consequently a relatively large number of civic and church documents are available to help with the reconstruction of his biography. For instance, an entry in a land register of 1380 shows that he was in possession of the so-called 'Fahrlehen' ('ferry fief'), meaning that he had a farm in the immediate vicinity of the landing-place for Bregenz, and the tenure of his fief obligated him to ferry the Count over Lake Constance whenever the Count desired. The last archival mention of Mangolt is another land register entry, this time from 1422. He died before 1435. The only source for Mangolt's melodies is the fine codex of the poems of Hugo von Montfort, *D-HEu* Pal.germ.329, which can be dated between about 1415 and 1420. They are all transmitted in Gothic choral notation with some traces of mensural rhythm. The last two melody transcriptions (lieder nos.39 and 40) are in a different hand, but there is no definite proof that any composer other than Mangolt was involved (Welker, 1988; for a different opinion see Jammers, 1956). A firm conclusion is made more difficult by the fact that all the melodies seem to be assembled from set melodic fragments rather than individually composed, so that by comparison with other late medieval song composers Mangolt appears rather second-rate. Some transitional passages that are notably difficult to sing, on the other hand, need not be blamed on the composer, but may well be the result of scribal errors.

WORKS

all in D-HEu Pal.germ.329; monophonic melodies only

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Hugo von Montfort, ed. E. Thurnher, F.V. Spechtler, G.F. Jones and U. Müller, ii (Göppingen, 1978) [HM]

Des hiemels vogt und hochster keiser, R 13, HM 40

Fraw wilt du wissen was es ist, R 9, HM 22

Fro welt ir sint gar hüpsch und schön, R 10, HM 29

Ich fragt ain wachter ob es were tag, R 5, HM 10

Ich fröw mich gen des abentz kunft, R 3, HM 8

Ich var uff wag des bittern mer, R 8, HM 13

Könd ich ein gedicht volbringen, R 12, HM 39

Mich straft ein wachter des morgens fru, R 6, HM 11

Sag an wachter wie was es tag, R 7, HM 12

Weka wekch die zarten liehen, R 11, HM 37

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LORENZ WELKER

Mangon, Johannes (*b c*1525; *d* Aachen, 1578). Flemish composer. He was a *duodenus* in the collegiate choir school of St Martin, Liège, from 1535 to 1542. When his voice broke he continued his general education while remaining a member of the collegiate choir. From 1544 he is listed as an *officiatus* and it seems likely that he was then receiving composition lessons from Petit Jean de Latre. In 1562 he became second succentor at St Martin; he was also rector of the altar of St Jean Baptiste there, receiving a regular income from this post until February 1570. A legal document from Aachen dated 4 December 1567 and a copy of Mangon's mass *Ne abscondas me Domine* in a cathedral choirbook dated 31 October 1567 suggest that he was given leave of absence by the St Martin chapter to work at Aachen Cathedral. The Liège chapter ultimately withdrew his benefice on 28 February 1571, because he had been away for over a year. Between 1572 (or even earlier) and 1577 he was succentor at Aachen Cathedral where his music was copied into three manuscripts. Mangon probably died in the plague epidemic of 1578 that ravaged Aachen.

The Aachen choirbooks are the only source of his music. His works show a vigorous spirit allied with a great mastery of contrapuntal technique. His abundant melodic inspiration endowed his motets with a sense of movement which approaches that of the music of the greatest masters of his time. Nearly all his masses are parody masses: his favourite models were Clemens non Papa, Sandrin, Crecquillon and Lassus.

WORKS

all MSS in D-AAm

19 masses, 4, 5vv; 45 motets, 4, 5vv; 14 antiphons, 20 hymns, 5 Magnificat settings, 3 Passion motets, all 4vv

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JOSÉ QUITIN/HENRI VANHULST

Manhattan Opera House. New York theatre opened in 1906. *See* NEW YORK, §4.

Manhattan School of Music. New York conservatory founded in 1917. *See* NEW YORK, §§4, 12.

Manhattan String Quartet. American string quartet. It was formed in 1970 by Eric Lewis, John McLeod, Andrew Berdahl and Judith Glyde; all the original players studied at the Manhattan School, where Lewis was a pupil of Rachmael Weinstock, who had led a quartet of the same name in the 1930s. (The other members of this earlier quartet, which made its début at Town Hall, New York, in 1932, were Harris Danziger, violin, Julius Shaier, viola, and Oliver Edel, cello.) McLeod was replaced in 1972 by Mahlon Darlington, who was followed by Roy Lewis in 1975 and then by Kenneth Freed; Berdahl was succeeded by Rosemary Glyde in 1975, then by John Dexter in 1980. Judith Glyde was followed by Chris Finckel. The quartet made its début in San Francisco in 1971, toured internationally throughout the 1970s and 1980s, and in 1986 became the first group to tour the USSR under the terms of a new US-Soviet cultural agreement, making a second Russian tour in 1989. The first American quartet to record the complete Shostakovich quartets, it has performed the cycle for Radio France, on the Great Performers series at Lincoln Center and at other venues. The quartet was in residence at the Music Mountain Festival (1981–8) and in 1986 became quartet-in-residence at Colgate University. It has held similar posts at institutions including the Manhattan School of Music, Cornell University, Town Hall in New York City and at Interlochen National Music Camp. Known for its interest in new music, the group has had works written for it by composers including Howard Boatwright, Ludmilla Ulehla, Benjamin Johnston, Gregory Kosteck, Alice Parker, Michael Colgrass and John Corigliano.

ELLEN HIGHSTEIN

Manhattan Transfer. American jazz and popular vocal group. Its members included Tim Hauser (*b* 1942), Janis Siegel (*b* 1953), Lauren Masse (*b* 1954) and Alan Paul (*b* 1949). Formed in 1969 by Hauser and named after a novel by John Dos Passos, Manhattan Transfer was intended to revive and update the skilful close-harmony vocalizations associated with such groups as the Four Freshmen and Lambert, Hendricks and Ross. The group's four-part harmony arrangements have been applied to a highly eclectic repertory, ranging from teenage pop songs to the classics of vocalese. Among their most successful recordings have been the Glenn Miller swing tune *Tuxedo Junction*, a version of *The Boy from New York City*, and the soul number *Spice Of Life* composed by Michael Jackson's collaborator Rod Temperton. Siegel has perhaps been the group's most jazz-orientated member: she arranged Zawinul's *Birdland* for the group and worked with Jon Hendricks and Bobby McFerrin on Manhattan Transfer's 1985 album *Vocalese* (Atl.) before recording her own jazz album in 1987.

DAVE LAING

Maniates, Maria Rika (*b* Toronto, 30 March 1937). Canadian musicologist. She studied at the Royal Conservatory of Music of Toronto and the University of Toronto (BA 1960) and at Columbia University (MA 1962, PhD 1965). At Columbia she worked with Lang, Wiora and Hertzmann in musicology and Albert Hofstadter in philosophy. In 1965 she joined the faculty of music at the University of Toronto, where she was made assistant professor (1966), associate professor (1970) and full professor (1974); she was also visiting professor of music at Columbia University, 1967–76. At Toronto she served as chairman of the department of music history and literature (1973–9), associate dean of humanities (1990–91) and acting chair of the graduate music department (1992). She was a member of the AMS Council (1972–4; 1976–8), board of directors (1980–81) and committee (1989–93) and she was on the executive board of the IMS (1972–82). She retired from the university in 1995. An interest in the history of philosophy and aesthetics is evident from her studies of Renaissance and 18th-century music and theory. In particular she has concentrated on mannerism in music, concepts of music in ancient Greece and their reception history and the examination of methodologies in musicology.

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PAULA MORGAN/R

Manico (It.). *See* NECK.

Manicorde [manicordion] (Fr.; It. *manicordo*; Sp. *manicordio*). *See* CLAVICHORD.

Manic Street Preachers. Welsh rock group. It was founded by James Dean Bradfield (*b* Pontllanfraith, nr Blackwood, 21 Feb 1969; guitar and vocals), Nicky Wire (Nicholas Allen Jones; *b* Blackwood, 20 Jan 1969; bass), Sean Moore (*b* Pontllanfraith, nr Blackwood, 30 July 1970; drums), and Richard 'Richey' James Edwards (*b* Blackwood, 22 Dec 1967; ?*d* 1995; rhythm guitar). They released their début album, *Generation Terrorists* (Col., 1992), four years after forming. They drew heavily on the political thrust of punk and the glam-era proto-punk of the New York Dolls, originally playing aggressive, guitar-based rock on such early singles as *Slash and Burn*, and *Repeat*, with the melodicism of *Motorcycle Emptiness* hinting at craftsmanship.

Their reputation was first secured with *The Holy Bible* (Col., 1994), a pulsing and brutal rock album that catalogued the mental torment of their emotionally unstable lyricist, Edwards. It contained the singles 'Faster', 'Revol' and a song about the trauma of anorexia, '4st, 7lb', arguably the band's most disquieting moment. In early 1995, Edwards went missing and is now presumed dead, but the band subsequently made the unexpectedly successful *Everything Must Go* (Epic, 1996). One of the landmark albums of the 1990s, it mixed soaring orchestral arrangements with pulsating hard rock melodies, as on 'A Design for Life'. 'Small Black Flowers that Grow in the Sky', with its delicate arrangement for harp, also displayed an increasing musical bravery. *This is My Truth Tell Me Yours* (Sony, 1998), with Wire as the sole lyricist, was their first album without any input from Edwards, and provided the band's first UK number one single, 'If You Tolerate This then Your Children will be Next'.

As a power-rock trio the band have influenced groups of the 1990s such as the Stereophonics and Supergrass, but were distinguished by a desire to infuse their music with socio-political ideas. They reinvented the aspirational politics of punk and new wave groups such as Elvis Costello and the Clash, and also articulated the contradictory impulses behind late 20th-century Welsh nationalism. Mythogenic and iconoclastic with a strong sense of their own importance, their overt political correctness has attracted criticism; their championing of big ideas, however, places them as one of the most important bands of their era. See also S. Price: *Everything: a Book about Manic Street Preachers* (London, 1999).

DAVID BUCKLEY

Manieren (Ger.: 'manners'). Embellishment, including both free ornamentation and specific ORNAMENTS, but perhaps more characteristically the latter. However, F.W. Marpurg appears to have had largely the former in mind when distinguishing in his *Anleitung zum Clavierspielen* (Berlin, 1755) between *Setz-Manieren*, notated by the composer, and *Spiel-Manieren*, improvised by the performer.

ROBERT DONINGTON

Manifesto de Música Nova. Group of composers formed in 1963 in SÃO PAULO.

Manifold, John Streeter (*b* Melbourne, 21 April 1915; *d* Brisbane, 19 April 1985). Australian folksong collector and poet. After graduating in modern languages from Cambridge University, Manifold became active in Baroque music circles in London. He served with the intelligence corps during World War II. His first book of poems was published in New York in 1946 and soon afterwards he wrote a handbook on the history and repertory of the recorder, *The Amorous Flute* (London, 1948). On his return to Australia he completed the innovative study, *The Music in English Drama, from Shakespeare to Purcell* (London, 1956), which for many years was the standard reference book used by English theatre companies. His major musical contribution began in the 1950s when he started to collect Australian folksongs. These songs were published in broadsheet editions as *Bandicoot Ballads* (Lower Fern Tree Gulley, Victoria, 1955) and *The Penguin Australian Song Book* (Harmondsworth, 1964). He also wrote two studies on Australian folk music entitled *The Violin, the Banjo & the Bones* (Melbourne, 1957) and *Who Wrote the Ballads?* (Sydney, 1964), a fine partly speculative investigation of the origins of the tradition. Further information on his career can be found in R. Hall: *J.S. Manifold: an Introduction to the Man and his Work* (St Lucia, Queensland, 1978).

RODNEY HALL

Manila. Capital city of the Philippines. It was established as a Spanish Royal City by Miguel López de Legazpi in 1571 at the mouth of the Pasig river. With a population of approximately 12 million, it is the second largest metropolitan area in all of South-east Asia.

1. The Spanish period, 1571–1898. 2. 1898–1940. 3. Since 1941.

1. THE SPANISH PERIOD, 1571–1898. Legazpi established a grid-plan city to the south-east of the Pasig river, which became completely fortified with defensive walls by 1590. Accompanying Legazpi's garrison was Andres de Urdaneta, an Augustinian priest, who established the first church in the city. This transfer of the capital of the Philippines from the city of Cebu of the island of the same name to the principal island of Luzon was the single most important strategic step taken by the Spanish during their long presence in the archipelago. The archipelago began to function as a suffragan diocese of Mexico City in 1581 when the first bishop, Domingo de Salazar, a Dominican, arrived in Manila to establish a cathedral church and chapter. He brought with him from Mexico the first *chantre* of the cathedral, Francisco de Morales, as well as music books (some containing polyphonic music), flutes, *chirimías* and a pipe organ. By 1582 Morales had established a choir of men and boys in the cathedral.

Franciscan missionaries established themselves in Manila in 1577, and were followed by the Jesuits and Dominicans in 1581 and the Augustinian Recollects in 1606. By 1615 all of these orders had constructed one or more impressive stone Baroque churches. Each was equipped with at least one pipe organ and all had choirs and orchestras, for instance the orchestra of nine slave musicians who played flutes and *chirimías*, given to the Jesuit church of S Ignacio in 1596, the first musical ensemble in Manila for which archival evidence is known.

Music played a part in the curricula of schools run by the various religious orders and in the academic life of the two universities, the Jesuit College of S Ignacio (1595) and the Dominican University of S Tomás (1611). Music was also the central ingredient in the elaborate celebrations undertaken on major feast days and on important

religious occasions in the city such as the formal installation of 150 holy relics in the Jesuit college Church of S Anna in 1597, the announcement of the canonization of St Ignactius of Loyola in 1611 and that of S Francis Borgia in 1671.

Notable Manila musicians from the 17th century were Luis de la Cruz, *ministro superior de la capilla y musica* of the cathedral, and his successor (in 1657) Don Baltazar Gat Dobali. Composers of note were Marcelo de San Agustin and the Franciscans Juan de Santa María (*d* 1618) and Francisco Péres de la Conceptión, all of whom produced multiple volumes of polyphonic music. The musical life of the city was further enriched by the ritual life of the numerous confraternities. For instance the Esclavos de Santo Cristo, of the suburban S Juan del Monte church, commissioned the composition of a set of canciónes and villancicos from a local composer with texts in Latin, Spanish and Tagalog. Music, dance and dramatic presentation were regularly made by performing troupes from the Chinese and Japanese residents of the city and by native Tagalog speakers.

Notable musicians from the 18th century were Simon Ambrosio, cathedral organist (1737), succeeded by Faustino Magsaisay in 1740, and *maestro de musica* Pascual de Resurecció, succeeded by Nicolas Patricio in 1738. Others who held this post were Esteban Gamero y Rueda and Pablo Mariano. The Franciscan José de la Virgen wrote an *Arte de canto gregoriano* in the Bicol language, which was published in Manila in 1727. Juan de Ballesteros was a prominent Jesuit musician. The Colegio de Niños Tiples (School of Boy Sopranos), founded in 1743, evolved in the next century into what may have been the first conservatory-style music school in the city.

In the southern subrurb of Las Piñas the Recollect priest, Diego Cera, who arrived in Manila in 1792, established a factory that produced organs and fortepianos. One of his finest pianos was sent to the Queen of Spain in 1793. He produced notable large pipe organs in Manila for the Recollect church of St Nicholas Tolentino, the Dominican church of S Domingo, the cathedral, and the Recollect church of S Sebastian. All of the organs in the historic centre of Manila were severely damaged or destroyed in 1945. Organs that Cera or his workshop produced for parishes on other islands survive, including Baclayon Church on Bohol. His most famous instrument, the unique bamboo organ of Las Piñas Church, still survives, and is the focus of an annual organ festival. His largest surviving organ, in the Augustinian church of S Agustin, was restored to its historic design and rededicated in 1998.

Musical composition flourished in the city during the 18th century, especially the production of polyphonic villancios, masses and devotional music. The composers who are known to have produced significant books of polyphonic music are the Augustinians Lorenzo Casteló (*d* 1743), Ignacio de Jesus and Juan Jadraque (*d* 1743) who, with Nicolas Medina, also wrote *Arte de canto llano y de canto de organo*.

With the liberalizations made in the governance of the Spanish Empire by King Carlos III (1716–88), Manila gradually evolved into an open port. This and other changes also brought about the creation of a number of large and permanent public theatres which encouraged the cultivation of opera, symphonic music, more popular kinds of music, dramatic events in Spanish, Tagalog, Japanese and Chinese, and most especially, the regular productions of zarzuelas in Spanish and Tagalog. The first permanent theatre appears to have been the Teatro Cómico (1791), while the most important new theatres were the Teatro Binondo (also known as the Teatro Castellano, 1846), the Teatro del Príncipe Alfonso (1862), the Teatro Filipino (1881) and the Teatro Zorilla (1893).

French and Italian opera companies appeared in Manila from 1839, when the French troupe of M. Maugard produced *Lucia di Lammermoor* at the Teatro Lirico de Quiapo. A Filipino troupe, the Jean Barbero company, appeared in the opening year (1862) of the Teatro Principal. Several Italian troupes held successful seasons in Manila, for example the Pompei company in 1868, the Steffani and Zappa company in 1871 and the Assi-Panades company in 1874. One of the most memorable moments in the theatrical life before the revolution was the first performance of the zarzuela *El diablo mundo* (by the Filipino composer José Estella and the Spanish dramatist Rafael del Val) given at the Teatro Zorilla on 25 October 1893. Musical societies of the time included the Union Artistico Musical (1885), the Sociedad Musical Filipina de S Cecilia (1888) and the Circulo Musical (1893).

The University of S Tomás and schools such as the colleges of S Juan Letran, S Isabela, S Rosa, S José and of the Colegiode Niños Tiples all employed a number of important composers and performers. These included Blas Echegoyen, Hilarion Angeles, the priests Manuel Arostegui, Eustaquio Uriate, Pedro Para and Cipriano Gonzales, the singer Andres Ciria Cruz, the organist and composer Natalio Mata, the opera impresario, conductor and double bass player Ladislao Bonus, Antonio Garcia, the conductor José Sabas Libornio, the orchestral impresario Juan Molina, the organist, composer and conductor Marcel Adonya, José Canseco, the tenor Balbino Carrion, the guitarist and bandmaster Leonardo Silos, and Primo Calza and Faustino Villacorta, both *maestri* of the Dominican Church.

The most notable orchestras in the Spanish period were the Orquestra Feminina de Pandacan, founded in 1800 by Raymundo Fermin, the Gruet Orchestra, directed by Ramon Vales, the San Juan del Monte orchestra, directed by Joaquin Aragon, the Oriental Orchestra, directed by Bonifacio Abdon, the Marikina Orchestra, directed by Ladislao Bonus, the Zabat Orchestra, and the Molina Orchestra, founded in 1898 by Juan Molina, which continued until 1935. Marcelo Adonay founded and conducted the orchestra and choir of the Augustinian convent of S Agustin in 1870, which continued to perform well into the US period of occupation. Adonay was also a founding member in 1885 of the Union Artistica Musical, the first musicians' union. Concert bands also featured prominently in the musical life of Manila at this time, especially the Arevalo Band, organized by Bonifacio Arevalo. This ensemble made appearances in other southeastern Asian countries.

2. 1898–1940. The movement towards independence from Spain, which emerged in the last third of the 19th century, culminated in the revolt by Filipino forces against Spain in 1898 and led to the invasion of the Philippines by the USA. The US regime aimed at de-Hispanifying and de-Catholicizing the Philippines, and began dismantling the education system of the country and replacing it with a secular one. The US government also sought to eradicate

the power of the religious orders: the Franciscans, Jesuits, Dominicans, Augustinians and Augustinian Recollects.

Nevertheless, many cultural institutions survived into the 20th century, and important new musical and cultural institutions were created, such as the Asociación Musical de Filipinas, founded by Jovita Fuentes in 1919, which underwrote the production of concerts and opera, and provided support for young Filipino musicians to study abroad. Foremost among the composers of the new generation were Nicanor Abelado, Francisco Santiago, Antonio Molina and Antonino Buenaventura. Abelardo, Molina and Santiago were the leaders in the first nationalist movement in Philippine composition. Performers active in the city were the violinist Ernesto Vallejo Arreola and the opera singers Bonifacio Abdon, Dalisay Julian Aldaba, Galia Arellano and Jovita Fuentes.

New theatres of the period include the Old Manila Grand Opera House. Teaching institutions include S Rosa College's Academia de Musica (1921), the Conservatory of Music of the Centro Escolar University (1907) and the Lyric Music Academy (1923). The State Conservatory of Music at the University of the Philippines opened in 1916. Wallace W. George of the New England Conservatory was the first director; the first Filipino director of the conservatory was Francisco Santiago. The conservatory was closed during World War II, but opened again in 1945 after liberation and is now a leading school of music in Asia.

Other music education institutions founded in Manila during the American period were the Manila Conservatory of Music (1934), the Academy of Music of Manila (1930), the School of Music of the Union College of Manila, and St Theresa's Conservatory of Music (1919). The Cosmopolitan College Academy of Music was founded in 1945, and the S Tomás University Conservatory was founded in 1947. The first of four principal performing ensembles to emerge was the Manila SO (1911–14), founded by the Monday Musical Club and directed by Vincenzo Gambardella. The name was used again by a new symphony orchestra founded by Alexander Lippay in 1926. Lippay also founded the Constabulary Civic Orchestra in 1932. Upon his death in 1939 Lippay was succeeded by Herbert Zipper, who also created the Manila Concert Choir. After liberation, the Manila SO was conducted by Bernadino Custodio and Antonino Buenaventura. Another prominent organization was the Philippine Cultural Concerts Society SO, founded by Ramón Tapales in 1935. The fourth orchestra, the Philippine Constabulary SO, was founded in 1903, and was directed by Antonino Buenaventura.

Band music remained a major undertaking in the musical life in Manila after the invasion. The Philippine Constabulary Band was organized by Walter H. Loving in 1902. The direction of this band, which toured internationally before the outbreak of World War II, fell to Pedro B. Navarro in 1915.

3. SINCE 1941. The invasion of Manila by the Japanese in 1941 halted artistic activity in the city. It was not until 1942–3 that theatres opened again and performances were given. The recapture of the city by US and Philippine forces in 1945 caused widespread destruction to the city, including many of the buildings previously used for public performance.

From the ashes of war, the second half of the 20th century saw the recovery to prominence of some of the principal performing ensembles, including the Manila SO and the Philippine PO. The restoration of the colleges of music at the University of the Philippines, the University of S Tomás and St Scholastica's College have produced dramatic growth in the size and the quality of the musical community. In addition, new musical organizations have appeared, such as the League of Filipino Composers. A number of important new concert halls have been constructed, including the Cultural Center of the Philippines (1969), the Philam Life Auditorium and the Molina Hall. The Cultural Center of the Philippines has expanded its activities into film, dance, theatre and music, presenting traditional and western-style ensembles and companies. The centre also commissions a number of new works each year by Philippine composers in a variety of media and is host to international festivals and national student competitions in music, theatre and dance. In addition, the centre has undertaken the production of music periodicals, books, recordings and video recordings relating to the performing arts, and has produced the first major encyclopedia on the arts in the Philippines, a milestone in Philippine lexicography.

Leading composers from the second half of the 20th century, including Felipe Padilla de Leon, Lucrecia Kasilag, Anonio Molina, Lucio San Pedro and José Maceda, have had their works widely performed both in the Philippines and abroad. Each of these individuals has been named a National Artist in Music, the nation's highest award in the performing arts. Experimentation in multimedia composition has been undertaken by Ramon Santos, 'Chino' Toledo and Verna de la Peña. Outstanding Filipino performers, such as the pianists Rowena Sanchez Arrieta, José Bermejo Contreras, Regalado José and Nena del Rosario-Villanueva, the cellist Ramon Corpus Bolipata and the singer Ontoniel Aurelio Gonzaga have active careers in the Philippines and abroad. Ensembles utilizing the instruments and performing genres of Filipino traditional music have been founded, most notably the Philippine Music Ensemble founded by Lucrecia Kasilag.

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WILLIAM J. SUMMERS

Manilius, Gislain (*b* Ghent; *d* Ghent, 1573). Flemish printer. He was active in Ghent from 1558, when he obtained his licence to print, until his death in 1573. His

publications include official proclamations and ordinances for the Ghent diocese; pamphlets and other literature, mostly Flemish, but some in French; and two Flemish psalters (1565, 1566), the first books with music to be printed in Ghent. The first, *Psalmen Davids*, whose texts were translated by Lucas d'Heere from Clément Marot's version, was later placed on the Index, although Manilius had obtained a three-year privilege to print it. The following year Manilius published another version, that of Petrus Dathenus, who had visited Ghent in July 1566; this was published without place of imprint. One other book with music is known from this press: Mathias de Casteleyn's *Diversche liedekens*, published by Manilius's widow in 1574.

See PSALMS, METRICAL, §II, 4.

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SUSAN BAIN

Manilow, Barry [Pinkus, Barry Alan] (*b* New York City, 17 June 1946). American popular songwriter, singer and pianist. After studying at the New York College of Music and the Juilliard School, he became a composer of advertising jingles and musical director for Bette Midler. In 1975 he emerged as a popular vocalist with an emotive recording of Richard Kerr's *Mandy*. His penchant for melodramatic, middle-of-the-road ballads, smooth tenor and engaging stage presence made him one of the singers most idolized by audiences and most castigated by critics during the late 1970s and early 80s. His repertory includes such songs as Kerr's *Looks like we made it* and Bruce Johnston's *I write the songs*. His own hit song *Copacabana* became the basis of a television musical by Manilow, and was subsequently staged in London (1994).

His recordings include lush orchestral settings using strings, horns and piano, which were retained when he recorded Japanese, Spanish, Italian, French and German translations of his hits. Manilow has also collaborated on jazz recordings with a variety of mainstream jazz artists including Sarah Vaughan, Mel Tormé and the Glenn Miller orchestra. In 1990 he played on Broadway in a one-man show which surveyed his career and best-known songs. He has published the autobiography *Sweet Life: Adventures on the Way to Paradise* (New York, 1987).

DAVE LAING

Manina [Fletcher, Seedo], **Maria** (*fl* 1712–36). Italian soprano. She played Eucharis in Galliard's *Calypso and Telemachus* at the Queen's Theatre, London, in 1712 and Almirena in Handel's *Rinaldo* in 1713, a part she may have taken the previous year. She probably sang Celia in Handel's *Silla* (1713). In 1714 she sang in the pasticcios *Ernelinda* and *Arminio* at the Queen's. About 1715 she married one Fletcher, and from October that year sang frequently at Lincoln's Inn Fields. She was in the revivals of Giovanni Bononcini's *Camilla* and the pasticcio *Thomyris* in 1717 (and later) and made occasional concert appearances at Hickford's Room and York Buildings. She was at the Lincoln's Inn Fields theatre in 1726 in *Camilla* and was employed there until 1732. In 1727 she married the German violinist and composer Seedo and thenceforward used his name, the third under which she had sung. During this period she appeared in Rich's pantomime afterpieces, generally with music by Galliard; she also took the male lead in revivals of Pepusch's *Venus and Adonis* and *Myrtillo* (1730), and sang in Purcell's *Dioclesian* (1731) and a one-act *Telemachus* with music by Alessandro Scarlatti (1732). Manina sang in the first performances of Lampe's *Britannia* (New Haymarket, 1732) and Seedo's masque *Venus, Cupid and Hymen* (Drury Lane, 1733). She then seems to have retired, and left for Potsdam in 1736, deep in debt.

WINTON DEAN

Manjīrā. *See* TĀL.

Mankell. Swedish family of musicians of German origin.

(1) **Johan Hermann Mankell** (*b* Niederasphe, 19 Sept 1763; *d* Karlskrona,4 Nov 1835). Church musician. A son of Johann Hermann Mankel, he moved to Sweden in 1823 and settled in Karlskrona in 1832, founding the Swedish branch of the family. All but one of his seven sons by his two marriages became musicians, among them Carl Abraham Mankell (*b* Christiansfeld, 16 April 1802; *d* Stockholm, 27 Oct 1868), singer, organist, teacher and writer on music; Wilhelm August Mankell, a piano manufacturer in Göteborg, who emigrated to the USA; and (2) Gustaf Adolf Mankell.

(2) **Gustaf Adolf Mankell** (*b* Christiansfeld, 20 May 1812; *d* Stockholm, 23 March 1880). Organist and composer, son of (1) Johan Hermann Mankell. Originally a piano teacher, he became organist at the Jakobskyrka in Stockholm, and was promoted to cantor of the church's school. He became a member of the Swedish Royal Academy of Music in 1841, and taught the organ at the conservatory from 1853 until his retirement.

(3) **(Ivar) Henning Mankell** (*b* Härnösand, 3 June 1868; *d* Stockholm, 8 May 1930). Composer, grandson of (1) Johan Hermann Mankell. He was the most celebrated member of the family. His father, Emil Theodor Mankell (*b* Karlskrona, 31 July 1834; *d* Härnösand, Jan 1899), was a painter and enthusiastic amateur violinist, and as a boy Henning heard a great deal of chamber music at home. After studying at the conservatory in Stockholm (1887–95) as well as the piano with Lennart Lundberg, he became a music critic for the *Svenska morgonbladet* and the *Stockholms-tidningen*, both in Stockholm, and also taught the piano and harmony privately. He wrote chiefly solo piano music and chamber music with piano, in a style which was thought to be advanced for its time. He was influenced by Impressionism and by Skryabin, as well as Liszt, Debussy, Grieg and Sjögren, and he created a highly personal style of piano writing. He was elected a member of the Swedish Royal Academy of Music in 1917.

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Pf Conc.; pf qnt; 3 str qts; Pf Trio; 2 sonatas, vn, pf; Sonata, va, pf
Pf solo: 3 sonatas, fantasias, ballades, impromptus, preludes, variation sets, other works

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ROBERT LAYTON/LENNART RABES

Mann, Alfred (*b* Hamburg, 28 April 1917). American musicologist, son of the German pianist and writer Edith Weiss-Mann (1885–1951). He studied at Milan Conservatory and received a diploma from the Berlin Hochschule für Musik, where his teachers were Kurt Thomas and Max Seiffert. After working as an instructor at the Berlin Hochschule (1937) and at the Scuola di Musica in Milan (1938), he taught at the Curtis Institute, Philadelphia, where he also took a diploma. He studied with Lang, W.S. Mitchell and Hertzmann at Columbia University (MA 1950; PhD 1955) and was appointed professor of music at Rutgers University in 1947, where he taught until he was made professor emeritus in 1980; that same year he was appointed professor of musicology at the Eastman School of Music, where he taught until 1987. He was also the editor of *American Choral Review* from 1961.

Mann specializes in the history of music theory, particularly in the writings of J.J. Fux. His translation of the discussion of counterpoint in Fux's *Gradus ad Parnassum* (1938; Eng. trans., 1943) includes an appraisal both of contemporary views on counterpoint and the influence of Fux's work; in *The Study of Fugue* (1958) Mann outlines the history of teaching fugue, providing quotes from, and explanations about, relevant theorists (Fux, Marpurg, Albrechtsberger and Martini). Through his writings, Mann has also introduced performance students to Handel's lesser-known works; he has prepared volumes of writings for the collected editions of Fux, Handel, Mozart and Schubert, and a number of volumes in the series Documents of the Musical Past.

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PAULA MORGAN

Mann, Arthur Henry (*b* Norwich, 16 May 1850; *d* Cambridge, 19 Nov 1929). English organist and choir trainer. A chorister at Norwich Cathedral under Zechariah Buck, he took the FRCO diploma in 1871, the BMus degree at Oxford in 1874 and the DMus in 1882. After several organist's posts he became in 1876 organist and choirmaster at King's College, Cambridge, where he remained for the rest of his life; he was elected a Fellow of the college in 1921. When he went to King's the chapel choir was the worst of the three in Cambridge that maintained daily choral services. 50 years later it had become, and has since remained, the most famous Anglican choir in the world. Mann accomplished this revolution, first by persuading the college to establish a choir school and to replace the lay clerks gradually with choral scholars, and then by a winning combination of personal qualities – ruthlessness, tact, personal kindliness and singleness of purpose. His taste in church music was unrepentantly Victorian, but towards the end of his life, without changing his own opinions, he bowed to the general trend towards revival of Elizabethan and Jacobean music.

Mann was also a composer of sacred choral music and hymn tunes, and devoted himself to a wide range of scholarly activities, especially concerning Handel, hymnbooks and East Anglian music and musicians. His research notebooks, most of which are now in the Norfolk and Norwich Record Office, are a rich fund of information in these and related areas. His tunebooks, now largely at King's and at the British Library, often contain valuable scholarly notes in his hand, showing him to be one of the first to appreciate English country church music of the 'gallery' period.

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NICHOLAS TEMPERLEY

Mann, Elias (*b* Stoughton [now Canton], MA, 8 May 1750; *d* Northampton, MA, 12 May 1825). American composer, tune book compiler and singing master. A carpenter by trade, Mann taught singing schools in Massachusetts and composed sacred music as well as a few secular songs. He probably helped Isaiah Thomas compile early editions of *The Worcester Collection* (1786–1794), and he published two tune books of his own: *The Northampton Collection* (Northampton, 1797, 2/1802) and *The Massachusetts Collection* (Boston, 1807). An undistinguished melodist, Mann allied himself with the movement to reform New England's psalmody in the 1800s, condemning fuging tunes and favouring European compositions in his second tune book. His complete works have been edited by D.C.L. Jones (New York and London, 1996).

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RICHARD CRAWFORD/NYM COOKE

Mann, Johann. *See* MONN, MATTHIAS GEORG.

Mann, Johann Christoph. *See* MONN, JOHANN CHRISTOPH.

Mann, Matthias Georg. *See* MONN, MATTHIAS GEORG.

Mann, Robert (Wheeler) (*b* Sandwich, IL, 11 Sept 1925). American composer. He studied in Boston at the New England Conservatory of Music (1947), in the University of Michigan (1948), in Salzburg at the Mozarteum with Frank Martin (1948), and then in Rome with Petrassi (1948–52). In the 1950s he wrote music criticism for *Musical America*, the *Oslo Dagbladet* and *London Music Events*. He was also secretary-general of the ISCM (1955–59). Mann's early output shows the influence of Hindemith, Berg and Webern, arriving at an aphoristic atonal language rich in contrapuntal interest and canonic forms. The *Cantata* for soprano, harp, keyboard instruments and percussion (1960) exemplifies these traits and displays also the mark of Boulez's *Improvisations sur Mallarmé*; *Anaglyphs* for instruments and percussion (1961) is similar in representation. After a period of silence, broken only by some incidental theatre music, a new creative period began with *ludes* for harpsichord and string quintet (1974), in which serialism, canon and aphorisms continued to be primary. In addition Mann has come to employ rhythmic 'graphs' as part of the composition process to aid in the realization of his complexities of counterpoint. Examples in which this technique has been used include *Quincunx* (1984) and *Hexapla I* for viola and orchestra (1985), dedicated to Aldo Clementi.

WORKS
(*selective list*)

Stage: The Little Prince (op, 1, Mann, after A. de Saint-Exupéry), 1952; The Scarlet Letter (op, 4, Mann, after N. Hawthorne), 1955–8; Agamennone (incid music, V. Alfieri), 1964; Edipo Re (incid music, Sophocles)

Vocal: Night Songs (W. Blake, G.M.Hopkins, D.H. Lawrence, P.B. Shelley), 1v, orch, 1955; Cant. (after Shelley), S, hp, kbds, perc, 1960; Ballade (F. Villon), S, crotales, brass, 1977; Ingyte (after Shelley), S, orch, 1982; 4 Songs (H. Morley), S, fl, ob, cl, bn, untuned metal perc, 1995

Chbr and solo inst: Anaglyphs, insts, perc, 1961; ludes, hpd, str qnt, 1974; . . . quasi . . . , hpd, 1976; mereludes, pf, 1978; mereludes, gui, 1979; Livraisons, str qt, 1980; Silberglöcken, Zauberflöten, fl/pic, cel, 1981; Quincunx, fl, ob, cl, bn, pf, 1984; Hexapla I, va, orch, 1985; Leash II, cl, vc, pf, 1996; Shards, cl, pf, 1998

Transcrs.: G. Farnaby: virginal music, orch 1978 [as . . . touches if sweet harmony . . .]; R. Schumann: 9 Songs, Mez, orch, 1979; works by Bach, Mendelssohn, Rossini

Principal publisher: Edipan

LICIA MARI

Mann, Thomas (*b* Lübeck, 6 June 1875; *d* Zürich, 12 Aug 1955). German writer. A Nobel prize winner, his novels, stories and essays often included musical characters or examined musical topics. His importance as a commentator on the position of music in German culture during the 19th and early 20th centuries was reinforced by his personal friendships with many contemporary composers, conductors and musical scholars.

Mann came from a well-to-do family. Music was an inevitable part of his upbringing at a time when Wagner's influence was at its height, something celebrated and mocked in many of his works; an excess of Wagnerian enthusiasm is the undoing of more than one of his ailing aesthete characters. He was equally fascinated by contemporary, post-Wagnerian music. His attendance at the 1910 première of Mahler's Eighth Symphony in Munich fuelled some of the cultural speculation underlying his novella *Der Tod in Venedig* (Berlin, 1913; set as *Death in Venice* by Britten in 1973), in which he transposed elements of Mahler's appearance on to the central character, the writer Gustav von Aschenbach. Aschenbach's career and latent homosexuality also reveal elements of an ironic self-portrait which Mann honed in more ambitious subsequent works like *Der Zauberberg* (Berlin, 1924).

One of Mann's key musical associations was with Pfitzner, whose world-weary opera *Palestrina* inspired his admiration during World War I; he wrote about the work in his anti-democratic German-nationalist treatise *Betrachtungen eines Unpolitischen* (Berlin, 1918) and was a founding member of a Pfitzner Society in Munich. Mann's political views and affiliations were irrevocably affected, however, by the rise of German Fascism. By 1930 he was already the object of Nazi hatred and his February 1933 Munich lecture, 'Leiden und Grösse Richard Wagners', effectively sealed his fate in its deliberately ambivalent celebration of Wagner and its explicit contemporary references ('let no spirit of pious or brutal regression claim him for his own'). His subsequent European tour became a journey into exile.

During World War II, Mann was prominent in the emigré community in Los Angeles that also included Arnold Schoenberg, Alma Mahler, Bruno Walter, Erich Wolfgang Korngold and others. *Doktor Faustus* (Berlin, 1947), conceived as an examination of the recent history of German irrationalism (a 'dramatization of our tragedy'), represents the climax of his literary treatment of music. Written as a life of the fictional composer Adrian Leverkühn told by an admiring but conventional friend, the novel includes detailed descriptions of invented musical works. Assisted by Adorno, who was working in Los Angeles on *Philosophie der neuen Musik* (Tübingen, 1949), a treatise which Mann read in manuscript, he advanced a central theme partly inspired by Schoenberg's

development of the system of 12-note composition. Although Leverkühn was modelled on a variety of musicians and writers (among them Nietzsche, Mahler and Stravinsky), Schoenberg's misplaced sense of outrage at what he perceived as plagiarism of his intellectual property led to a celebrated public controversy. Its outcome was an apologetic disclaimer (not without ironic implication) in all subsequent copies of Mann's novel.

In later life, Mann spent part of each day at the piano, playing favourite works such as Wagner's *Tristan und Isolde*. An unrivalled witness to, critic of and participant in the German cultural adventure with Wagner's music and ideas, he echoed and explored the implications of Nietzsche's critique, while admitting that he had himself spent 'hours of deep and solitary happiness amidst the theatre throng' at Wagner performances. His location of that musical experience at the heart of what he, too, regarded as the German cultural malaise gives his literary works a peculiar importance for the historical understanding of music in early 20th-century European culture.

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PETER FRANKLIN

Mann, William S(omervell) (*b* Madras, 14 Feb 1924; *d* Bath, 5 Sept 1989). English music critic. He was educated at Winchester, and then studied privately in London under Ilona Kabos (piano) and Mátyás Seiber (composition); from 1946 to 1948 he studied at Magdalene College, Cambridge, where his teachers included Patrick Hadley, Hubert Middleton and Robin Orr. In 1948 he joined the music staff of *The Times*, succeeding Frank Howes as chief music critic in 1960; he retired in 1982. The establishment role of 'Our Music Critic' (anonymous until 1966) was enigmatic for a writer markedly progressive, even iconoclastic, in outlook, but Mann's fluent and direct style, his vitality and his mission to enlarge his readers' enjoyment of music were always evident. He had firm, clear-cut views on many topics, such as the human voice and opera production, and his professional grasp of different aspects of music-making was an essential part of his equipment as a critic. His most famous pronouncement was that the Beatles were the greatest songwriters since Schubert.

Mann was a prolific writer of programme and record sleeve notes, record criticism (in *Gramophone* and elsewhere) and book reviews, and a regular broadcaster on musical topics; he also prepared reading translations of *Der Ring des Nibelungen* (1964) and *Tristan und Isolde* (1968). His interests were wide, but his strongest sympathies lay in opera (particularly German Romantic opera), song, piano music and the 20th century in general. He was active in the propagation of contemporary music and was twice chairman of the Society for the Promotion of New Music (1955–6, 1957–8). His *Richard Strauss: a Critical Study of the Operas* (London, 1964) is a survey of the composer's development in those works, based on a close analysis of their music in relation to drama and character; *The Operas of Mozart* (London, 1977), although criticized for some want of refinement in expression and judgment, is equally invigorated by his enthusiasm and love for the music.

STANLEY SADIE

Manna. Italian family of musicians, active throughout the 18th century.

(1) Cristoforo Manna (*b* Naples, 1704; *d* Naples). Composer, son of Vitagliano Manna or La Manna. After attending the Conservatorio di S Maria di Loreto he became a musician in the household of the Marchese di Fuscaldo, where his father was a servant. In spring 1729 his only known major composition, the lost comic opera *Lo trionfo d'ammore o pure chi dura vence* (to a text by C. Di Palma), was performed at the Teatro dei Fiorentini in Naples.

(2) Gennaro Manna (*b* Naples, 12 Dec 1715; *d* Naples, 28 Dec 1779). Composer, son of Giuseppe Manna and Caterina Feo (sister of the composer Francesco Feo), and cousin of (1) Cristoforo Manna. He studied at the Neapolitan Conservatorio di S Onofrio a Capuana where his uncle Francesco Feo was *primo maestro* and Ignazio Prota *secondo maestro*. His first *opera seria*, *Tito Manlio*, was performed on 21 January 1742 in Rome. Its immediate success led to a commission from the Teatro S Giovanni Grisostomo in Venice for the carnival season 1743, for which he wrote *Siroe re di Persia*. After his return to Naples he collaborated with Nicola Logroscino in composing a *festa teatrale*. An outbreak of the plague caused the festivities planned for July 1743 to be cancelled,

and the work was never performed. Manna then revised Leonardo Vinci's *Artaserse*, and in 1744 succeeded Domenico Sarro as *maestro di cappella* to the city of Naples. In January 1745 Manna presented a new work of his own at the Teatro S Carlo, the *opera seria Achille in Sciro*. Its enthusiastic public reception instantly made him the most sought-after composer in Naples, resulting in commissions from the French ambassador, the Saxon court, the Teatro S Carlo and theatres in other Italian cities. On 1 October 1755, after the death of Francesco Durante, the *primo maestro* of the Conservatorio di S Maria di Loreto, Manna was appointed interim teacher to assist the *secondo maestro* Pietro-Antonio Gallo. From 13 February 1756 he served with Gallo as co-*maestro*, and then also with the aging Nicola Porpora. Manna's last theatrical works were *Enea in Cuma*, a serenata written for a fête given by the ambassador of the Maltese Knights on 4 September 1760, and (according to some sources) the *opera seria Temistocle*. He then retired from the operatic scene and composed only sacred music. After the death of Francesco Feo in January 1761, he succeeded him as *maestro* of the SS Annunziata church, and on 9 May of the same year resigned from the Loreto conservatory citing his many duties, which included that of *maestro* of the cathedral of S Gennaro. On his nameday, 19 September 1762, Gennaro Manna was celebrated with the performance of a cantata written in his honour by Vincenzo Bidognietti (score *GB-Lbl*). He remained active and revered as a composer of sacred music, and during the last decade of his life produced his major oratorios.

Unlike Jommelli, Latilla, Abos and other Neapolitan opera composers of his generation, Manna never ventured into the field of *commedia per musica*, but concentrated exclusively on *opera seria*. Although his contributions to opera belong primarily to the first 12 years of his career, they established his contemporary fame as one of the most important composers of his time. He expanded the *galant* stylistic tendencies of Francesco Feo and solidified pre-Classical characteristics. Many of his arias are guided by the sonata principle and exhibit diversified textures, crescendo patterns, discriminate scoring for wind instruments, and forceful drives to cadences with strong confirmations. Arias in major keys often expressively articulate the beginning of the secondary tonal area with contrasting phrases in the minor key. Contemporaries praised the suavity, vivaciousness and delicate beauty of his arias: Burney, who heard one of Manna's sacred works performed under the composer's direction in Naples (October 1770), noted the ingenious instrumental accompaniment of the vocal solos, and lauded the music for its 'fancy and contrivance'.

Gennaro's older brother Giacinto (*b* Naples, 13 Sept 1706; *d* Naples, 11 March 1768) was a harpsichordist at the Neapolitan opera houses S Bartolomeo and Fiorentini as well as S Carlo (1761–5). His sister Teresa married the composer Giuseppe de Majo in 1728; their gifted son Gian Francesco de Majo received some of his musical training from Gennaro.

WORKS

STAGE

music lost unless otherwise indicated

Tito Manlio (os, 3, G. Roccaforte), Rome, Argentina, 21 Jan 1742; arias in *A-KR* and *D-SWl*, Acts 2 and 3, *I-Nf**

Siroe re di Persia (os, 3, P. Metastasio), Venice, S Giovanni Grisostomo, carn. 1743; Act 3, *Nf**

Festa teatrale per la nascita dell'Infante (serenata), Naples, June 1743, not perf.; pt 1 only, pt 2 by N. Logroscino

Artaserse (os, 3, Metastasio), Naples, S Carlo, 4 Nov 1743, aria *GB-Lbl* [rev. of L. Vinci]

Achille in Sciro (os, 3, Metastasio), Naples, S Carlo, 20 Jan 1745; *D-Hs, MÜs*

L'Impero dell' universo con Give (componimento drammatico, R. Calzabigi) per Festiggiase gli sponsali del real Defino colla reale infanta di Spagna D. Maria Teresa, Naples, 3 Aug 1745; *I-Nf** (dated 26 July 1745)

Lucio Vero, ossia Il Vologeso (os, 3, A. Zeno), Naples, S Carlo, 19 Dec 1745; *Nf**, *Rsc*

Arsace (os, 3), Naples, S Carlo, carn. 1746; Act 3, *Nf*, 'Ombra che pallida', aria, *A-Wn*

La clemenza di Tito, Messina, carn. 1747 [according to *StiegerO*]

Adriano placata (os), Ferrara, Bonarossi, carn. 1748; aria *I-Nc*

Lucio Papirio dittatore (op, 3, Zeno), Rome, Dame, carn. 1748; *D-Bsb*, Acts 1 and 2, *I-Nf**

Il Lucio Papirio (os, 3), Palermo, S Cecilia, carn. 1749 (incl. arias by other comps.), lib *Bc, PLn*

Eumene (os, 3, Zeno), Turin, Regio, carn. 1750

Didone abbandonata (os, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1751; *D-Hs, MÜs*

Demofoonte (os, 3, Metastasio), Turin, Regio, carn. 1754; *Nf**

Enea in Cuma (serenata), 4vv, Naples, 4 Sept 1760; 1 pt, *Nf*

Temistocle (os, Metastasio), Piacenza, Ducale, carn. 1761

Il Sacrificio di Melchisedec (componimento drammatico, M. Tarzia), Naples 1776; lib *Ma*

Arias in *I-MAav, Mc, Nc*

OTHER SECULAR VOCAL

Addio di Nice à Tirsi (cant, M.A. Walpurgis, Electoral Princess of Saxony), 2vv, str, *D-Dl*

20 arias, 1v, with various insts, *Dl*; several other arias *I-Nc*

SACRED

MSS in I-Nf unless otherwise stated

Orats: Gios, re di Giuda, 6vv, Naples, 17 July 1747; Sepultra Sarae sive Pietas in mortuos, 4vv, 1748; Davide, in Nove, Palermo, 1751, lib *PLcom*; Rubri maris trajectus, 4vv, Monte Reale, 1761; Debora, 4vv, per i morti, 1769, perf. 1780; Assuero, 4vv, per i morti, 1770; Esther, 4vv, per i morti, 1770; Il Seraficio Alverna, Naples, S Chiara (n.d.), lib *Nn, Rsc*; Israelis liberato sive Esther, Monte reale (n.d.), lib *Fc, Nc*

Over 150 works with insts, many in dated autograph scores or parts: 12 Masses (1 dated 11 Sept 1755; 2 for double chorus; 2 Breve with Cr, San, Ag; 2 Masses *I-Nc*: 1769, 1773); Gl; 7 Gl movements (arias); Domine ad adiuvantum, 5vv; 2 Cr, 2 Mag: 5vv, 16vv; 3 TeD, incl. 1 for 2vv, 1 Feb 1764; 2 Lits; 14 Lessons (Lamentations) for Holy Week Nocturns, incl. 1 dated 1738; Christus, Responses for Holy Week; 2 Lessons per la notte del SS Natale (*I-Nc*); 3 Jube Domine benedicere, 1v, 2 dated 1746, 1751; 3 Lessons for Office of the Dead; 3 Benedictus Dominus, incl. 1 dated 1777; Confitebor, 1v; 12 Dixit, incl. 7 dated 1740, 28 May 1746, May 1748, 20 Oct 1750, 31 July 1752, July 1754, May 1767; 2 Laudate pueri, 1v, incl. 1 dated 1740; Salmi brevi; Gloria patri, 1v; 2 Veni sponsa; Lauda Sion, 5vv, Jan 1755; Pange lingua; 4 hymns, incl. 1 dated April 1789, possibly by Gaetano Manna; Tantum ergo, 1v, Jan 1752; Cori di anime penanti, 5vv; 35 motets with chorus; 1 motet, *Nc*; 14 solo motets and arias; several sacred cants and arias; Passio secundum Joannem

Some works attributed to Giuseppe de Majo, Gianfrancesco de Majo, and Gaetano Manna in *I-Nf*, particularly MSS initialled 'G.M.', are possibly by Gennaro Manna.

(3) Gaetano Manna (*b* Naples, 12 May 1751; *d* Naples, 1804). Composer, son of Giacinto Manna and Antonia Giuda, and nephew of (2) Gennaro Manna, who fostered his musical career. He studied at S Maria di Loreto under the *primo maestro* P.A. Gallo and the *secondo maestro* F. Fenaroli. In 1778 he became *maestro di cappella* of the SS Annunziata, Naples, when his uncle Gennaro retired from the position in his favour. He also served as *secondo maestro* of Naples Cathedral and as *maestro di cappella* of the Oratorio di S Filippo (1793) and various other local churches. In his sacred compositions he followed Gennaro Manna's trend towards an

individualized treatment of instruments, particularly in solo parts. Together with Paisiello and Zingarelli he represents the final phase of the 18th-century Neapolitan tradition in church music.

WORKS

all for voices and instruments; all in I-Nf

Il trionfo di Maria Vergine (orat), Naples, 15 Aug 1783; Fesstegiandosi la traslazione del sangue del glorioso vescoro e martire S Gennaro (cant., G. di Silva), Naples, 3 May 1788; lib *Mb, Nn*

Ky–Gl masses, 25 Nov 1781, 30 March 1789; several mass movts; Lamentazione; Lezione terza del Venerdi Santo; lit, 2 Dec 1776, per S. Nicola la Carità; motetto a più voci, 10 April 1780; Tota pulchra, 1v, insts, per la Maddelena, 1773

There were several other Neapolitan musicians named Manna whose relationship to this family has not been established: Giovanni Manna, listed as a student at the Conservatorio di S Onofrio in 1689; the bass Don Antonio Manna (*d* Naples, 1727), called 'Abbate Camerino', who served with the royal chapel (1697), at the Vienna Hofkapelle (1700–05), and again at the royal chapel (from 1708); and Nicola Manna (*d* 1721), Antonio's brother and a violinist in the royal chapel.

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S.K. Murphy: *The Sacred Music of Gian Francesco de Majo (1732–1770)* (diss., U. of Texas, Austin, 1996), appx B and D

HANNS-BERTOLD DIETZ

Manneke, Daniël [Daan] (*b* Kruiningen, Zeeland, 7 Nov 1939). Dutch composer, conductor and organist. At the Brabant Conservatory of Music in Tilburg he studied the organ with Hub Houët and Louis Toebosch and composition with Jan van Dijk (1963–7). Later on he studied the organ with Kamiel d'Hooghe in Brussels and composition with Ton de Leeuw in Amsterdam. In 1972 he began teaching (improvisation and analysis of 20th-century music) at the Sweelinck Conservatory in Amsterdam, where he is now a highly regarded teacher of composition. He is founder and conductor of the chamber choir Cappella Breda. His prizes and awards include the Prize for Young Artists from the Province of Zeeland (1967), the Fonteyn Tuynhout Prize (*Three Times*, 1977), the Hilvarenbeekse Muziekprijs in 1980 for *Pneoo* and the City of Tilburg's composition prize in 1985 for *Er vallen stukken* for carillon. In 1999 he was awarded the Cultuurprize of the province of Noord Brabant.

His compositions vary in character from the aggressive quality of *Diaphony for Geoffrey*, a testimony to his affinity with Varèse and Xenakis, to the diatonic, gentler sound of *Messe de Notre Dame* in which he seeks a mood of consolation. A celebrator of live performance, he stresses the fact that the spatial effects incorporated in his music cannot be experienced through a commercial recording. His important *Archipel* series is inspired by the difference in identity of the people of the various islands of Zeeland.

WORKS

(*selective list*)

Orch and ens: 4 Sonatas, orch, 1971; Stages III, variable ens, 1972; Sinfonia, str ens, 1975; Motet, Renaissance inst(s), 1975; Ruimten, orch, 1978; Pneoo (II), sym. band, 1980; 23 Stukken, accdn ens, 1983; Babel, 6 orch, 1985; Organum II, chbr orch, 1986; Hommage, brass band, 1987

Chbr and solo ens: Sonata da chiesa, tpt, org, 1963; Dialogen, tpt, ob, org, 1964; Patronen, org, 1966; 3 petites symphonies, org, 1967; Diaspora, org, 1969; Chiasma, pf qt, 1970; Walking in Fogpatches, wind qnt, 1971; Jeux, fl, 1971; Plein jeu pour cuivres, 2 tpt, hn, 2 trbn, 1972; Diaphony for Geoffrey, pf, tpt, hn, trbn, 1973; Ordre, 4 rec, 1976; Polychroon, pf, 1978; Gesti, b cl/b tuba/b trbn, 1979; Pneoo, org, 1979; Ramificazioni, (vn, vc, pf)/(cl, b cl, pf), 1979, rev. 1990; Rondeau, 6 perc, 1979; Wie ein Hauch . . ., b fl, 1979; Concert voor 47 klokken, carillon, 1980; Gestures, bass inst, kbd/mar, b cl, 1981; Er vallen stukken, carillon, 1985; Archipel I, 4 rec, 1985; Archipel II, va, vc, db, 1985; Archipel III, gui, 1987; Atta X, pf, 1989; Carré (de temps en temps), 4 trbn, 1990; Et in tempore vesperi erit lux, org 3 hands, 1991; Soyons plus vite que le rapide départ, s sax/tpt, 1991; Le clavecin des prés, carillon, 1993; Arc, str qt, 1994; Offertoire sur les grands jeux, org, 1996; Syms. of Winds, org, 1996, rev. as Syms. of Wind Insts, wind ens, 1997; Van tijd tot tijd, 5 rec, 1998

Choral: Kleine cantate voor de Kerstnacht, SATB, rec, org, 1961; Ps cxxi, SATB, 1962; Qui iustus est . . ., SATB, ens, 1970; Three Times, SATB, orch, 1974; Madrigaal, SATB, 1976; Job, male vv, 2 tpt, 2 trbn, 3 perc, 1976; De passie van Johannes Mattheus Lanckohr (J. Janssen), op, 3 solo vv, spkr, SATB, fl/pic, cl, tpt, trbn, 2 perc, org/elec org, db, 1977; 2 ballades (F. Villon), male vv, 1979; Chants and madrigals (K. Schippers), SATB, 1980; Trans, SATB, ens, 1982; Archipel IV (Eilanden in de stroom) (H. Warren), SATB, 1984; Messe de Notre Dame (Villon), SATB, 1986; 2 canti, 5 solo vv/SATB, 1986; Jules (chbr op, S. Heyligers), A, Bar, B, SATB, fl, cl, b cl, accdn, org, vn, db, 1988; Plenum (P. Verlaine, A. Rimbaud), 2 SATB, orch, 1988; Mi-Fa (A. Terts), solo vv, SATB, org, hp, timp, 1988; Archipel V (Les Ponts) (Rimbaud), wind ens, male vv ad lib, 1992; Topos (Rimbaud), vocal ens, 1995; Sonata da chiesa, 2 SATB, 2 org, 1996; Sequentia, SATB, 1997; Leçons de ténèbres, male vv, 1998

Other vocal: 5 Songs on English Poems (W.S. Landor, G.M. Hopkins, W. Raleigh, W. Drummond, T. Hood), low v, pf, 1974; 7 Vocalises, medium v, kbd, 1977; Chbr music (J. Joyce), S, ens, 1983: Chant and Madrigal, Epitaph, Interlude, Prelude, Song; Messa di voce, S, org, 1990; Vonjmem, S, ens, 1997

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HUIB RAMAER

Mannelli, Carlo [Carluccio di Pamfilio] (*b* Rome, 4 Nov 1640; *d* Rome, 6 Jan 1697). Italian composer, violinist and singer. Through his mother he was related to Lelio Colista. He spent virtually his entire career in Rome. While still a boy he entered the service of Prince Camillo Pamphili, training as a soprano castrato and violinist. On 25 August 1650 and 1651 he sang soprano under the name Carluccio in the patronal festivities at S Luigi dei Francesi. After a stay in Venice, where in 1657 he sang the role of Lerino in P.A. Ziani's opera *Le fortune di Rodope e Damira* at the Teatro S Apollinare, he is recorded from 1660 as a salaried soprano at S Luigi dei Francesi, Rome. He took part as a singer from at least 1659 until 1664 in the processions on Maundy Thursday and in the oratorio performances in Lent of the Arciconfraternita del SS Crocifisso at S Marcello. He is also listed as a violinist in these performances under the name Carluccio (sometimes Carlino) di Pamfilio, together with CARLO CAPROLI, who is easily confused with him. In 1668 he took over Caproli's position as first violinist, and not until 1690 did Corelli, who played alongside him in

the *primo coro* of instrumentalists from 1676, succeed him in this position. Mannelli first performed with Caproli as a violinist on 21 June 1665 in a ceremonial mass at S Luigi dei Francesi. He took over Caproli's place there in 1676 but in this capacity was succeeded by Corelli as early as 1682 and from then until shortly before his death performed at S Luigi only as a soprano. He is recorded as first concertino violinist at S Giovanni dei Fiorentini on 3 February 1675 (Corelli was in the ripieno) and at S Maria del Portico in 1682.

Mannelli belonged to an academy founded by G.B. Giansetti. In his capacity as a violinist, he was from 15 November 1663 a member of the Congregazione di S Cecilia and was *guardiano* of its instrumentalists' section in 1684 and 1696. In his will he made this congregation the sole heir of his property, published compositions and violin, and bound it to create from the proceeds of his considerable bequest an endowment for those of its members who were in need. This endowment and also a chaplaincy that he had founded at S Carlo ai Catinari did not expire until the late 18th century. He bequeathed the manuscript and copies of his *Studio del violino* to Martino Bitti. The Accademia di S Cecilia, Rome, possesses an unsigned oil portrait of him at the age of 52 (it is reproduced in *MGG1*, viii, pl.85/1).

Mannelli's teachers are not known by name, but he was probably influenced by some of the leading Roman musicians of the day: Caproli, G.A. Leoni (in the field of violin music) and Lelio Colista; three *maestri di cappella* of S Luigi dei Francesi, Stefano Fabri (ii), A.M. Abbatini and Ercole Bernabei; and also Carissimi, who directed an oratorio at S Marcello in 1660. As a singer he did not achieve the fame of other Roman castratos, such as Siface and the Fede brothers, but his importance as a violinist is incontestable. Together with C.A. Lonati he provides a hitherto overlooked link in the tradition of violin playing between Caproli and Corelli and was without doubt one of the 'più valorosi professori musici di Roma' whom Corelli referred to in a letter to Matteo Zani (1685) and whose example he followed.

Mannelli's trio sonatas, opp.2–3, most of which are in five movements, present considerable technical demands and are notable for the specially cantabile nature of their slow movements and for their fugal allegros, which are designated canzonas. Such features also inform the trio sonatas of Purcell. Mannelli's only surviving piece for solo violin and continuo uses double stopping extensively. His lost *Studio del violino*, the first Italian violin tutor since Gasparo Zanetti's of 1645, was no doubt a product of his teaching. A number of vocal works ascribed in several different sources to 'Carlo del Violino' have previously been attributed to Mannelli, but, there is ample evidence to indicate that they are, in fact by Carlo Caproli.

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Primo libro di sinfonie, vn, bc, op.1 (before 1666), lost; 1 in *I-Tn*
Sonate a 3, op.2 (Rome, 1682)
Sonate a 3, op.3 (Rome, 1692)
Terzo libro di sonate a 3; announced, possibly never pubd
Capricci, 2 vn, b; announced, possibly never pubd

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HELENE WESSELY

Mannelli, Francesco. *See* MANELLI, FRANCESCO.

Manners, Charles [Mansergh, Southcote] (*b* London, 27 Dec 1857; *d* Dundrum, Co. Dublin, 3 May 1935). Irish bass and impresario. He studied in Dublin, at the RAM and in Italy. He joined the chorus of the D'Oyly Carte company in 1881 and made his solo début in 1882 at the Savoy Theatre, London, creating the role of Private Willis in *Iolanthe*. In 1887 he joined the Carl Rosa company and in 1890 was engaged by Lago for his autumn season at Covent Garden, where he sang Bertram in Meyerbeer's *Robert le diable*. Two years later, he sang Prince Gremin in the first performance in England of *Yevgeny Onegin* at the Olympic Theatre, London. In 1893 he sang in New York, and in 1896–7 he toured South Africa with the soprano FANNY MOODY; on their return to England in 1898 they formed the Moody-Manners Company, which lasted until 1916. At the height of its popularity there were two companies touring under their management, numbering 175 and 95. The company gave seasons at Covent Garden in 1902 and 1903, and a longer one at Drury Lane in 1904. Manners was instrumental in the creation of the Glasgow Grand Opera Society, and the Moody-Manners collection of musical items was donated to the Mitchell Library, Glasgow. He was a strong advocate of a national operatic enterprise, and his writings include 'The Financial Problem of National Opera by the People for the People' (*ML*, vii, 1926).

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Manners, Fanny. *See* MOODY, FANNY.

Mannes, David (*b* New York, 16 Feb 1866; *d* New York, 25 April 1959). American music educator, violinist and conductor. He studied the violin in New York with August Zeiss and Carl Richter Nicolai, in Berlin with Heinrich de Ahna and Carl Halíř and in Brussels with Eugène Ysaÿe. After several years as a freelance player in theatre orchestras in New York, he was invited by Walter Damrosch in 1891 to join the New York Symphony Society, of which he subsequently became concertmaster (1903–12). His lifelong concern with the provision of music education for the young, the underprivileged and the informed amateur inspired him to join the faculty of the Music School Settlement (later the Third Street Music School Settlement at East 3rd Street, New York) in 1901, one of the first schools of its kind (1894) in the USA, and the Music School Settlement for Colored Children in Harlem (1912). In 1911 he assumed directorship of the Music School Settlement. In the same year he helped to establish the National Association of Music School Societies. He also founded and conducted a series of free concerts at the Metropolitan Museum of Art (1918–47).

In 1916 Mannes and his wife, Clara Mannes (née Damrosch) (*b* Breslau, Germany [now Wrocław, Poland], 12 Dec 1869; *d* New York, 16 March 1948), founded the David Mannes Music School (from 1953 the Mannes College of Music) in New York. Several notable European

composers were engaged as teachers of theory and composition, including Ernest Bloch (1917–20), Rosario Scalero (1919–28) and Hans Weisse (1931–9). Weisse had been a student of Heinrich Schenker and, as a result of his appointment, the school became the first American educational institution to offer instruction in Schenkerian analysis; in 1933 it sponsored the publication of Schenker's *Five Graphic Analyses* for use in Weisse's classes.

Clara Mannes, who had studied the piano with her father Leopold Damrosch and in Berlin with Busoni, taught privately in New York and also coached chamber music ensembles at the Mannes School. She gave recitals in London and throughout the USA with her husband, often performing in cities where no such concerts had ever been presented.

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CHANNAN WILLNER/DEBORAH GRIFFITH DAVIS

Mannes, Leopold Damrosch (*b* New York, 26 Dec 1899; *d* Martha's Vineyard, MA, 11 Aug 1964). American music educator, pianist and composer. The son of David and Clara Mannes, he studied the piano with Elizabeth Quaile, Guy Maier, Berthe Bert and Alfred Cortot, and composition with Johannes Schreyer, Percy Goetschius and Rosario Scalero. At Harvard College, where he graduated in 1920, he studied music and science. He made his début as a pianist on 29 October 1922 at Aeolian Hall, New York, in a performance of Saint-Säens's *Le carnaval des animaux*. He taught theory and composition at the Mannes School (1927–31, 1946–8), of which he was director (1940–48), co-director (1948–52) and president (1950–64). Under his leadership the school's curriculum became the first in the USA to incorporate Schenker's approach to music analysis.

Mannes's compositions are mostly small-scale pieces for piano or organ, works for vocal ensembles and solo songs. Exceptions to this include his orchestral Suite, which won a Pulitzer travel Scholarship for composition in 1925, his String Quartet in C Minor (1927), for which he received a Guggenheim Fellowship, and a Suite for two pianos (1925). In 1948 he formed the Mannes Trio with the violinist Vittorio Brero and the cellist Luigi Silva. After two seasons Brero was replaced by Bronislav Gimpel and the group became known as the Mannes-Gimpel-Silva Trio. Gimpel withdrew in 1955, after which Mannes ceased to perform in public. In 1962 Mannes became president of the Walter W. Naumburg Foundation.

Mannes was also a scientist with a strong interest in photography; with Leopold Godowsky jr he conducted experiments that led to the invention of the Kodachrome Color Process (1935).

For bibliography *see* MANNES, DAVID.

MSS in *US-NYma*

CHANNAN WILLNER/DEBORAH GRIFFITH DAVIS

Mannheim. City in Germany. It is situated at the confluence of the Rhine and Neckar rivers, in the south-west.

1. 1720–42. 2. 1743–1800. 3. 19th century. 4. Since 1900.

1. 1720–42. Elector Friedrich IV of the Palatinate founded Mannheim in 1606 as a fortress; it was destroyed several times during the 17th century, so there was little musical life until 1720, when the town was unexpectedly chosen as the new electoral seat. In 1716 Duke Carl Philipp, governor of the Tyrol, Upper Austria and the Austrian provinces in Swabia, became Elector Palatine in succession to his brother Johann Wilhelm, who had ruled from Düsseldorf. Carl Philipp remained in Innsbruck as governor until May 1717 and then, after a sojourn at his family seat in Neuburg an der Donau, established his residence in Heidelberg in September 1718. There the approximately 20 musicians he had brought with him from Innsbruck, some of whom had already served him at his first court in Breslau, were combined with more than 30 Düsseldorf musicians who had been employed by Johann Wilhelm. However, the severe damage done to Heidelberg castle during the War of the Spanish Succession, and conflicts between the arch-Catholic elector and the Protestants there, led Carl Philipp to move his court from the confines of Heidelberg to the expanses of the Rhine plain. The entire court entered Mannheim in November 1720.

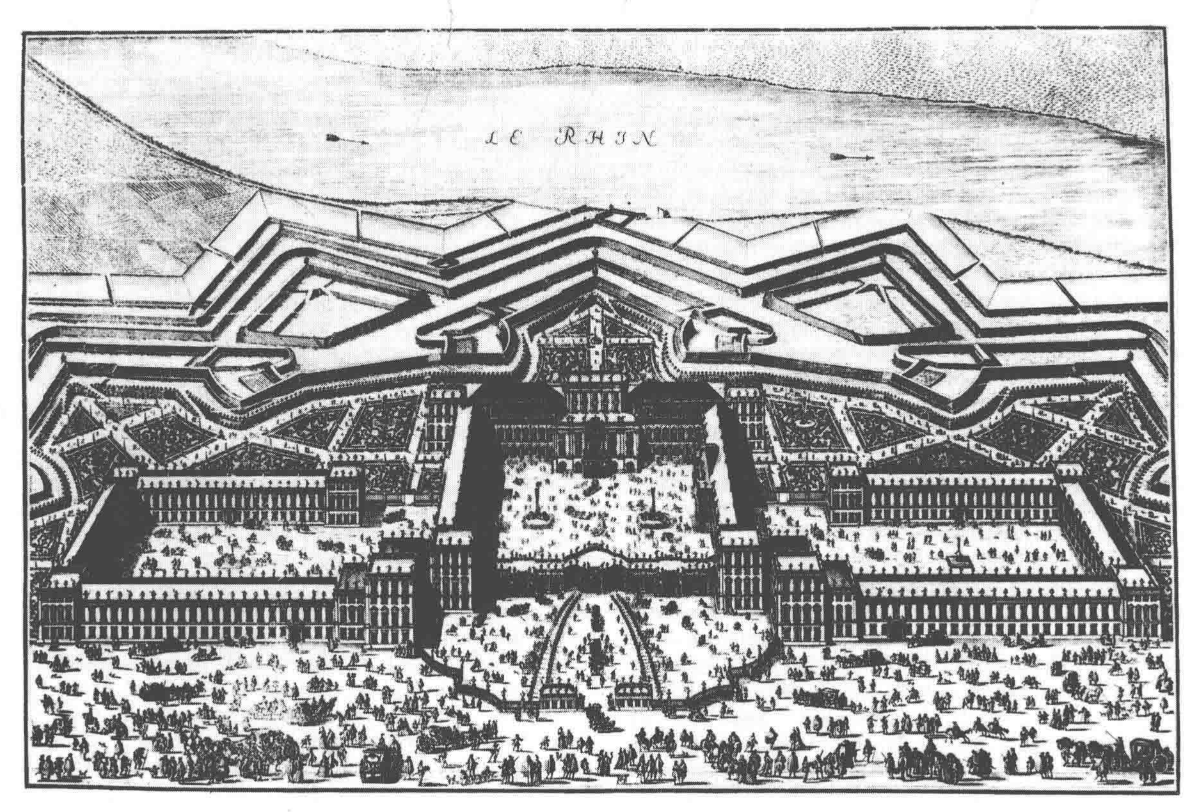
Carl Philipp initially hoped to help the impoverished Palatinate by economizing at court, and the number of musicians was reduced; but the restrictive measures did not last long. The elector mounted an extensive building programme, especially for the palace, the largest Baroque complex in Germany (fig.1). The Palatine court was soon one of the most brilliant in Europe. The earliest extant roster of the musical establishment, dated 1723, contains the names of 53 singers and instrumentalists, plus 12 trumpeters and two timpanists. Noteworthy is the cosmopolitan make-up of the Kapelle, reflecting its origins in Breslau, Innsbruck and Düsseldorf: it included musicians from Germany, Austria, Silesia, Bohemia and even the Low Countries, in addition to the expected Italians, most of whom were singers. Names of French and Alsatian origin appear mainly on later lists: Mannheim benefited from close familial connections with Duke Christian IV of Zweibrücken,who acceded in 1735 and had extensive Alsatian holdings.

In 1723 the two Kapellmeister were Jacob Greber and Johann Hugo Wilderer; the Konzertmeister was Gottfried Finger. There were also members of the famous Weiss family of lutenists and theorbo players, notably Johann Sigismund Weiss, the vice-Konzertmeister. In the next surviving roster of the Palatine court (1734) the number of musicians had fallen to 42. Carlo Grua is listed as Kapellmeister, an appointment that reflects the preference for church music in Carl Philipp's reign, the result of deaths in his family and of the strong influence of the Jesuits. Five oratorios, as well as masses and other sacred works by Grua, were performed before 1742; oratorios by Wilderer and others had been heard previously. Otherwise, music at the court between 1720 and 1742 took the form of concerts and secular vocal performances. There was no suitable theatre, so the elector had to be content, as in Heidelberg from 1718 to 1720, with pastorals, serenatas, cantatas and less ambitious dramatic works such as comedies and intermezzos.

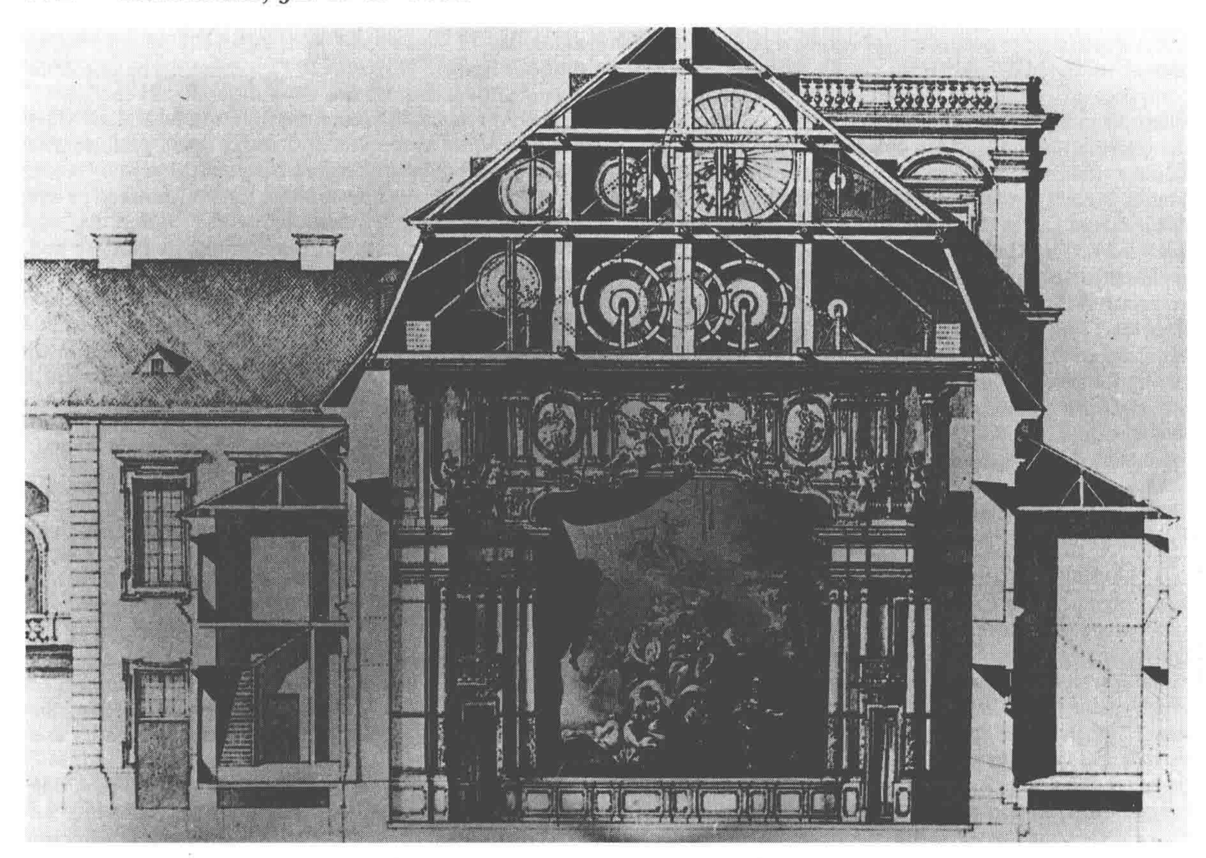
Grua's name also occurs in connection with the musical apogee of Carl Philipp's reign on 18 January 1742, as composer of the opera *Meride* (to a libretto by the Viennese court poet Pasquini), performed to inaugurate the opera house built in the palace by Alessandro Galli-Bibiena (fig.2). The performers included the famous singers Rosa Pasquali from Munich, Rosa Gabrieli from Bologna and (in the title role) the castrato Mariano Lena, who worked in Mannheim from at least 1734 to 1778, eventually as court musical director. Contemporary accounts of the opera house, which was destroyed in the siege of 1795, praise it as one of the largest and most beautiful of its day. *Meride* was part of the festivities, lasting for several days, which celebrated the marriage of the elector's granddaughter Elisabeth Auguste to his nephew and heir, Carl Theodor. Though there is no explicit record of performances by Johann Stamitz on this occasion, he is likely to have met the young Carl Theodor either then or at the imperial coronation in Frankfurt the following month.

2. 1743–1800. The old elector died on the last day of 1742. His successor Carl Theodor has become well known as a patron of science, commerce and above all the arts. During the early years of his reign musical activities seem to have been restricted, owing among other things to his involvement in the War of the Austrian Succession. The year 1748, however, marked the start of an extraordinarily rich and vigorous period in court life, which spanned the next 30 years. Beginning the seasonal schedule of events, announced in pocket almanacs issued yearly, were the so-called 'gala days' in celebration of Carl Theodor's name day (4 November) and, especially in later years, that of Elisabeth Auguste (19 November). The festivities extended over four or five days and typically included a 'grand Apartement' (reception) followed by a High Mass and a banquet at the palace, a major opera performance (often a première) with ballets between the acts, a French comedy and/or an *opera buffa*, and a concert in the Rittersaal in the central tower of the palace. Equally splendid were the carnival celebrations in January and February, with the electress's birthday on 17 January as the focus of the celebrations; here the types of event just enumerated were supplemented by masked balls in the ball house of the palace, normally two per week. Such magnificence did not go unremarked by visitors to Mannheim, who were generally admitted without charge to the various performances. When, for example, Voltaire visited for the first time, in 1753, his secretary Collini described Mannheim as 'probably the most brilliant court in Germany' and listed its attractions as 'hunts, operas, French plays and musical performances by the first virtuosos of Europe'.

Carl Theodor's reign also brought substantial increases in the quality and size of the Mannheim Kapelle. During the 1740s he was able to attract such musicians as the composer Franz Xaver Richter, the flautist Johann Baptist Wendling, the oboist Alexander Lebrun and a number of fine Bohemian horn players, while the 1750s saw the arrival of the new co-Kapellmeister Ignaz Holzbauer and the cellists Innocenz Danzi and Anton Fils. In addition, the elector carefully groomed the more talented offspring of musicians already at court, often by financing an extended period of study in Italy; such was the case, for



1. Project for the electoral palace, Mannheim: engraving by Heinrich-Jonas Ostertag and Bartol Anton Coentgen after a drawing by the architect Jean Clémens de Froimont, 1725; the palace as actually built shows several important later changes in design



2. Cross-section of the opera house built in the electoral palace, Mannheim, by Alessandro Galli-Bibiena, opened 1742 (ex-Städtisches Reiss-Museum, Mannheim, destroyed World War II)

example, for the violinist Christian Cannabich, who succeeded Johann Stamitz as Konzertmeister after the latter's death. At the same time, the Kapelle grew from a total of 52 singers and instrumentalists in 1748 to 78 by 1778, when the court left for Munich. However, such figures must always be treated with caution, as they come from almanacs, payroll lists and other documents which are often inconsistent in their inclusion of retirees, supernumeraries and the like. For this and other reasons, the number of instrumentalists given for the Kapelle as a whole should never be treated as synonymous with the actual size of the orchestra on a specific occasion (see Wolf, 1993).

While the stately buildings at Mannheim, including the palace and the most noteworthy Baroque church in south-west Germany, were appropriate to a seat of government, at the elector's summer residence of Schwetzingen the gardens held pride of place. Since the palace there had a Rococo theatre, built in 1752 (now restored and used for the Schwetzingen Festival), even in summer the elector did not have to go without opera or the more frequent intermezzos and comedies. A full complement of court musicians followed him to Schwetzingen. The higher-ranking were allowed to take their families; the town's parish registers thus provide important source material for the biographies of Mannheim musicians (see Mossemann, 1969). The electress normally spent the summer at Oggersheim.

Johann Stamitz was already known as a virtuoso violinist before his Mannheim period (*c*1741–1757), and he subjected the string players of the Hofkapelle to a very thorough training. Although Stamitz was still listed among the violinists in 1744 and 1745, his salary of 900 gulden, higher than that of either of the two Konzertmeister, Carl Offhuis and Alexander Toeschi, shows the elector's unusually high esteem of him. He had probably already begun to lead the orchestra by September 1744, when Offhuis retired, and in 1750 he received the title of director of instrumental music. From this string-playing hothouse came a succession of performers of such exceptional virtuosity that Burney wrote in 1772: 'There are more solo players and good composers in this, than perhaps in any other orchestra in Europe; it is an army of generals, equally fit to plan a battle, as to fight it'.

Such were the violinists Christian Cannabich, Ignaz Fränzl, Carl Joseph and Johann Baptist Toeschi, Georg Zardt, Wilhelm Cramer, the Eck brothers and Stamitz's sons, most of whom proved their outstanding technique at the Concert Spirituel in Paris. This technique lay at the root of the Mannheimers' famous orchestral discipline. The precision of attack, the ability to reflect the smallest dynamic nuance, the uniform bowing, and the fact of every player's having been trained, or having had his technique polished, by Stamitz and subsequently by Cannabich, produced unprecedented results. Cannabich was a first-rate teacher and orchestral trainer, and as a conductor was admired by Mozart. Schubart wrote of him:

He has invented a totally new bowing technique and possesses the gift of holding the largest orchestra together by nothing more than the

nod of his head and the flick of his elbow. *He* is really the creator of the coordinated execution characteristic of the Palatine orchestra. He is the inventor of all those magical devices that are now admired by the whole of Europe.

The wind players at Mannheim were also exceptional artists. Mozart admired and wrote music for the flautist Wendling, the oboist Ramm and the bassoonist Ritter. The Dimmler, Lang, Lebrun and Tausch families all supplied able wind players. Clarinettists were first engaged in 1758–9, and their use at Mannheim was later an acknowledged influence on Mozart. Finally, as noted by Burney, the electoral orchestra included a large number of composers who wrote for themselves and exploited the unusual technical abilities of their colleagues: hence the instrumental effects associated with Mannheim. The result was an orchestra that Leopold Mozart labelled 'undeniably the best in Germany'. Schubart went even further, claiming that 'no orchestra in the world has ever excelled that of Mannheim in performance'.

The notion of a 'Mannheim School' appears before the end of the 18th century, but referred then principally to the uniformity of the players' technique and the concomitant orchestral discipline. Early in the 20th century Hugo Riemann extended the concept to encompass a 'Mannheim School' of composers at Carl Theodor's court (and in fact many others with only tenuous connections to Mannheim). In so far as this term implies a uniform compositional approach deriving from Johann Stamitz, rather than merely serving as a handy geographical label, it is clearly inappropriate for the first generation of composers at Mannheim; this group includes figures of such disparate backgrounds and styles as Richter and Holzbauer, both of whom were already mature, established composers when they arrived there. By contrast, the next generation, born around 1730 (including Cannabich, the Toeschi brothers and Fils), were all students of Stamitz, and consequently their musical style is more unified and consistent than that of the older composers (*see* MANNHEIM STYLE). It is also important to note that the compositional principles characteristic of Mannheim were being developed simultaneously throughout Europe, though perhaps not with the same concentration on effect and orchestral brilliance. The relative ease of travel to Paris and the unusual degree of encouragement from Carl Theodor created excellent conditions for the propagation of musical developments. The elector was glad to allow his artists frequent leave to travel, rightly believing that they were among his most effective ambassadors. The exclusiveness of Riemann's claim that the 'Mannheim School' was the direct precursor of Viennese Classicism is no longer tenable, but Mozart was undeniably influenced by the musical culture of Mannheim, and Beethoven was familiar with it through the repertory of the Bonn Kapelle.

Chamber music, with the elector frequently playing the flute or cello, was regularly performed, and once or twice a week the whole court assembled for the 'Académie de Musique' in the palace Rittersaal, at which they drank tea, played cards and listened to varied programmes featuring symphonies, concertos and vocal music. It was at one of these concerts that Mozart appeared on 6 November 1777, playing a concerto and a sonata and also improvising.

The court opera flowered under the direction of Holzbauer, Kapellmeister from 1753 to 1778. The electoral court poet Mattia Verazi was the favourite librettist. *Opera seria* was represented by works of Holzbauer as well as such non-residents as Galuppi, Traetta, Jommelli, Hasse, Majo, Piccinni, Salieri and others. J.C. Bach enjoyed especial favour in the 1770s: he visited Mannheim in 1772–3 and wrote his *Temistocle* (1772) and *Lucio Silla* (1775) for the court opera. In the title roles of both operas he was able to exploit the abilities of the tenor Anton Raaff, for whom Mozart also composed. Opera design was taken over from Galli-Bibiena by Stefan Schenk, and later by Lorenzo Quaglio.

Aside from an isolated instance of intermezzos known to have been performed in 1726, Italian comic opera does not seem to have been cultivated until the 1750s, and then chiefly when the court was at Schwetzingen. Among the works presented then were Hasse's *Porsugnacco* for the opening of the Schwetzingen theatre in 1752 and two *dramme giocose* by Galuppi in 1756–7. From 1769, and particularly after the dismissal of the French comedians in 1770, *opera buffa* was presented regularly in the main opera house. Composers included Piccinni, Galuppi, Sacchini, Gassmann, Salieri, Anfossi and Paisiello. French *opéra comique* was evidently represented at court mainly by performances of Gluck's *Cythère assiégée* at Schwetzingen in 1759, by German adaptations of several works as Singspiele and by Italian adaptations, with recitatives, of Grétry's *Zémire et Azor* and *La rosière de Salency* in 1775–6. However, since 1770 the troupe of Theobald Marchand had visited Mannheim each summer (while the court was in Schwetzingen), giving public performances of operas in German in a temporary theatre on the Fruchtmarkt; most of these works consisted of German adaptations of *opéras comiques*, an exception being Vogler's Singspiel *Der Kaufmann von Smyrna* (1771). These productions were influential in the burgeoning efforts at court during the 1770s to promote serious German opera. The first successful attempt in this direction was a production of Wieland's *Alceste*, with music by Anton Schweitzer (1775), followed by Holzbauer's *Günther von Schwarzburg* (1777). Notable singers in the Mannheim company were the castratos Lena, Pietro Sasselli and Lorenzo Tonarelli, the tenors Raaff (probably the best of his day) and Franz Hartig and the basses Giovanni Battista Zonca and Ludwig Fischer (for whom Mozart later wrote the role of Osmin in *Die Entführung aus dem Serail*). Prima donnas included Rosa Gabrieli-Bleckmann, Dorothea and Elisabeth Wendling, Maddalena Allegranti and Franziska Danzi-Lebrun. The ballet and ballet-pantomime owed much to the ballet masters François André Bouqueton and Etienne Lauchery. Ballet music was composed by the Toeschis, Fränzl and, with particular success, Cannabich.

Standards were no less high in church music at court. A letter Wieland wrote after Matins in the palace church on Christmas Day 1777 illustrates this: 'I would rather lose some of my fingers than forgo Christmas Day Matins in the court church at Mannheim; to me it is a fête that surpasses all other fêtes and operas'. The oratorios performed regularly on the evening of Good Friday in the court chapel included works by Hasse and Wagenseil as well as local productions. The most important composers of sacred music among the Mannheimers were Grua, Holzbauer, Richter, Johannes Ritschel and Georg Joseph Vogler. After studying in Italy at the elector's expense, Vogler dominated church music in Mannheim from about 1776; he was made court chaplain and (by 1777) second Kapellmeister. His influence was so great that in 1777 he

was able to break off a performance (the second in Germany) of Handel's *Messiah* because, as he wrote, 'the whole audience was yawning'. From 1776 he ran a private conservatory, the Mannheimer Tonschule, many of whose pupils became well known (Bernhard Anselm Weber, Franz Danzi, Peter Ritter and others). Mozart expressed an unfavourable opinion of him when he was in Mannheim in 1777–8.

Mozart visited Mannheim on four occasions: as a child prodigy at a Schwetzingen concert in 1763, with his mother in 1777–8, on his way back from Paris in 1778, and to attend a performance of his *Le nozze di Figaro* at the Nationaltheater in 1790. His hope of gaining a court appointment in 1777–8 was not realized. His visit was ill-timed, since the elector was waiting for news of developments at the Bavarian court; the Elector of Bavaria died on 30 December 1777 and the inheritance fell to Carl Theodor, who was then obliged to move his court to Munich. After the merger of the Mannheim and Munich musical establishments in August and September 1778 about one third of the musicians remained on the Rhine, to provide the orchestra of the newly founded Nationaltheater and of the Liebhaberkonzerte (concerts for music lovers), initiated by Fränzl. Under Baron Wolfgang Heribert von Dalberg, the Intendant appointed by Carl Theodor, the Nationaltheater was the scene of early triumphs in the nascent German Classical theatre, employing such actors as Iffland, Beck and Beil, and giving the first performances of Schiller's early plays. Mozart's mature operas were all staged there relatively early. The music publisher J.M. Götz promoted the works of Haydn and Mozart and had the distinction of issuing, in about 1782, Beethoven's first printed work, the Piano Variations on a march by Dressler (WOO 63).

3. 19TH CENTURY. In Napoleon's reorganization of the German states Mannheim fell to the Grand Duchy of Baden (1802). The existence of the city's principal cultural institution, the theatre, was threatened by the general economic weakness, especially as Dalberg's successor was unable to maintain its artistic standards. The Liebhaberkonzerte were renamed Hofmusikakademien in 1807 and their costs defrayed by the theatre orchestra alone; the city's symphony concerts are still called the Musikalische Akademien and are organized by the theatre orchestra at its own risk. The middle classes for the first time formed societies with names reflecting their interest in music or song: Musikalisches Conservatorium (1806) and its successor Museum (1808), Harmonie (1814, incorporating the two previous societies), Rheinischer Musikverein (1816), Musikverein (1829), Liedertafel (1840), Liederkranz (1842), Dilettanten-Verein (1859, later Philharmonischer Verein) and Verein für Klassische Kirchenmusik (1879). The lawyer and composer Gottfried Weber did much for middle-class musical life, particularly as chairman of the Museum society and as a writer on music. Carl Maria von Weber (no relation) was his guest while in Mannheim (1810–11), and it was with him, Meyerbeer and Alexander von Dusch that Weber founded the private Harmonischer Verein in 1810. The Mannheim première of *Der Freischütz* was given in 1822, and the subsequent great popularity of his namesake's music there owed much to Gottfried Weber's advance publicity; but even with the support of Grand Duchess Stephanie he failed to procure a post at the Nationaltheater for the composer.

Between 1816 and 1822 the Rheinischer Musikverein organized seven Rhenish music festivals, at which the oratorios of Handel and Haydn were performed. The Nationaltheater contributed opera and the activities of its orchestra, and also briefly maintained a conservatory of music (founded 1819, director Peter Ritter). During the 1820s Karl Ferdinand Heckel (1800–70) revived music publishing in Mannheim; he opened his music shop on 20 October 1821, and added a music publishing house to it the same year. In 1822 he bought up the Worms publishing firm of Kreitner, and procured the services of his brother, the painter and lithographer Christoph Heckel. Thereafter the Heckels published numerous portraits of musicians as well as a 'cheap edition of all Mozart's operas in complete piano reduction' (1827–30) and the first miniature scores of the Viennese Classics (from 1847). After Karl Ferdinand Heckel's death his sons Karl and Emil carried on both sides of the business.

In the early days of the travelling virtuoso Mannheim was visited by Spohr and J.B. Cramer (both in 1817), Paganini (1829), Schröder-Devrient (1830), the young Vieuxtemps (1833), Liszt (1840 and 1843) and Jenny Lind (1846). Their concerts were held in the Redoutensaal, the theatre or the ballrooms of various hotels. Lortzing appeared as a singer in 1830, but his visit in 1844 was a more memorable occasion, when his *Zar und Zimmermann*, which he conducted in the Nationaltheater, was rapturously received. Berlioz was less successful; his music was largely misunderstood when he gave a concert in Mannheim in 1843. Though public chamber concerts had been given in 1823 in the Mühlau-Saal, it was not until 1839 that the section leaders of the Nationaltheater orchestra began to give regular string quartet recitals.

The building of docks on the Rhine laid the foundation for Mannheim's modern prosperity as a centre of trade and industry. Music and the stage both benefited to an unexpected degree from generous patronage. The second Badisches Sängerfest in 1845 brought numerous choirs to the city. The seventh Mittelrheinisches Musikfest in 1870 and (particularly) the 33rd Tonkünstlerversammlung of the Allgemeiner Deutscher Musikverein in 1897 were events of more than regional significance, testifying to the musical reputation the city had been able to re-establish.

That musical renaissance had begun with the appointment in 1834 of Franz Lachner as first Kapellmeister. His brother Vincenz succeeded him in 1836 and remained until 1872, during which period the orchestra became one of the best in Germany and the opera repertory is believed to have been the largest of any German theatre. Lachner's only blind spot seems to have been for Wagner. It was the publisher Emil Heckel (1831–1908) who established Mannheim's reputation as a stronghold of Wagnerism; he founded the first Wagner-Verein in 1871, and it was in Mannheim that the idea of the Bayreuth festivals began to be realized. Wagner himself conducted a well-received concert on 30 December 1871, and in 1879 the Nationaltheater celebrated its centenary, using only its permanent company, with its first performance of the entire *Ring* cycle. The first German Wagner memorial was unveiled at Heckel's house in 1887. Musical life, which had been rather conservative and bourgeois under Vincenz Lachner, grew increasingly progressive from the 1870s onwards: world premières were given of Hermann Goetz's *Der Widerspenstigen Zähmung* (1874) and *Francesca von Rimini* (1877), Wolf's *Der Corregidor* (1896), Felix

Weingartner's *Genesius* (1897) and Eugen d'Albert's *Gernot* (1897). Conductors at the theatre and of the Musikalische Akademien included Weingartner, Paur and Reznicek. In 1895 the critic Willi Bopp mourned the lack of a public for chamber music, which was cultivated by only one of the city's many music clubs – the Conzertverein für Kammermusik. Bopp deliberately promoted Brahms as a counterpoise to the city's Wagnerism, and in 1893 invited him to Mannheim, where he had already played and conducted in 1886. A conservatory had existed since 1868; it was incorporated in the Hochschule für Musik founded under Bopp's direction in 1899. In 1933 this became the Städtische Hochschule für Musik und Theater, and in 1971 the Staatliche Hochschule für Musik und Darstellende Kunst Heidelberg-Mannheim.

4. SINCE 1900. The Nationaltheater achieved new distinction during the intendancies of Carl Hagemann (1905–10, 1915–20) with pioneering expressionist productions. Artur Bodanzky (Kapellmeister 1909–15) was succeeded by Furtwängler (1915–20), Erich Kleiber (1922–3) and others. The theatre building, the centre of the city's cultural life, was destroyed in 1943, and the new building opened in 1957. Since the war the musical directors of the Nationaltheater and of the Musikalische Akademien have been Richard Laugs, Fritz Rieger, Eugen Szenkar, Herbert Albert, Horst Stein, Hans Wallat, Wolfgang Rennert, Peter Schneider, Friedemann Layer, Miguel A. Gomez-Martínez and Jun Märkl.

Under Eugen Bodart (conductor 1951–9), Wolfgang Hofmann (from 1959) and Jiři Malát, the Kurpfälzisches Kammerorchester, founded in 1951, has devoted itself to the Mannheim School and has also given many first performances of modern works in radio broadcasts. Popular concert venues include the rooms of the Rosengarten, and the Rittersaal and University Great Hall in the palace, which was rebuilt after its destruction in World War II and now serves as the seat of the University of Mannheim. Oratorio societies, four amateur orchestras, the Mozart Gesellschaft founded in 1931, the municipal Musikschule and the Hochschule, and one of the largest music libraries in southern Germany all make valuable contributions to the musical life of the modern city.

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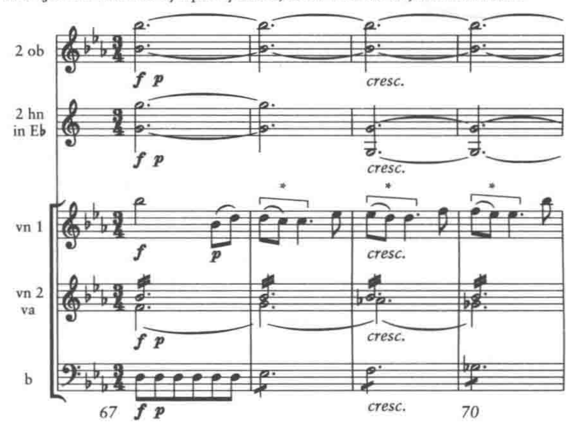
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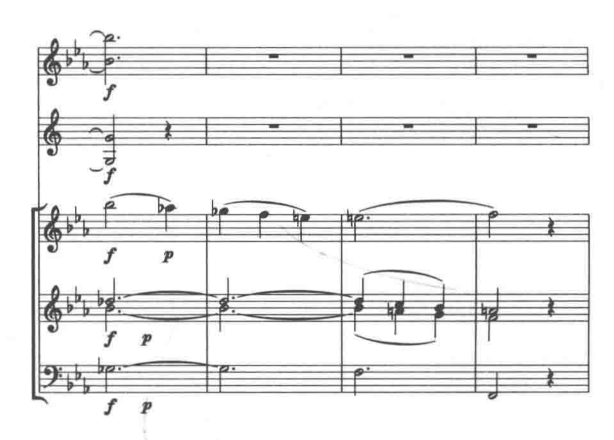
ROLAND WÜRTZ/EUGENE K. WOLF

Mannheim School. *See* MANNHEIM, §2.

Mannheim style. A style found in instrumental works, primarily symphonies, by composers active at the electoral court of Mannheim from about 1740 to 1778. A principal feature of the style is its tendency to exploit dynamic effects. On the small scale, this may take the form of either an abrupt or a graduated change in dynamic level within a short span of time, adding to the expressive and dramatic character of the work (exx.1 and 3). On a larger scale, Mannheim symphonies often incorporate an extended, thematically independent crescendo passage or *Walze* ('roller', sometimes anachronistically translated as 'steamroller'; ex.2). Such passages, most of which contain a rising melodic line over a pedal point or oscillating bass pattern, typically reappear at important junctures within the movement, contributing a sense of profile to the form. The predilection at Mannheim for striking dynamic effects doubtless finds its best explanation in the superlative quality of the Mannheim orchestra; the renowned precision of execution of this orchestra, as well as its large size, served to foster such a compositional approach. This approach did not, however, originate with Mannheim (as claimed by Riemann, who published the first detailed description of the Mannheim style). Rather, it originated to a substantial degree in Italy, most notably in opera of the early Classical period and its associated instrumental music; Italian opera formed the core of the Mannheim

Ex.1 Johann Stamitz: Symphony in E♭, DTB/Wolf E♭-5a, first movement
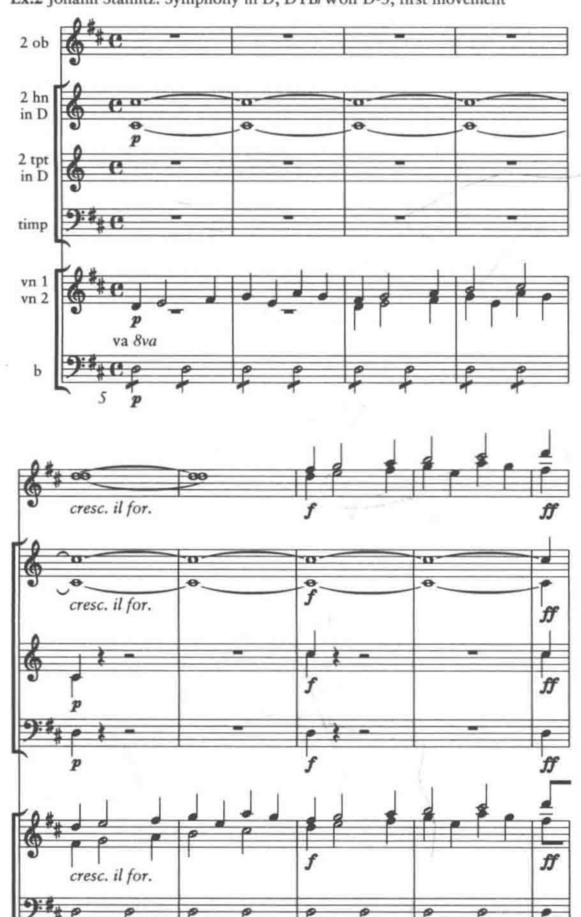




operatic repertory and was thus familiar to the composers there. For example, crescendo passages comparable in virtually every respect with those of Johann Stamitz occur at an earlier date in overtures to operas by Nicolò Jommelli.

Riemann also devoted considerable attention to the Mannheim melodic style, delineating a large number of what he termed 'Mannheimer Manieren' or Mannheim figures. (The idea of a 'mannered Mannheim style' was not new; Leopold Mozart remarked on the '*vermanierierten* Manheimmer goût' in a letter to his son, 11 December 1777, probably referring to the Piano Sonata K309/284*b*.) The figures discussed by Riemann are primarily orchestral and include the 'sigh' (see ex.1), the *Bebung* (see ex.3), and the 'rocket' (a rising triadic theme in equal note values). While Riemann was correct in pointing out the existence of these and other melodic clichés in the Mannheim symphony, he again erred in assigning priority to Mannheim: all can be found earlier in Italy, not only in vocal but in instrumental music, especially opera overtures. It is true that many symphonies from Stamitz's late period, and particularly those of Anton Fils and the later Mannheim symphonists, make more extensive and more stylized use of these melodic conventions than do contemporaneous Italian opera overtures; but their origin was Italy, and by mid-century they were in use all over Europe.
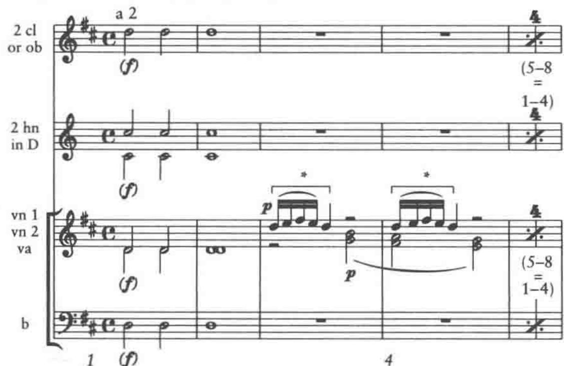
The same may be said of various other characteristics often associated with the Mannheim style, for instance homophonic texture, slow harmonic rhythm, and thematic differentiation within expositions of fast movements



Ex.2 Johann Stamitz: Symphony in D, DTB/Wolf D-3, first movement

(e.g. the use of a contrasting secondary theme). In the realm of orchestration, though, the Mannheim symphony goes well beyond its Italian models, especially in the idiomatic quality of its scoring and the frequent introduction of solo passages for woodwind and horns. Here again the excellence of the electoral orchestra played an obvious role, although the soloistic use of the wind in particular may also betray French influence (e.g. that of Rameau).

Riemann's conception of the Mannheim style, which has formed the basis of many more recent accounts, can



Ex.3 Johann Stamitz: Symphony in D, DTB/Wolf D-2, first movement

also be criticized for its tendency to view that style as monolithic, cutting across boundaries of both genre and personal idiom. In the case of genre, his description actually applies only to selected symphonies and a few orchestral trios and quartets: the chamber style at Mannheim differs markedly from the orchestral, the concerto style is generally conservative, and the operatic and church styles lean heavily on Italian vocal models, to mention the most notable exceptions to the common stereotype. Even within the symphony, the variety of styles remains great, conspicuously so in the works of those composers active at Mannheim before 1760 (Stamitz, F.X. Richter, Ignaz Holzbauer and Fils). In sum, musical style at Mannheim encompasses a wide range of stylistic types, evident not only between composers, but also within the work of each composer.

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EUGENE K. WOLF

Manning [Payne], **Jane** (**Marian**) (*b* Norwich, 20 Sept 1938). English soprano. She studied with Greene at the RAM (1956–60), with Husler at the Scuola di Canto, Cureglia, Switzerland (1964), and in London with Frederick Jackson and Yvonne Rodd-Marling. She made her professional début in London in 1964 singing Webern, Dallapiccola and Messiaen, and has continued to specialize in 20th-century music, to which her gifts – clear tone, precise pitching and an enthusiastic aptitude for new 'effects' – are well suited. Some of the problems, and joys, of performing modern works are discussed in her essay 'Contemporary Vocal Technique', *Composer*, no.38 (1971), 13–15. She has also published *New Vocal*

Repertory (London, 1986–98), and contributed a chapter on the interpretation of Messiaen vocal music to *The Messiaen Companion* (London, 1995). Particularly associated with new British music, she has given the first performances of works by Bennett, Birtwistle, Davies, Hopkins, Le Fanu, Lumsdaine, Maconchy, Payne (whom she married in 1966) and others; in 1973 she received a special award from the Composers' Guild of Great Britain and in 1988 she founded the group Jane's Minstrels. Her recordings, with them and as a soloist, include works by Schoenberg, Lutyens and Payne, the complete song cycles of Messiaen and the complete vocal works of Satie. Extensive work for the BBC has taken her from light music to *Pierrot lunaire*, Lumsdaine's *Aria for Edward John Eyre* and Babbitt's *Philomel*, as a member of The Matrix she has performed Perotinus and Cage, and she has also appeared in oratorio and Classical opera. She teaches in the USA (since 1982) and in England, where she became a visiting professor at the RCM in 1995.

PAUL GRIFFITHS

Mannino, Franco (*b* Palermo, 25 April 1924). Italian composer and pianist. He took diplomas in the piano with Renzo Silvestri (1940) and in composition with Mortari (1947) at the Rome Conservatory. Composition prizes he has won include the Diaghilev award in France in 1956 for the best new work of the year, his *azione coreografica Mario e il mago* (his first work for the theatre). In 1969-70 he was artistic director at the S Carlo in Naples; in 1990 he was appointed head of the Accademia Filarmonica in Bologna.

In *Mario e il mago* the libretto was by Luchino Visconti, the story based on Thomas Mann. Mannino subsequently returned to Mann for the subjects of the *dramma Luisella* (1963) and for the Indian legend *Le teste scambiate* (1988). His desire to bring to the stage a huge variety of different dramatic situations led him towards realism in the opera *Vivì* (1955), comedy in the intermezzo *Il quadro delle meraviglie* (1963), based on Cervantes, magical fantasy in the fairytale *Il principe felice* (1981), based on Wilde, and Biblical and historical tragedy in, respectively, *La stirpe di Davide* (1958) and *Il diavolo in giardino* (1962).

Mannino has been equally productive and shown similar facility in his chamber, vocal and orchestral music, including 12 symphonies. Compositions for solo instrument and orchestra have often been for himself as pianist or in collaboration with performers, such as the Kogan family. These include the Piano Concerto op.17 (1954), and the Concerto for three violins and orchestra op.40 (1965). A taste for traditional, grand choral and orchestral canvases has led to such pieces as the cantata on short poems by Soviet women poets *Supreme Love* op.174 (1977) and the *Missa pro defunctis* op.233 (1983), dedicated to Leonid Kogan. Mannino has also written over 100 film soundtracks, working with such directors as Huston, Leonide Moguy, Mario Soldati and Visconti.

Such a diverse output is accompanied by facility of invention and an eclectic style, partly the result of his study of works of the past and his conservative concern not to alienate the public. Operatically, stylistic innovations are used within a conception that affirms Italian post-*verismo* and, in a wider context, late Romantic musical tradition.

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(*selective list*)

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La speranza, 1956 (melodramma, 3, L. Malerba and E. Visconti), Trieste, Verdi, 14 Feb 1970 (Milan, 1969)
La stirpe di Davide, 1958 (tragedia, 2, V. Viviani), Rome, Opera, 19 April 1962 (Milan, 1962)
Le notti della paura, 1960 (melodramma, 1, M. Binazzi), Lecco, Sociale, 26 June 1969 (Milan, 1969)
Il diavolo in giardino (commedia, 3, L. Visconti, F. Sanjust and E. Medioli), 1962, Palermo, Massimo, 28 Feb 1963 (Milan, 1962)
Il quadro delle meraviglie (int, 1, A. Camilleri, after M. de Cervantes), Rome, Opera, 24 April 1963 (Milan, 1963)
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Il ritratto di Dorian Gray, 1973 (dramma, 2, Masino and B. de Tomasi, after O. Wilde), Catania, Bellini, 12 Jan 1982 (Milan, 1981)
Il principe felice, 1981 (fiaba, 3, M.S. Sernas, after Wilde), Milan, Scala, 7 July 1987 (Milan, 1987)
Soltanto il rogo (dramma, 3, E. Mann Borgese), Agrigento, Pirandello, 21 Oct 1987 (Rome, 1987)
Le notti bianche, 1987 (liederopera, 2, B. Cagli, after F.M. Dostoyevsky), Rome, Accademia Nazionale di S Cecilia, 14 April 1989 (Milan, 1989)
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Orch: 12 syms., 1954–94; Pf Conc., op.17, 1954; Conc., 3 vn, orch, 1965; Vn Conc., op.62, 1970; Vc Conc., op.12, 1974; Conc., op.214, 6 vn, 2 pf, orch, 1980; Atmosfere delle notti bianche di Pietroburgo, op.279, tpt, orch, 1987; Evanescenze, op.441, hp, orch, 1992; Conc., op.467, hpd, orch, 1995
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Chbr: 4 Sonatas, pf, 1950–80; Sonatina, op.16, str, pf, 1954; Piccola sonata, op.44, va, pf, 1966; Sonata sulla quarta corda, op.48, vn, 1967; Sonata, op.63, vc, 1970; Ballata drammatica, op.67, vn, va, vc, pf, 1970; Mini Qnt, op.74, wind qnt, 1972; Mouvement pour une symphonie imaginaire, op.215, 3 vn, pf, 198?; 7 pezzi, opp.250–57, vn, 1985; Str Qt, op.138, 1989; Suite, opp.305–7, gui, 1989; Qnt, cl, str qt, 1995; Estasi, op.555, mar, 1997

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Amuri (Milan, 1989)
L'azzurro al di là del tunnel (Milan, 1990)
Visconti e la musica (Lucca, 1994)
Il dritto connesso degli artisti escutori: analogie con il dritto d'autore (Naples, 1995)
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RAFFAELE POZZI

Mannis, José Augusto (*b* São Paulo, 23 June 1958). Brazilian composer. He studied electronics at the São Paulo Industrial Engineering School (FEI) (1976–8), at

the same time studying composition at São Paulo State University with Conrado Silva and Michel Philippot. A scholarship from the French government took him to Paris, where he continued his composition studies with Manoury and Reibel. In 1983 he completed with distinction his studies in electro-acoustic music and research at the Paris Conservatoire, and in 1987 he earned a Master's degree at the University of Paris VIII under the supervision of Daniel Charles. From 1983 to 1989 he was active in the French groups L'Itinéraire, Espace Musical, La Grande Fabrique, Groupe de Recherches Musicales, and in other ensemble groups of new music in Germany, Italy and Spain. Since 1989 he has been the coordinator of CDMC-Brasil (the Brazilian branch of the French Centre of Documentation of Contemporary Music) at the University of Campinas, where he teaches. From 1990 to 1997 he devised programmes of contemporary music on Radio Cultura FM, São Paulo, sponsored by the Padre Anchieta Foundation.

Mannis has received numerous commissions from such bodies as the French Ministry of Culture, Radio France and the São Paulo International Biennal. His works are written in a wide range of genres: traditional instrumental music, electro-acoustic compositions, combinations of electronic media and traditional instruments, soundtracks for films and pieces for theatre or radio. Within this diversity priority is constantly given to sound experimentation and research, and to the relationship of sound to musical gesture. He has also collaborated with the experimental group *.* of Campinas in multimedia installations and in events on the internet, such as the *Carnival eletrônico* (1994). In the 1990s he published *MUSICON*, a guide to contemporary Brazilian music.

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(*selective list*)

Vocal and inst: Le messager de l'automne, str sextet, 1986; Arapongas, 11 perc, 1997; A inalterável presença, S, vn, vc, 1998
El-ac: Cyclone, 1983, Rive d'eau, fl, cl, vc, elecs, 1984; Synergie, 1987; Duorganum I, db, 'stroviole', 8-track tape, elecs, 1988; Reflexos, vib, mar, tape, 1992; Construções I–X, 1997
Film scores: O assassino está entre nós, 1992; Passante, 1994
Music for theatre and radio

GERARD BÉHAGUE

Manns, Sir **August** (*b* Stolzenberg, 12 March 1825; *d* Norwood, London, 1 March 1907). German conductor. Born of poor but musically sympathetic parents, Manns acquired extensive youthful experience as a string and woodwind player. At the age of 20 he played in the Danzig regimental band and theatre orchestra; in 1848 he was a member of Gungl's orchestra in Berlin, and appeared as solo violinist and subsequently conductor at Kroll's Gardens. In 1851, during three years with the 33rd Prussian Regiment, he arranged the classical repertory for military band and conducted concerts 'à la Strauss' with the strings. These eight years in the Prussian army were followed by a brief appointment in London in May 1854 as assistant conductor at the Crystal Palace under Schallehn, who took unfair advantage of Manns's junior position. Work in the provinces and a summer season conducting in Amsterdam led to his appointment, at the invitation of the secretary, George Grove, as conductor at the Crystal Palace on 14 October 1855.

Together, Grove and Manns made the Saturday Concerts (1855–1901) for many years the principal source of classical music at popular prices. Manns immediately reconstituted the excellent Crystal Palace Band of wind instruments as a symphony orchestra, and vigorously and enthusiastically directed the music during the October to April Saturday afternoon season. Most of his players were engaged on a permanent basis and rehearsals were thorough. He included many leading European soloists and press criticism was generally favourable. Seldom-played works frequently appeared in Manns's programmes, which included chronological cycles of Schubert and Schumann symphonies, works by Berlioz and Wagner and many first London performances, as well as a generous proportion of English composers.



August Manns: caricature by 'Spy' (Leslie Ward) from 'Vanity Fair' (13 June 1895)

As director of music at the Crystal Palace, Manns also arranged music for the daily round-the-year concerts and festivals there, constantly challenging the public with his programming. At the time of his death, the *Musical Times* estimated that Manns had conducted 12,000 orchestral concerts during his 42 years at the Crystal Palace. He succeeded Costa as conductor of the triennial Handel Festival from 1883 to 1900. Apart from appearances as a veteran conductor, his outside engagements were few, the most notable being his concerts with the Glasgow Choral Union Orchestra (1879 to 1887) and an 1859 promenade season at Drury Lane. There were festivals at Sheffield in 1896 and 1899 and Cardiff in 1896. Manns received many decorations and awards; he was naturalized in 1894 and knighted in 1903.

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KEITH HORNER

Manoel de S Bento Gomes. *See* GOMES, MANOEL DE S BENTO.

Manolesi, Carlo. Italian printer, one of the heirs of EVANGELISTA DOZZA.

Manoli Blessi. *See* MOLINO, ANTONIO.

Manolov, Emanuil (*b* Gabrovo, 7 Jan 1860; *d* Kazanlak, 2 Feb 1902). Bulgarian composer, conductor and teacher. After the liberation of Bulgaria from Turkish domination in 1878 he studied for about two years at the Moscow Conservatory and composed instrumental music in the currently fashionable salon style. In 1885 he returned to Bulgaria. He composed the first Bulgarian opera, *Siromakhkinya* ('The Poor Woman'), to his own libretto based on a poem by Ivan Vasov. Although unfinished, the opera was performed by an amateur company in Kazanlak in December 1900; the score was later completed by others. Manolov wrote two orchestral works and arranged a number of folksongs for brass band. He also composed chamber music, choral works and songs, and 87 children's songs collected in the series Slaveyevi Gori ('Nightingale Woods').

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LADA BRASHOVANOVA

Manoury, Philippe (*b* Tulle, 19 June 1952). French composer. He studied composition first with Gérard Condé and Max Deutsch at the Ecole Normale de Musique, and subsequently with Michel Philippot, Ivo Malec and Claude Ballif at the Paris Conservatoire (1974–8). Parallel to his studies at the Conservatoire, he explored computer-assisted composition under the guidance of Pierre Barbaud. Following a two-year stay in Brazil (1978–80), he worked from 1981 as a guest researcher at IRCAM. In 1987, he was appointed professor of composition and electronic music at the Lyons Conservatoire.

Manoury's captivating work confirms him as one of the most gifted composers of his generation, and above all one who has successfully assimilated the teachings of his elders in a highly personal way. The relationship between composition and perception is at the heart of his preoccupations: strongly influenced from the start by Stockhausen and Boulez, he initially attempted a synthesis between serial 'pointillism' and the control of sound masses characteristic of Xenakis. Manoury came to public attention with the première at the 1974 Metz festival of *Cryptophonos* for piano, the first of his works involving the accumulation of microscopic details to form a globally perceptible whole. This experiment was followed up in *Numéro cinq* for piano and 13 instruments (1976), in the String Quartet, and above all in *Numéro huit* for large orchestra (1976). When referring to the works of this period, Manoury draws comparisons with the density of Jackson Pollock's paintings.

From 1982 to 1986 Manoury worked on *Zeitlauf* and *Aleph*, important vocal-orchestral works, each lasting more than an hour, which are as far removed from serial techniques as from Xenakis's probability theory. In an attempt to provide memorable features to orientate the listener's perception, these scores privilege harmonic polarizations and a new approach to repetition. *Zeitlauf* explores a polyphonic conception of time, subsequently developed in *Aleph*, in which four types of temporal process – fragmented, unfolding, static and circular – are presented successively then simultaneously. If Manoury's elaboration of the same material, seen constantly under different angles, is indirectly reminiscent of Stockhausen's works (*Momente*, for example), the idea of a labyrinthine path, particularly in *Aleph*, is drawn from the writings of Borges.

Between 1987 and 1991 Manoury used digital technology for the first time to effect real-time transformations of sound. The cycle *Sonus ex machina* is made up of four scores which exploit the relationship between instrument and computer. Working closely with the American mathematician Miller Puckette (creator of the program 'Max'), Manoury introduced an interactive element into the performance of this cycle. With *Jupiter* for flute, and above all with *Pluton* for MIDI piano and live electronics, Manoury exploited the enormous flexibility afforded by computer technology: pre-recorded passages in the solo instrumental parts are subsequently recognized by the computer which in turn activates a complementary response. The enrichment provided by this technique allows for a new distribution of sound in space, parallel to the numerous transformations which take place in the solo part, and stimulated the development of Manoury's concept of 'virtual scores'. *La partition du ciel et de l'enfer* marked an important step, confronting as it did the flute from *Jupiter* and the MIDI piano of *Pluton* with an instrumental ensemble (which includes a second piano). Though not part of the cycle, *En echo* for soprano and live electronics explores these characteristics still further.

Like the formal trajectory of *Aleph*, in which each new stage integrates the preceding ones, the phases of Manoury's output proceed by accumulation. The valuable experience acquired in *Sonus ex machina* was put to use in his first opera project, *Sorwell*. Influenced by flashback techniques, and in particular Orson Welles's film *Citizen Kane*, Manoury worked for several years on this score. He eventually abandoned the opera, but salvaged from it *Chronophonies* for voice and large orchestra. Sumptuously orchestrated, the *Prélude de la nuit du sortilège*, which also draws on *Sorwell* material, constitutes the prelude to the second, successfully completed opera project, the fruit of a collaboration with the writer Michel Deutsch and the producer Pierre Strosser. Using *Prélude*'s basic material, the opera *60e parallèle* suggests a constant renewal through the linking of different temporal segments, some of great density, some static, as in the earlier interlude *Wait* from *Chronophonies*. Integrating techniques from preceding pieces, *60e parallèle* is the work which reunites Manoury's principal preoccupations: the confrontation between text, orchestra and live electronics in a score based on different conceptions of time.

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Orch: Numéro huit, orch, 1978, rev. 1984; Pentaphone, 5 pieces, 1992; Prélude de la nuit du sortilège, orch, 1992; Prelude and Wait, orch, 1995 [from Chronophonies, 1994]
Vocal: Aleph (Manoury), 4vv, orch, 1985–7; 2 mélodies (Manoury), S, cl, perc, 1988; Xanadu (S.T. Coleridge), S, cl, 1990; Chronophonies, Mez, B-Bar, orch, 1994
Chbr and solo insts: Focus, 20 insts, 1973; Sonate, 2 pf, 1973, rev. 1994; Cryptophonos, pf, 1974; Puzzle, 29 insts, 1975; Numéro cinq, pf, 13 insts, 1976; Str Qt, 1978; Musique I, gui, mand, 2 hp, 2 perc, 1986; Musique II, 2 hn, 2 tpt, 2 trbn, tuba, 2 mar, 1986; Petit Aleph, fl, 1986; Le livre des claviers, perc, 1988; Gestes, str trio, 1992; Michigan Trio, cl, vn, pf, 1992; Passacaille pour Tokyo, pf, 17 insts, 1994; Epitaphe, 6 insts, 1995
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ALAIN POIRIER

Manowarda, Josef von (*b* Kraków, 3 July 1890; *d* Vienna, 24 Dec 1942). Austrian bass of Polish birth. He studied in Graz, where he sang from 1911 to 1915. After three years at the Vienna Volksoper and a further period of study, he made his début at the Staatsoper as the Spirit Messenger in the première of *Die Frau ohne Schatten* (1919). He continued to sing regularly in Vienna even after 1934, when he moved to Berlin. At Salzburg he was heard first in 1922 and at Bayreuth in 1931; he became closely associated with both festivals, his Mozart roles including Osmin in *Die Entführung*, while at Bayreuth he sang most of the Wagnerian bass parts. Elsewhere he also took the bass-baritone roles of Wotan and Hans Sachs. Recordings, some of actual performances, capture the authority and power of his stage performances but also expose unevenness in his vocal production.

J.B. STEANE

Manrique de Lara (y Berry), Manuel (*b* Cartagena, 24 Oct 1863; *d* St Blasien, Baden, 27 Feb 1929). Spanish composer, folklorist and music critic. His father was a captain of a marine infantry battalion, and he began his musical training under a military bandsman in his father's regiment. In the early 1880s, while stationed in Madrid as a second lieutenant, he began to study harmony, counterpoint, fugue and composition with Ruperto Chapí, remaining his sole disciple until Chapí's death in 1909. During these years he devoted most of his spare time to composition. He was a member of the Sociedad Filarmónica Madrileña (1901–11) and a founder-member of La Asociación Wagneriana Madrileña (inaugurated 4 May 1911). He was music critic for the periodical *El mundo* (1907–15) and also contributed articles to *ABC*. He also conducted numerous concerts of the Sociedad de Conciertos, Madrid, and the S Cecilia choral society. In 1914, when he became a member of the Real Academia de Bellas Artes de San Fernando, he chose as his inaugural address 'Orígenes literários de la trilogía wagneriana' (*Arte musical: revista iberoamericana*, iii, Madrid, 1917, pp.64–72); as a critic he was a staunch supporter of Wagnerian opera in Spain. During the 1920s he fought in the Moroccan war, as colonel of a marine infantry batallion, and later (1927) published memoirs of his campaigns there.

Manrique de Lara's interest in folklore was prompted by his association with the renowned Spanish scholar R. Menéndez Pidal, who introduced him to the living oral tradition of Hispanic balladry (Romancero) during a field trip to Navas de Marqués, north-west of Madrid (1905). Their collaboration continued at the Centro de Estudios Históricos, for which Manrique de Lara was commissioned in 1911 to collect ballads among the Sephardi communities of the Near East (Sarajevo, Belgrade, Sofia, Salonica, Lárisa, Istanbul, Izmir, Rhodes, Beirut, Damascus and Jerusalem). Later he continued his fieldwork while stationed in Spanish Morocco (1915–16), working mainly in Larache and Tetuán. During the summer months of 1914, 1916, 1917 and 1918 he carried out research in Spanish provinces. Some of his findings were published in 'Romances españoles en los Balkanes' (*Blanco y negro*, xxvi, Madrid, 1916, p.1285) and 'Romances castellanos' (*Eco de Tetuán*, 17 Oct 1915). In 1923, as brigadier-general, he returned to the Balkans, now as chairman of the Mixed Commission for the Exchange of Greek and Turkish Populations. His compositions include a symphonic trilogy *La Orestiada* (1890), a symphony (1890; in *E-Mn*), a string quartet (1895), the zarzuela *El ciudadano Simon* (1900) and an opera, *Rodrigo de Vivar* (*El Cid*) (1906).

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ISRAEL J. KATZ

Manrusmun. Liturgical book of the Armenian Church. *See* ARMENIA, §II, 3.

Mansurov, Bakhram (Suleyman oglu) (*b* Baku, 12 Feb 1911; *d* Baku, 15 May 1985). Azerbaijani *tar* player. His family numbered several generations of musicians. His teachers were his father, Meshadi Suleyman Mansurov (1872–1955) and his uncle Mirza Mansur Mansurov (1887–1967). His grandfather, B.M. Meshadi Melik Mansurov (1833–1909), was director of the Baku Mugam School.

In 1929 Bakhram Mansurov finished his musical education. From 1932 to 1985 he worked at the Opera Theatre of Baku as a soloist and chorus master and accompanied arias in *mugam* operas by Uzeir Hajibekov (1885–1948), Muslim Magomayev (1885–1937) and Zul'figar Hajibekov (1884–1950). He also accompanied such celebrated *khanende* (*mugam* singers) as Dzhabbar Kargyagdï (1861–1944), Seid Shushinsky (1889–1965), Zul'fi Adïgezalov (1898–1963) and Khan Shushinsky (1901–79).

From 1941 until his death Mansurov taught a class in *mugam* at the A. Zeynalla Training College of Music in Baku. He had many pupils and founded his own school. Researchers from several countries including Russia, Uzbekistan and France consulted him on the subject of *mugam*. He also founded and directed a society of *mugam* connoisseurs and players, the Mugam Medzhlis, among whose members were musicians from Baku, the rest of Azerbaijan and Iran. His house was the forum for discussions of the art of *mugam*, a venue for study and events, and a meeting-place for musical figures from all parts of the former Soviet Union and several European countries; he also kept an extensive collection of sound recordings there.

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FAIK CHELEBI

Mansuryan, Tigran Yeghiayi (*b* Beirut, Lebanon, 27 Jan 1939). Armenian composer. He has lived in Armenia since 1947, settling at first in Artik and moving in 1956 to Yerevan, where he attended the conservatory studying composition with Sar'yan before completing postgraduate work (1960–67). He then taught contemporary music there (1967–76) and composition from 1986, subsequently being appointed professor. He was later rector of the conservatory (1992–5). He became a member of the Armenian Composers' Union in 1967, was made an Honoured Artist of Armenia in 1984 and a People's Artist of Armenia in 1990. His work has been frequently heard in festivals across Europe.

The work of Tigran Mansuryan represents the avant garde of 20th-century Armenian music. Its novelty arises not from technological innovation but from the composer's discovery of the potential of tradition – that of both the present and the past, national and European. His music is characterized by a rational meditativeness typical of the Armenian mentality and which finds its natural expression in chamber music, its natural medium; it expresses a range of intense spiritual conditions from ephemerality to exaltation.

From as early as the mid-1960s, Mansuryan's work has fallen into three distinct categories: neo-classicism of the Bartókian variety (Concerto for organ and chamber orchestra, Partita for orchestra), serial structuralism and dodecaphony (Second Violin Sonata, Arabesques I and II), and stylized pastiche (*Notebook of Laments*, *Four Hayrens from Nahapet Kuchak*). The classicism of the Partita, in which the model of the Baroque suite is united with national thematic matter, is also found – transformed – in later works such as *Orator* for four instruments, the two cello and violin concertos, and the Third String Quartet. The second category, serial structuralism, which came into being in the 1970s, is notable for its pointilliste abstraction in the manner of Webern and Boulez (Piano pieces) and even neo-Impressionistic pastoralism (*Preludes* for orchestra, the vocal and instrumental *Madrigals*).

No less varied is Mansuryan's success in pastiche, in which he has developed principles of spatial organization of monody that are traceable to Komitas. This can be observed particularly in the projection of Armenian modes on to a harmonic vertical and the functions of individual parts within a texture, and also in the creation of heterophonic structures based on the variation of short melodic formulas. Beginning with *Tovem* and the slow movement of the Second Cello Concerto (marked by the composer *quasi parlando*), a specific national character is produced at the meeting-point between vocal and instrumental music: in the musical lexis of Mansuryan's output, the declamatory and rhetorical properties of Armenian Orthodox monody are adapted and transformed by the dynamics of rhythm and intonation (*Postlude* and the Viola Concerto).

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SVETLANA SARKISYAN

Manṣūr Zalzal al-Ḍārib. *See* ZALZAL.

Mantegazza. Italian family of violin makers and restorers. The family was active in Milan from about 1760 to 1824. The best-known violin maker of the family was Pietro Giovanni Mantegazza (*b c*1730; *d* Milan, 1 March 1803); a pupil of Carlo Ferdinando Landolfi, he made a good number of violins of comparable quality in the 1760s and 1770s. Early in his career he may have been in business with his brother Domenico. There was a long family association with the collector count Cozio di Salabue, beginning in 1776. Towards 1790 the Mantegazzas began a series of fine contralto violas, modelled in the Amati style and more classical in appearance than the earlier instruments. Although usually bearing the label of Pietro, they may have been made with the help of other members of the family. After Pietro's death the workshop passed into the hands of his sons, Francesco (*b* Milan, 29 July 1762; *d* Milan, 9 Nov 1824) and Carlo (*b* Milan, 16 August 1772; *d* Milan, 29 Jan 1814). They were more active as dealers and repairers than in making new instruments. An account of their activities is given in: C. Chiesa: 'Milanese Violin Makers', *Violin Conference: Dartington 1995*, 21–8.

CHARLES BEARE/CARLO CHIESA

Mantel, John Christian [Scheidemantel, Johann Christian] (*b* Erfurt-Gispersleben, 13 May 1706; *d* Great Yarmouth, 28 Dec 1761). English organist and composer of German birth. The son and grandson of Lutheran pastor-musicians, he entered Erfurt University in 1725 to study theology, and left in 1732 after the death of his mother, his father having died in 1729. His earliest mention in England is as a subscriber to Handel's opera *Faramondo* in 1738, around which time he became organist of South Benfleet, Essex. The parish church was acquiring a new organ, and Handel himself may have recommended Mantel for the vacant post (at £30 p.a.). In 1748 Mantel progressed to the more prestigious church of St Nicholas, Great Yarmouth, and a salary of £40. Here he directed church music and civic entertainments – including his own annual benefit concert – until he died.

The buoyant style of Mantel's music is typical of the Italian-influenced English late Baroque, despite his upbringing in the more solid Thuringian tradition of Pachelbel and the Bachs. The movements of his organ concertos and of his violin solos are imaginatively varied: *galant* elegance, sparkling soloistic passage-work, warm Corellian gravity, Vivaldian energy, and even a peasant dance with a drone bass. His solo chamber cantatas set the customary Arcadian texts (four Italian, one English) to melodies of gentle melancholy, the cello ritornellos containing passages of real eloquence.

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DAVID GALBRAITH

Mantova (It.). *See* MANTUA.

Mantovani, (Annuncio Paolo) (*b* Venice, 15 Nov 1905; *d* Tunbridge Wells, 30 March 1980). British orchestra leader and violinist of Italian birth. He was taught the violin by his father Benedetto Paolo Mantovani, a violinist at La Scala (who later led the Covent Garden orchestra) and a professor of music at the Milan and Venice conservatories. Brought to England in 1912, Mantovani made his début at the age of 16 with the Bruch Violin Concerto no.1 and, after study at Trinity College of Music, in the 1920s he led a light orchestra and began to make radio broadcasts (1927). In the 1930s he formed his Tipica orchestra, playing in hotels, for West End musical shows and on radio. He was musical director for Noël Coward's *Pacific 1860* (1946) and *Ace of Clubs* (1950), both of which he co-orchestrated with RONALD BINGE, and for Vivian Ellis's *And So To Bed* (1951). In 1951 he achieved real celebrity, particularly in the USA, with a recording of *Charmaine*, using the 'cascading strings' effect devised with Binge, and with which Mantovani is especially associated. He toured widely internationally with his orchestra, with regular visits to the USA, and between 1953 and 1972 released 51 albums of light orchestral music. Although better known as an orchestral arranger, he also composed such light works as the *Toyshop Ballet*, *Serenata d'amore* and, with Bunny Lewis, the song *Cara mia*. For further reference, see J. Lanza: *Elevator Music* (New York, 1994), esp. 79–85.

□

Mantovano, Alessandro. *See* ALESSANDRO MANTOVANO.

Mantovano, Gian Pietro. Italian composer, not identifiable with ALESSANDRO MANTOVANO.

Mantovano, Rossino. *See* ROSSINO MANTOVANO.

Mantua (It. Mantova). City in northern Italy. It was one of the most important musical centres of the Renaissance. Documents relating to music date from the late Middle Ages: Sordello da Goito, a 'bons chantaire e bons trobaire' from the province of Mantua, was active early in the 13th century. Music derived great benefit from the Gonzaga family, who established their supremacy at Mantua in 1328; as early as the 14th century Mantuan *piffari* and *trombetti* were famous throughout Italy. Instrumentalists, organists, singers and dancers were later attracted to the court from all parts of Italy and abroad, and music theory was taught by the humanist Vittorino da Feltre, who was at Mantua from 1425. Johannes Legrense worked in this environment, and Gaffurius was educated there in 1473–4. Well-known theatrical spectacles were supplied with new music, such as that by G.P. della Viola for *La representatione di Phebo e Phetonte* (1486) and that by the lyre player Atlante Migliorotti for the revival of Poliziano's *Orfeo* (1491).

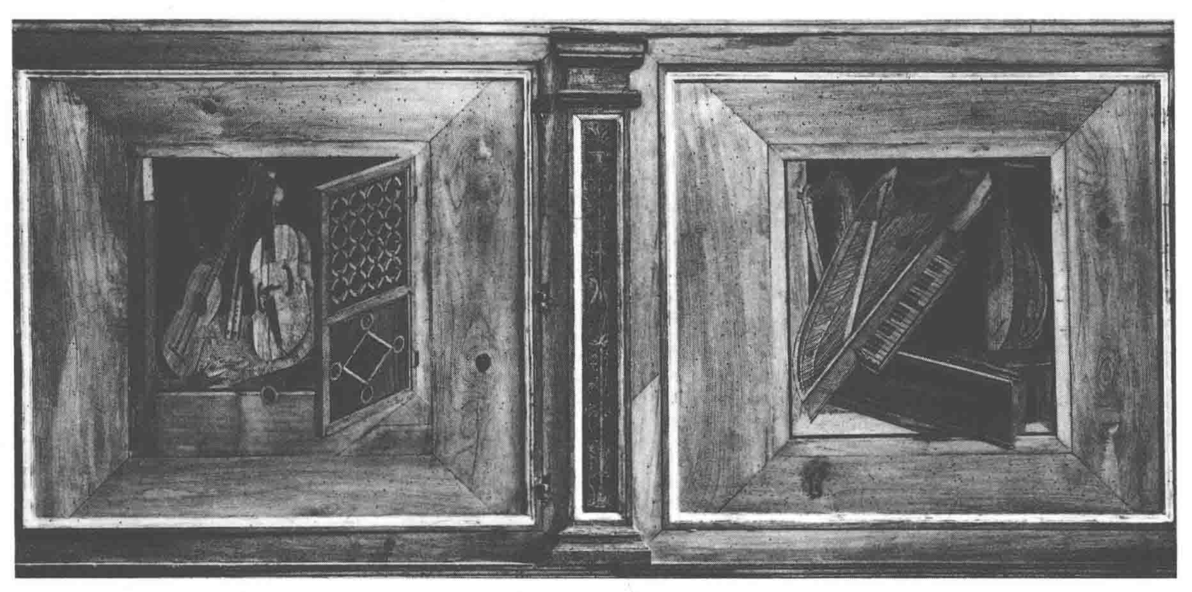
At the end of the 15th century music was cultivated much more assiduously under the enthusiastic patronage of Isabella d'Este, daughter of Ercole, Duke of Ferrara, and a pupil of Johannes Martini (sometime composer at her father's court). The frottola, *strambotto*, ode, *capitolo* and sonnet all flourished, together with other similar poetico-musical forms. The pre-eminent musicians who worked at Mantua were Bartolomeo Tromboncino, a native of Verona who served the court intermittently from 1487 to 1513 and perhaps later, and Marchetto Cara, who was at Mantua from 1495 to 1525. In addition many major figures of the period had contact with the Gonzaga court: the Italians Michele Pesenti, Antonio Caprioli, Filippo da Laurana and the other frottolists, and such illustrious *oltremontani* as Josquin, Martini, Compère and Carpentras.

Much chamber music, both vocal and instrumental, was produced (figs.1 and 2), and there are also references to songs being performed during theatrical performances: Serafino Aquilano sang on stage, personifying Pleasure in a performance at court in 1495 of his own allegorical dialogue, and music and songs by Tromboncino were heard during Galeotto del Carretto's *Beatrice* (1499) and *Nozze de Psiche e Cupidine* (1502) and during the magnificent productions of comedies by Plautus (*Asinaria* and *Casina*) at Ferrara in 1502. The practice of preparing elegant and elaborate musical *intermedi* was established in this period and was subsequently maintained without interruption.

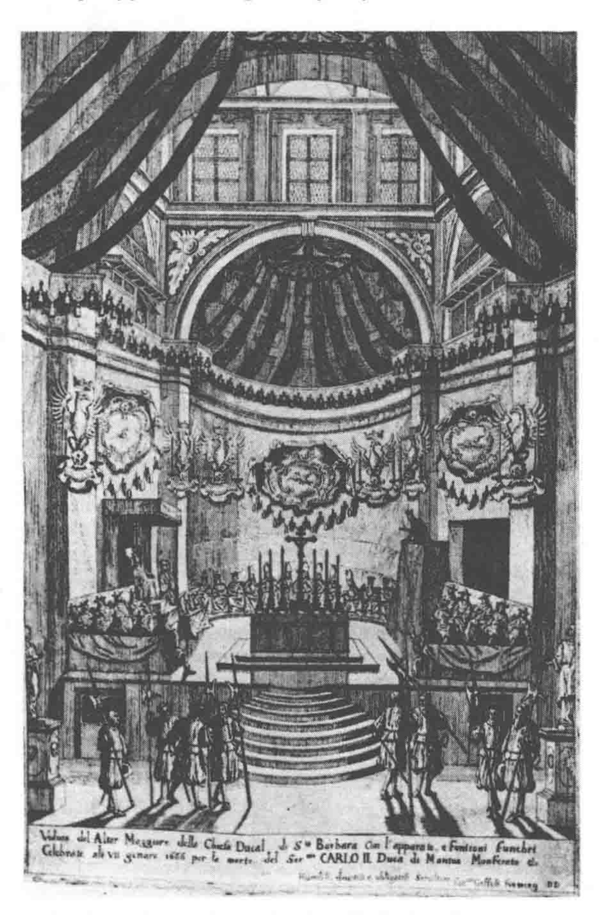
In 1510 Francesco II established a permanent *cappella*, something that had already been attempted by the Marquis Federico. The new choir, with singers mainly from Ferrara, was heard for the first time on 12 January 1511 in the churches of S Pietro (the cathedral) and S Francesco. The music master from 1513 to 1515 was



1. Studiolo (possibly used as a music room) of Isabella d'Este, after 1522, in the Palazzo Ducale, Mantua



2. *Marquetry panels showing contemporary musical instruments, in the Studiolo of Isabella d'Este, after 1522 (Palazzo Ducale, Mantua)*



3. *S Barbara, Mantua, during the obsequies for Carlo II Gonzaga, 7 January 1666: engraving by Frans Geffels*

G.M. da Crema; the singing teacher in 1515 was P. Domenichino. In 1534 Jacquet of Mantua was appointed *magister puerorum*; from 1539 he was *maestro di cappella* at the cathedral, which he himself had entered as a singer in 1527, the organist there from 1521 to 1556 being Girolamo Mantovano (de Adaldis).

The construction of the Palatine basilica of S Barbara (1562–5; fig.3) and the formation of its own *cappella* was the most important musical event of Duke Guglielmo Gonzaga's reign (1550–87). The liturgy of S Barbara, granted by the pope at Guglielmo's request, differed from that of Rome and gave rise to an unusual repertory of music. Various parchment choirbooks survive (in *I-MAc*), as does nearly all the original repertory of polyphonic music (in *I-Mc*). Wert was *maestro di cappella* at S Barbara from its foundation until 1582, after which, for reasons of health, he confined his activities to the private ducal chapel; his successor was G.G. Gastoldi. The organists were Cavazzoni (from 1565) and Rovigo (1590–97), and the organ was built by G. Antegnati.

Guglielmo Gonzaga, who was himself a composer, favoured many famous artists with his patronage. Alessandro Striggio (i) served the court from 1574. Between 1568 and 1587 there were dealings with Palestrina, who composed masses for S Barbara but did not accept the offer of a permanent post there. Soriano was active in the duke's private chapel from 1581 to 1586. Unsuccessful attempts were made in 1586–7 to engage Luca Marenzio.

Under Duke Vincenzo Gonzaga (1587–1612) music in Mantua again flourished on a magnificent scale. Among those who succeeded Wert as *maestro di cappella* in the ducal chapel were Benedetto Pallavicino (1596) and Monteverdi (1601). Monteverdi arrived in Mantua, followed by his brother Giulio Cesare, in 1589; he worked his way up from viola player to *maestro* and finally left the city in 1612. The eminent Mantuan Salomone Rossi, who effected a reform of Hebrew religious chant, also worked at the court, as director of instrumental music. The *maestro di cappella* at the cathedral from 1593 to 1597 was Lodovico Viadana, whose *Concerti ecclesiastici* (1602) were of great importance in the development of Baroque church music. G.G. Gastoldi was succeeded as *maestro di cappella* at S Barbara by Antonio Taroni and Stefano Nascimbeni.

Alongside this imposing amount of church music and chamber music (every Friday evening Duke Vincenzo gave a concert in the ducal palace), there were also theatrical entertainments: Monteverdi's *Orfeo* (libretto by Striggio, 1607); his *Arianna* and *Il ballo delle ingrate* and Marco da Gagliano's *Dafne* (all to librettos by Rinuccini and all performed at the festivities celebrating the wedding of Francesco Gonzaga and Margherita of Savoy in 1608; *L'Idropica* (Guarini, 1608), with Chiabrera's *intermedi* set to music; and *La Maddalena* (Andreini, 1617), with music by Monteverdi, Rossi, Muzio Effrem and A. Guivizzani. The court singers included Lucrezia Urbana, Caterina Martinelli and Adriana Basile. The Teatro Castello or Cavallerizza functioned from 1549; the ducal theatre (later called the Vecchio), opened in 1608 with Monteverdi's *Arianna*.

With Vincenzo's death the greatest period in Mantuan musical history closed. Musical activity tended increasingly to reflect that of other major centres, particularly Venice. Musicians working in Mantua during the 17th century included Frescobaldi (for a few months in 1615) and Effrem (1616–20); Sante Orlandi followed Monteverdi as *maestro di cappella* at court (1612–19) and was succeeded by Francesco Dognazzi (1619–43); Amante Franzoni was *maestro di cappella* at S Barbara (1613–20) and Marco Antonio Ziani later worked in the same church (from 1686). Ottavio Bargnani was organist at S Barbara (1607–27), Cazzati was *maestro di cappella* and organist at the church of S Andrea (1641), and Domenico da Bologna occupied the same post at the cathedral (from 1678). Opera continued to flourish: the *maestro di cappella* to the last duke of Mantua, Ferdinando Carlo, was the renowned Caldara (1701–7), whose earliest venture at Mantua had been a performance of *L'oracolo in sogno* (1699) in collaboration with Antonio Quintavalle and Carlo Francesco Pollarolo.

The end of the Gonzaga dynasty and the start of Austrian domination in 1708 meant that Mantua became subject to the cultural hegemony of Vienna. The theatres for the most part gave revivals of Viennese and Milanese productions, sung by artists recommended by Vienna. The Regio Ducale Teatro Nuovo opened in 1732 but was burnt down in 1781; it was reopened in 1783 with Sarti's *Il trionfo della pace*. Among the memorable first nights at the theatre were *La Candace o siano Li veri amici* (1720) and *Semiramide* (1732), both by Vivaldi, and *L'Alessandro nelle Indie* (1784) by the young Cherubini.

In the predominantly Arcadian climate of the mid-18th century, academies flourished again. The Accademia dei Timidi (a descendant of the Accademia degli Invaghiti of the Gonzaga) became the Real Accademia di Scienze ed Lettere (1767), which assimilated the Accademia Filarmonica and other similar institutions. The Teatro Accademico (known as the 'Scientifico'), designed by A. Galli-Bibiena, was opened on the same site in 1769; Mozart appeared there the following year during his first visit to Italy. The theatre has been restored and was reopened in 1972 (fig.4). When it opened in 1770 the music class at the academy comprised 18 artists, directed by the Mantuan *maestri* G.B. Pattoni and L. Gatti. The academy survives in a modified form and is known as the Accademia Nazionale Virgiliana. In 1777 permission was granted for a public music school headed by Mattia Milani. A municipal school dedicated to the Mantuan *maestro* Lucio Campiani (1822–1914), a pupil of Rossini, was opened in 1864 and in 1972 became the Conservatorio Statale.



4. Interior of the Teatro Accademico ('Scientifico'), Mantua, designed by Antonio Galli-Bibiena, completed 1769

There were two main music theatres in 19th-century Mantua: the Sociale, which opened in 1822 with Mercadante's *Alfonso ed Elisa*, and the Andreani, which opened in 1862 with Verdi's *I masnadieri*. The Teatro Olimpico of Sabbioneta in the province of Mantua (built 1588–90) has been restored and is used for opera.

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CLAUDIO GALLICO

Mantua, Jacquet de. *See* JACQUET OF MANTUA.

Mantuani, Josef [Josip] (*b* Ljubljana, 28 March 1860; *d* Ljubljana, 18 March 1933). Slovene musicologist and art historian. He studied law (1884–9), philosophy, history and art history (1889–92) at the University of Vienna (PhD in art history 1894). Concurrently he studied composition with Josef Böhm and Anton Bruckner and took private lessons with Guido Adler. In 1893 he became librarian at the Hofbibliothek in Vienna, and was director of its music collection (1898–1909). In 1909 he returned to Ljubljana to become the director of the regional museum of Carniola (later National Museum of Slovenia); he retired in 1924. He taught music history at the Conservatory in Ljubljana (1920–33) and art history, archaeology and epigraphy at the University of Ljubljana (1920–24). He was chief editor of the periodicals *Carniola* (1910–19) and *Glasnik Muzejskega društva za Slovenijo* (1919–25).

Mantuani was the first Slovenian musicologist of international stature. He published extensively on the history of music, cultural history, art history, archaeology and ethnology. His most important musicological contributions are a catalogue of the collection of manuscripts in the Hofbibliothek (later Nationalbibliothek) and his monograph *Geschichte der Musik in Wien*. Mantuani carried out fundamental research on the life and works of Jacobus Handl, whose *Opus musicum* he edited. He also systematically collected materials for the history of music in Slovenia and laid the foundations of Slovenian musicology.

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METODA KOKOLE

Mantuanus, Johannes. *See* GALLICUS, JOHANNES.

Mantzaros, Nikolaos Halikiopoulos (*b* Corfu, 8 Nov 1795; *d* Corfu, 12 April 1872). Greek composer, theorist and teacher. Of noble descent, his father was a prominent magistrate and he was initiated into music by his mother. He was taught the piano (1807) and violin (1809) by the brothers Hieronymos and Stephanos Poyagos (or Pogiago), harmony and counterpoint (apparently inadequately, see Alvanas, 1874, p.5) by the Italian S.M. Marchigiana and finally harmony and counterpoint and orchestration by the Italian theorist Cavalier Barbatti (1810–12/13). From 1815 Mantzaros composed an opera and various arias and cantatas (the earliest extant Greek orchestral scores) for the S Giacomo Theatre, Corfu, and must have been active as a teacher from about 1820. He became acquainted with Zingarelli, his life-long friend and mentor, in Corfu probably in August 1821; in 1835 Zingarelli offered him the succession of the directorship of the Conservatorio di S Pietro a Majella in Naples, which he declined. From 1823 until at least August 1826 Mantzaros toured Italy, and later often revisited Naples. In 1828 he began his friendship with Dionissios Solomos, the foremost contemporary poetical genius. His house became, and for almost 50 years remained, a conservatory, where he gave free tuition in piano, harmony and counterpoint, composition and instrumentation to both rich and poor. His many students included the most prominent composers of the Ionian school, such as Xyndas, Padovanis, Iossif Liveralis, Edouardos Lambelet, Carrer and Rhodotheatos as well as Giuseppe Persiani and Raffaele Parisini. In 1840, when the Corfu Philharmonic Society, the earliest Greek conservatory, was founded, Mantzaros was elected honorary life president.

Until recently Mantzaros was regarded as a prominent theorist but a dry, academic and unimaginative composer,

known only for the Greek national anthem (the opening 24 bars of his 1829–30 setting of Solomos's *Hymn to Freedom*). His compositions have received more favourable attention, however, since a reappraisal of his works by Leotsakos in 1988. Mantzaros's output can be divided into two periods. His earlier works, up to about 1840, comprise mostly purely instrumental, or instrumentally-accompanied vocal pieces. An Italianate influence can be heard in his arias and sinfonias, which have a melodic conception akin to the writing of Bellini and Donizetti. His opera *Don Crepuscolo* (1815), however, apart from containing *buffo* passages of a kind normally associated with Rossini, is Mozartian in style. His later works are almost exclusively for voice (sometimes with piano accompaniment). This move towards vocal music may have been influenced by the Greek Orthodox Church's rejection of instrumental music. During this period Mantzaros was concerned mainly with setting poetry, particularly by Petrarch and Solomos, but was also preoccupied with counterpoint. The 1829–30 (so-called 'popular') and 1842–3 versions of the *Hymn to Freedom*, apart from being perhaps the longest settings of any poetical texts, juxtapose a spontaneous homophonic style, echoing Ionian folklore, with climaxes of masterly polyphonic and fugal writing. Mantzaros was also an exquisitely unpretentious melodist, as is revealed in the one-voice settings of Solomos's short masterpieces, such as *I xanthoula* and *I avgoula*.

WORKS

MSS in Benakis Museum, Athens, unless otherwise stated

STAGE

all performed at S Giacomo

Don Crepuscolo (azione comica, 1), 1815
Sono inquieto ed agitato, scena and aria, carn. 1815
Bella speme lusinghera, recit and aria, mid 1815
Come augellin che canta, aria, S, orch, 1815
L'aurora (cant.), Mez, orch, 1818
Si, ti credo amato bene, duet, S, T, orch, 1818
Ulisse agli Elisi (cant.), 2 solo vv, orch, 1820
La Gratitudine (cant., F. Chiappini), by 1821, lost
Aria greca, A, orch, perf. 27 Jan 1827
Minerva nell'isola di Corfu (cant.), perf. 27 Jan 1827, lost
Festa delle fontane (P. da Costa), 1831/2, lost
La clemenza di Tito (incid music, P. Metastasio), 1832, only a march transcr. band extant
I afixis tou Odysseos is tin nisson ton Faeakon [The Arrival of Ulysses on the Island of the Phaecians] (D. Arliotis), 1832, lost
Aria cantata dall'ombra di Patroclo nell sogno d'Achille, 1v, orch, n.d.
Aeas mastigoforos [Ajax furiens] (? incid music), referred to in *Ellinikos paratiritis*, xxxiii (18 Sept 1842), lost

SACRED

Psalmi tou David, SATB, ?orch, *c*1813–18, lost; Threnoi tou Ieremiou [Lamentations of Jeremiah], SATB, ?orch, *c*1813–18, lost; Catholic Mass, no.1, vv, ?orch, perf. Naples, S Ferdinando Cathedral, ?1825, lost; TeD, SATB, 1830, lost; Orthodox Liturgy, male chorus (4 vv), 1834; Troparion of Kassiani, male chorus (4 vv), n.d., pubd in *Moussiki*, no.3 (March 1912), 79–82; Hymn (P. Quartanos), vv, ?orch, for the marriage of Edward, Prince of Wales to Princess Alexandra of Denmark, reportedly performed at the British Court, 1863, lost; Catholic Mass, no.2, vv, ?orch, lost

OTHER VOCAL

O skopos [The Sentinel] (A. Paraschos), marcia e passo doppio, STTB, military band, 1861
4 vv, pf, unless otherwise stated (most texts by D. Solomos): 12 fughe (Naples, 1826); To oneiro [The Dream], after 1818, lost; Eurycome, ? after 1822; I xanthoula [The Blond Maiden], ? after 1822 or 1828; Is to thanato tou Lord Byron [On the Death of Lord Byron], ? after 1824–5; Anthia, thymoumai peftane (after Petrach: *Chiare, fresche e dolci acqui*), hp acc., ? after 1824; Levommi il mio pensier (Petrach: Sonnet xxxiv), ?*c*1826; O Lambros, 3 frags., ? after 1824–5 or 1833; I Farmakomeni [The Poisoned Maid], 2 settings, after 1826; Is monahin [To a Nun], after 1829; Hymnos is tin eleftherian [Hymn to Freedom], 6 settings, 1st, 1829–30, ed. Clayton (London, 1873), 1 setting acc. hp; Is Frangiskan Fraser [To Francesca Frazer], epigram, 6vv, after 1849; Vassilikos hymnos [Royal Hymn], *Gr-An*; Anthi [Flowers] (G. Kandianos-Romas), i–xxxiii, after 1853; As haroume! Tis fysis ta dhora [Let us enjoy the Gifts of Nature], S, T, B, pf, Solomos Museum, Corfu; Scherzo musicale
2vv, pf, unless otherwise stated: Canone all'undecima sopra, ?1823–6; I Farmakomeni, 2 settings; Stin koryfi tis thalassas patondas [Stepping on the Crest of the Waves] (Solomos: O *Lambros*); Alla bionda Arabella, unacc.; Levommi il mio pensier (Petrach: Sonnet xxxiv); 5 scherzi musicali, 3 unacc.; Aveva due canestri di fiori; Kalos ivramen allelous [Welcome to each other] (E. Tantalidis), pubd in *Moussiki*, no.9 (Sept 1912), in Byzantine notation
54 songs, 1v, mostly acc. pf

INSTRUMENTAL

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16 pieces, pf, waltzes except no.5, ?1844; no.5, redowa mazurka, Ophélia, ed. G. Venturini (Florence and Rome, 1873)
5 marches, military band, 1861; 12 4-pt fugues; Prelude, A, pf, also B♭, hp; Romanza, A, tpt, pf; Prelude, A♭, pf, inc.

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GEORGE LEOTSAKOS

Manual. A Keyboard played by the hands in contrast to a Pedal played by the feet.

Manualiter. A quasi-Latin term derived from *manualis* ('hand keyboard') to indicate that a piece of organ music so labelled is played on manuals only, as distinct from Pedaliter. As a term it may be older than *pedaliter* (Schlick, 1511), but it was chiefly used by German

composers (and copyists) in the 17th and 18th centuries to help organists, otherwise accustomed to playing pedals, where the musical notation was ambiguous; for example, where it was written on two staves (as in most organ music except strict trios until the 1730s) or in tablature (as in the sources of Buxtehude's music, etc.). Scheidt (1624), however, implied that in organ chorales the pedal could be used to bring out the theme whether or not it was specified, much as some organists today play with a pedal cantus firmus the indicated *manualiter* preludes in the third section of Bach's *Clavier-Übung*.

PETER WILLIAMS

Manuel, Peter (Lamarche) (*b* Cleveland, 17 June 1952). American ethnomusicologist. He studied at UCLA, where he took the BA (1976), the MA (1979) and the PhD, the last with Jairazbhoy (1983). After working as assistant professor at Columbia University (1986–92), he was appointed associate professor at John Jay College and the Graduate Center, CUNY. Manuel was one of the first ethnomusicologists to work on popular music. He has specialized in the popular and light classical genres of North India and in various Caribbean music cultures, but his writings cover a wide range of topics and include an influential world survey (1988). His work has been equally important to popular music scholars, whose geographical horizons he has helped broaden, and to ethnomusicologists, whom he has helped to persuade that contemporary mass-mediated genres are as legitimate a study as traditional musical practices. In particular, he has stressed that neither technologically sophisticated production and dissemination, nor the power of the international record companies precludes musical creativity, variety and the emergence of locally rooted stylistic hybrids. He has also performed extensively as a sitar player in the USA, India and Pakistan.

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with K. Bilby and M. Largey: *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia, 1995)

RICHARD MIDDLETON

Manuguerra, Matteo (*b* Tunis, 5 Oct 1924). French baritone of Tunisian birth. He settled in Argentina after World War II and at 35 entered the Buenos Aires Conservatory. In 1963 he returned to France to accept a three-year contract as first baritone in Lyons. He moved to the Paris Opéra in 1966, singing in *Faust*, *Rigoletto*, *La traviata*, *Carmen* and *Lucia di Lammermoor*. Engagements throughout Europe followed. His American début was in Seattle in 1968 (*Andrea Chénier*), and he joined the Metropolitan Opera as Enrico Ashton in *Lucia* in 1971. He attracted special attention the next year in a concert performance of *L'Africaine* in New York, and became known for Verdi roles such as Renato, Don Carlo (*La forza del destino*) and Macbeth. He sang Rigoletto at Chicago (1977), Buenos Aires (1986) and Covent Garden (1991), and Renato at Naples in 1989. A baritone of uncommon fervour, taste and versatility, Manuguerra brought equal authority to the French and Italian repertories, as several recordings, particularly of Verdi operas, confirm.

MARTIN BERNHEIMER/R

Manuscript. *See* AUTOGRAPH; SOURCES, MS; SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630; SOURCES OF KEYBOARD MUSIC TO 1660 and SOURCES OF LUTE MUSIC.

Manwaring, William (*b* ?Dublin; *d* Dublin, 1763). Irish music publisher, music seller, instrument dealer and violinist. He worked from about 1738 in the business established by his brother Bartholemew (*d* July 1758) about a year previously at Corelli's Head, opposite Anglesea Street in College Green, Dublin. In April 1740 he advertised a proposal for printing Geminiani's *Guida armonica* by subscription; it was finally issued in about 1752. Notable publications by him include collections of songs from Arne's *Comus*, Dubourg's variations on the Irish melody 'Ellen a Roon' and in December 1752 'six Trios for 2 Fiddles and thorough Bass composed by Sieur Van Maldere'. From 1741 a number of publications were issued in conjunction with William Neale, including the *Monthly Musical Masque* consisting of a collection of contemporary popular songs; the first issue was advertised in January 1744. Manwaring also imported Peter Wamsley's best violins, Roman fiddle strings and 'all the newest music published in London'. In addition to his business he took a prominent part in Dublin musical life during the 1740s as a violinist, often appearing with his brother who was also a violinist. He acted as treasurer of various charitable musical societies. After his death his wife carried on the business until 1788.

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BRIAN BOYDELL

Manza, Luigi. *See* MANCIA, LUIGI.

Manze, Andrew (Mark) (*b* Beckenham, 14 Jan 1965). English violinist and conductor. He graduated in classics at Cambridge University (where his longstanding duo partnership with Richard Egarr was founded) and afterwards studied the violin at the RAM; however his most important influence was Marie Leonhardt, in Amsterdam.

Between 1987 and 1998, with the group Romanesca, Manze championed 17th-century violin music; his wonderfully fresh and fantastical performances underpinned by his understanding of the period's rhetoric won him great acclaim, and his CD of Biber's 1681 sonatas (recorded in 1994) received several international awards. From 1989 to 1993 he led the Amsterdam Baroque Orchestra, with which his recording of the violin solo in the aria 'Erbarme dich' from the *St Matthew Passion* is outstanding. Manze has appeared as guest director with numerous European and North American orchestras, notably La Stravaganza (Cologne), the Philharmonia Baroque Orchestra (San Francisco) and the Orchestra of the Age of Enlightenment. In 1996 he became an associate director of the Academy of Ancient Music. In 1998 he made his concerto début at the Proms, and the same year his reconstruction of Tartini's works for unaccompanied violin won him an Edison award. His other acclaimed recordings include Handel's op.6 concerti grossi and Bach's violin concertos. While as a player his repertory extends to about 1830, as a conductor he has been applying the same 'historical' principles to later music, including that of the Second Viennese School. Manze is also a frequent broadcaster, and has devised many programmes for BBC Radio 3.

LUCY ROBINSON

Manziarly, Marcelle de (*b* Kharkov [now Kharkiv], 1/13 Oct 1899; *d* Ojai, CA, 21 May 1989). French composer, of mixed Russian and American parentage. She started composing at the age of 12 and was one of Nadia Boulanger's first composition pupils in Paris, remaining her lifelong friend. Later, she studied conducting with Weingartner in Basle (1930–31) and the piano with Vengerova in New York (1943). Boulanger promoted Manziarly's music in Paris, conducting the *Triptyque pour une madone de Lorenzo d'Alessandro* (1934) in her first appearance on the podium in the French capital; Boulanger also introduced her to Princesse Edmond de Polignac, who commissioned several works. Manziarly's career was divided between France and the USA. She taught privately in both countries, and appeared as a pianist and conductor in New York.

Her works of the 1920s, including *Impressions de mer* for piano (1922) reveal Debussy's influence, though Stravinsky's neo-classical manner marked her music more. In the *Sonate pour Notre-Dame de Paris* for orchestra (1944–5), a set of variations inspired by the Liberation of Paris, her harmonic language is firmly rooted in tonality, coloured by dissonances and modal melodic lines. Later works demonstrate an interest in pre-compositional structuring (her piano piece *Stances* (1964) is based on a magic square) and occasionally reveal the imprint of serialism or free atonality. A visit to India stimulated an interest in Hindu rhythms and scales. Most of Manziarly's works from the 1950s onwards were published by the composer.

WORKS
(*selective list*)

Stage: La femme en flèche (chbr op), 1954

Orch: Pf Conc., 1932; Sonate pour Notre-Dame de Paris, 1944–5; Musique pour orchestre, small orch, 1950; Incidences, pf, orch, 1964

Chbr: Str Qt, 1943; Trio, fl, vc, pf, 1952; Trilogue, a fl, va da gamba, hpd, 1957; Dialogue, vc, pf, 1970; Périple, ob, pf, 1972

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Pf: Impressions de mer, 1922; Mouvement, 1935; Arabesque, 1937; Toccata, 1939; Bagatelle, 1940; Sonata, 2 pf, 1946; 6 études, 1949; Stances, 1967

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CAROLINE POTTER

Manzolo, Domenico (*fl* 1623–39). Italian composer and singer. In 1623 he was a musician – apparently a singer – in the service of the city of Bologna, and in 1639 he was listed as a singer in the employ of the Anziani and Confaloniero families in Bologna, presumably in addition to his civic position. As a composer he is known only by *Canzonette . . . con alcune spirituali*, for one and two voices and continuo (Venice, 1623). It contains 41 pieces, all but two for solo voice and all but four others secular (6 solo songs – 5 secular and 1 sacred – ed. in G. Benvenuti: *35 arie di vari autori del secolo XVII*, Milan, 1922). All are undistinguished, with pedestrian melodies and jog-trot rhythms. (G. Gaspari: 'Dei musicisti bolognesi al XVII secolo e delle loro opere a stampa', *Atti e memorie delle RR. Deputazioni di storia patria per le provincie dell'Emilia*, new ser., v/2, 1880, pp.15–44, esp. 31–2)

NIGEL FORTUNE

Manzoni, Alessandro (*b* Milan, 7 March 1785; *d* Milan, 22 May 1873). Italian novelist, poet and dramatist. An admirer of Walter Scott, he was one of the founders of Italian Romanticism; a prevalent theme of his works is victimization, accepted with resignation and surmounted by faith. His poetic drama *Adelchi* (1822), set by Apolloni in 1852, deals with the tragic figure of Adelchi at the time of the defeat of the Longobards by Charlemagne's Frankish forces. Manzoni is best known, however, for his historical novel *I promessi sposi* (1828), set in 17th-century Lombardy, which was the subject of at least six operas; its plot, when simplified, was particularly apt for melodramatic treatment. The best-known setting is Ponchielli's (1856); the first performance of Petrella's opera, at Lecco (the original setting for the novel), was attended by Manzoni. Verdi wrote his Requiem Mass in memory of Manzoni.

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BARBARA REYNOLDS

Manzoni, Giacomo (*b* Milan, 26 Sept 1932). Italian composer. He taught himself music until, at the age of 16, he moved with his family to Messina, Sicily. There he studied composition with Contilli, a tutor sufficiently broad-minded to licence his enthusiastic encounter with Schoenberg's *Pierrot lunaire* at the ISCM festival in Palermo the following year. In 1950 he returned to Milan, enrolling both at the Conservatory and, in modern languages and literature, at the Università Bocconi. These parallel studies, pursued for the next five years, were in effect to mark out the twin polarities of his earlier career. He took the university degree in 1955, in which year he also completed his first stage work, *La legge*. Although rejected by the Conservatory, and never subsequently

performed, this work mapped out two fundamental affiliations: a neo-Schoenbergian musical idiom and, with its narrative of Sicilian peasantry ground down by authority, a strong sense of art's political obligations. Despite this set-back, he completed his composition diploma the following year.

In addition to his work as a pianist (for, among other projects, Giorgio Strehler's noted 1955 production of *Die Dreigröschenoper*, conducted by Maderna) Manzoni's activities proliferated. He became editor of the new music review *Il Diapason* in 1956, and the music critic of the left-wing newspaper *L'Unita*, from 1958 to 1966. His influential Italian translations of Adorno began to appear in 1959, and continued for the next decade, soon to be joined by a series of translations of Schoenberg's major texts. Meanwhile he began to make his mark as a composer with the production, for the 1960 Teatro delle Novità festival in Bergamo, of his opera *La sentenza*. In 1962 he began a long teaching career with courses in harmony and counterpoint at the Milan Conservatory, to be followed, from 1969 to 1974, by composition courses at the Bologna Conservatory, and thereafter at the Milan Conservatory. Many of the more talented composers of the next generation gravitated to him. His compositions from the mid-1960s on became more openly confrontational. *Atomtod*, whose production at the Piccola Scala in 1965 came about despite attempted prevention from civil and ecclesiastical authorities, was followed by other celebrations of political commitment such as *Ombre (alla memoria di Che Guevara)* (1968).

Such works as *Ombre* and *Hölderlin (frammento)* (1972) consolidated Manzoni's concern to project challenging texts into large-scale choral and orchestral statements. Words were no longer an occasion for lyrical expansion, but rather brought into play the full range of human vocalization. This technique reached its most telling realization in *Parole da Beckett* (1970–71), which won him a UNESCO prize in 1973. As this work demonstrated, at no stage in his career was Manzoni exclusively preoccupied with the obligation to bear political witness. But even so, his most adventurous experiment with a theatre of ideological debate was put together over the next few years. *Per Massimiliano Robespierre* (1974–5) mobilized the experiences of at least a decade to create not a political parable, but an examination of liberal ambivalences in the face of radicalism.

For a decade therafter, Manzoni confined himself to the concert hall, and primarily to instrumental music. A series of chamber *Percorsi* echoed, in title and in some instances musically, the five debating sections of *Per Massimiliano Robespierre*, and his well-established interest in juxtaposing blocks of sound in quasi-architectural fashion culminated in a tribute to its source: *Masse: omaggio a Edgar Varèse* (1977) for piano and orchestra, followed by *Modulor* (1979) for four orchestras. However, questions of musical time and its articulation returned to preoccupy him once more, first in the orchestral *Ode* of 1982, and then dramaturgically as he began to draft the libretto of his opera *Doktor Faustus*, based on elements from Thomas Mann's novel. Two years later he took a first step towards establishing his musical materials when he completed the *Scene sinfoniche per il Doktor Faustus* (1984), and the work achieved final form in 1988. In many respects his richest and most sophisticated musico-dramatic conception, it made an immediate impact both through Robert Wilson's striking production at La Scala, and through its unexpectedly abundant lyricism. Indeed, this remarkably fresh and inventive sense of melodic line became central to a number of his subsequent works, such as *Dieci versi di Emily Dickinson* (1988) for soprano, harp and strings.

The complex balance achieved by Manzoni between his passion for words, and his inextricable (and only partially complementary) immersion in musical sound, his willingness to respond to the pressures of the society around him, and his love for poets of *innigkeit* and solitude, has set an attractive example. He has consistently shown how a composer's appetite for creation need not condemn him to solipsism or marginalization. But maintaining that balance has entailed a focussing of musical priorities. The temptations of quasi-functional harmony were eschewed from the first, so that concerted voices or instruments increasingly tended to produce blocks of 'material' whose inner warp and weft was governed by considerations of density, of aggregate timbre and texture. This steely exploration of terrain offering no shelter to musical ghosts was, however, not long able to resist infiltration by his perennial fascination with the projection of text into musical time. Early engagement with neo-Schoenbergian models may have become subsumed into a polyphony of vocal possibilities in the works of the early 1970s. But after the abstentions dictated by severely 'abstract' work at the end of that decade, this central focus has been reconstituted in the unaccustomed lyric abundance of *Doktor Faust* and its successors.

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Stage: La legge (1), 1955; La sentenza (1, E. Jona), Bergamo, Donizetti, 13 Oct 1960; Atomtod (op, 2 parts, Jona), Milan, Piccola Scala, 27 March 1965; Per Massimiliano Robespierre (prol., 2, int, Manzoni and V. Puecher, after M. Robespierre and others) 1974–5 Bologna, Comunale, 12 April 1975; Doktor Faustus (3, Manzoni, after T. Mann), Milan, Scala 16 May 1988; Inferno di Dante (Sanguineti, after Dante), Ravenna, 1995; Musiche per l'Oreste di Vittorio Alfieri, tape, Rome, 1993

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Orch: Studio per 24, chbr orch, 1962; Studio no.2, 1962–3; Insiemi, 1967; Multipli, chbr orch, 1972; Variabili, 1973; Masse 'Omaggio a Edgar Varèse', pf, orch, 1977; Lessico, double str orch, 1978; Modulor, 4 orch, 1979; Ode, 1982; Scene sinfoniche per il Doktor Faustus, SATB ad lib, orch, 1984; Adagio e solenne, 1990; Malinamusik, 1990: see El-ac [Parole da Beckett; Una . . .voce . . . chiama; Les hommes, la terre, les pierres; Quanto oscura selva trovai]

Other vocal: Preludio, 'Grave' di W. Cuney, Finale, S, cl, vn, va, vc, 1956; 3 liriche di Paul Eluard, S, fl, cl, tpt, vn, vc, 1958; 2 sonetti italiani, chorus, 1961; 4 poesie spagnole, Bar, cl, va, gui, 1962; Spass (Schwitters), S, pf, 1965; Estremita (Leonetti), solo v; Omaggio a Josquin, S, hn, vn, 2 va, vc, 1985 [transcr. of Nymphes des bois/Requiem aeternam]; 'Uéi prea la biele stele', male chorus, 2 b drums, 1987; 10 versi di Emily Dickinson, S, str qt, 2 hp, str, 1988; An die Musik (R.M. Rilke), S, fl, 1989; 4 versi di Marina Cvetaeva, S, vn, 1990; Hermano aterrado (P. Neruda), S, cymbal, 1992; 4 epigrammi (Jona), Bar, b cl, fl, ob, hp, perc, 2vn, va, 1993; Ed io non prendo posa (Bolardo), B, b cl, 2 hn, hp, 4 vc, 1994; Canzonetta 'Se mi fusse', 10 female vv, perc, 1996

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El-ac: Studio tre, tape, 1965 [incorporated in op Atomtod]; Parole da Beckett, double chorus, 3 inst groups, tape, 1970–71; Percorso C, bn, tape, 1975; Percorso GG, cl, tape, 1979; Una . . . voce . . . chiama . . .(Fortini), female v, va, elec sound processors, tape, 1994; Les hommes, la terre, les pierres (A. Artaud), female v, pic, ob, b cl, vn, vc, tape, 1995; Quanto oscura selva trovai (Dante), trbn, 4S, 4A, 4T, 4B, elec sound processing, tape, 1995

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DAVID OSMOND-SMITH

Manzuoli, Giovanni (*b* Florence, *c*1720; *d* Florence, 1782). Italian soprano castrato, later contralto. After appearances in operas in Florence (1731) and Verona (1735) he settled in Naples until late 1748, occasionally performing in Rome and Venice. By the mid-1740s he was singing leading parts at the Teatro S Carlo. After Carnival 1749 at Milan he was called by Farinelli to Madrid where he performed in ten productions between 1749 and 1752. There he exhibited an arrogant temperament, and after leaving abruptly in 1753 he sang in Parma during Carnival 1754. Later that year, however, he returned to the Iberian peninsula. He was at Lisbon for the opening of the Teatro dos Paços da Ribeira in 1755 and then briefly back in Madrid. He returned to Italy and remained there until 1764 except for a trip to Vienna, where his performance in Hasse's *Alcide al bivio* (1760) made him the idol of the city, according to Metastasio. At rehearsals in Bologna for Gluck's *Il trionfo di Clelia* (1763) his behaviour was censured.

In the 1764–5 season Manzuoli, whose voice was 'the most powerful and voluminous soprano that had been heard . . . since the time of Farinelli' (Burney), drew 'a universal thunder' of applause at the King's Theatre, London; there he became acquainted with the Mozart family and sang in the première of J.C Bach's *Adriano in Siria*. In 1770 Wolfgang met him again in Florence, where Manzuoli had retired and become chamber singer to the Grand Duke of Tuscany in 1768 after three successful seasons in Italy (Verona, Turin, Venice, Milan). He twice came out of retirement: in January 1770 he unwillingly sang in Rome for the first time since his youth; and with a display of arrogance 'like a true castrato' (Mozart); in October 1771, he closed his public career in Milan with Hasse's *Ruggiero* and Mozart's *Ascanio in Alba*. Never a singer whose voice permitted feats of virtuosity, Manzuoli,

by then a contralto, retained most of his 'native strength and sweetness' (Burney) and fine acting ability.

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KATHLEEN KUZMICK HANSELL

Maori music. *See* NEW ZEALAND, §II, 1–2.

Maphon, Franciszek [Giovanni Francesco]. *See* MAFFON, GIOVANNI FRANCESCO.

Mapleson, James Henry (*b* London, 4 May 1830; *d* London, 14 Nov 1901). English impresario. He studied in London at the RAM and joined the orchestra of the Royal Italian Opera at Her Majesty's Theatre as a violinist (1848–9). After three years of vocal study under Mazzucato in Milan he sang briefly at Lodi and Verona under the name of Enrico Mariani. In 1856 he opened a musical agency, and in 1858 managed E.T. Smith's season at Drury Lane. In 1861 he began his own career as impresario at the Lyceum, and in his opening season produced *Un ballo in maschera* for the first time in England. He managed Her Majesty's, 1862–7, and in 1868 was at Drury Lane. He joined Gye at Convent Garden for the famous 'coalition seasons' of 1869 and 1870, and was again at Drury Lane, 1871–6. He reopened Her Majesty's in 1877 and continued to give seasons there until 1881. His last London seasons were in 1887 and 1889.

In 1878 Mapleson's company offered simultaneous seasons in London and New York, and the American group went on tour in the East and Midwest. Its success brought Mapleson a three-year contract with the Academy of Music in New York, where from 1879 to 1883 he presented opera in an unprecedentedly glamorous style. The company also went on tour to Detroit, Cleveland, Buffalo, Pittsburgh, Indianapolis, Chicago and St Louis, and gave an annual opera festival in Cincinnati. When Henry Abbey opened the Metropolitan Opera in New York in 1883, he and Mapleson battled for singers and patrons. Mapleson abandoned his New York season early, barely managing to survive an ambitious tour that ranged as far west as San Francisco. In 1884–5 the 'opera war' drained Mapleson's resources further; the 1885–6 season and tour were a fiasco, with Mapleson being hounded by sheriffs and lawyers from San Francisco to London. His American career was effectively ended, although he returned briefly to the Academy of Music in 1896.

Besides being a flamboyant and resourceful promoter in the USA, Mapleson produced many operas for the first time in England, including *Faust*, *Carmen*, *La forza del destino*, *Les vêpres siciliennes*, *Mefistofele* and *Médée*, and brought to London many famous artists, including Christine Nilsson, Lillian Nordica and Jean de Reszke. He was popularly known as 'the Colonel'; his memoirs give an entertaining, if not altogether accurate, account of his activities.

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WILLIAM BROOKS, HAROLD ROSENTHAL

Maqām (Arab.: 'place'). Arabic term often translated as 'mode', 'scale', or 'melody'. *See* ARAB MUSIC, §§I, 5(ii), 6(ii)(a); II, 3(ii); ISLAMIC RELIGIOUS MUSIC, §I, 3; KASHMIR; MODE, §V, 1–2; and TURKMENISTAN, §2.

Maqbāli, Yūsif (bin Khamīs) al- (*b* Afifah, near Sohar, Oman, *c*1953). Omani musician. He was born in an area populated by Belushis and sedentary Bedouins. As a curious and imaginative child he was interested in the traditional Omani arts. He learnt traditional dances by imitation even before he was taken to Kuwait at the age of seven to live with a family of diplomats. During his school years he continued to involve himself with Omani traditions among the many emigrants in Kuwait and formed a group which performed Omani dances, plays and songs. Upon his return to Sohar in 1988 he obtained an administrative position in the Directorate of Education and also went into business as the owner of several food stores. His social prominence derived from his exceptional blend of artistic, administrative and diplomatic skills. He was known for his outstanding talent as a performer of the *razīf*, the complex of poetry and dances such as *wahhābīyah* and *ayyālah* associated with the settled Bedouins. In 1987 the provincial governor appointed him leader of the performance group which represented the province of Sohar on national occasions. By interpreting and implementing national policies in the domain of cultural performances for the entire province of Sohar, Yūsif assumed a position of power unlike that of any other artist in Sohar.

DIETER CHRISTENSEN

Mara [née Schmeling], **Gertrud Elisabeth** (*b* Kassel, 23 Feb 1749; *d* Reval [now Tallinn], 20 Jan 1833). German soprano. She was neglected in infancy and suffered from rickets, from which she never fully recovered; this marred her stage appearance later. She showed musical talent at an early age, first on the violin, and from 1755 her father, a violinist, exhibited her as a prodigy in Vienna. In 1759 she was taken to London, where she played before the queen and was urged to take up singing in preference to the violin, and took singing lessons under Paradisi. She returned to Germany in 1765 and the next year was engaged as principal singer in J.A. Hiller's concerts in Leipzig. In her memoirs she denied the often repeated assertion that she had also been his pupil, but no doubt she learnt much from him. In 1767 she made a successful opera début in Dresden, then returning to Leipzig. In 1771 Frederick the Great, prejudiced against German singers, was converted by her performance of arias by Graun and others and took her into his service. The king opposed her marriage to the cellist Johann Baptist Mara (1746–1808), 'an idle drunken man, and bad player on the violoncello' (Edgcumbe), with whom she had become involved, and arrested the couple when they attempted to escape; but he later consented to the marriage on condition that she remain permanently in the Berlin opera. In Berlin she studied harmony with Kirnberger. Finding the



Gertrud Elisabeth Mara accompanied by Venanzio Rauzzini at a concert in Bath: caricature by John Nixon, pen and ink and wash, 1796 (private collection)

restrictions of the royal service intolerable, she attempted unsuccessfully to escape; in 1779 she succeeded and the king released her.

In 1780–81 Mara sang in Germany, the Low Countries and Vienna; in Munich she encountered Mozart, who was not favourably impressed by her, either musically or personally (see his letter of 24 November 1780). In 1782 she sang at the Concert Spirituel in Paris, and in 1783 engaged in a celebrated rivalry there with the mezzo-soprano Todi. In spring 1784 she arrived in London, where she was to have her greatest successes, which began with her appearance at the Handel Commemoration of that year. In February 1786 she made her début at the King's Theatre, where she sang sporadically until 1791, notably as Cleopatra in Handel's *Giulio Cesare*. In Carnival 1788 she sang in Turin, and in autumn and Carnival 1789–90 and Carnival 1792 in Venice. Thereafter she appeared occasionally on the London stage, even in English ballad operas, but was more frequently heard in concerts and oratorios (see illustration); by this time her voice was losing strength. She finally left London in 1802, taking her lover, the flautist and composer Charles Florio (she had separated from Mara several years before). The pair toured France and Germany, passing through Berlin in 1803 and later Vienna, and settled in Moscow, where they eventually separated. Reduced to poverty, she supported herself by teaching, but lost her possessions in the destruction of Moscow in 1812. She next settled at Reval, again as a teacher. In 1819 she reappeared in London and sang at the King's Theatre, but none of her voice remained. She later returned to Reval.

Mara's voice was remarkable for its beauty of tone and its wide range (g to e'''). She was by nature a bravura singer, but through application and art was also admired in the cantabile style; her technique was based on classical principles. Mara was not considered a good actress, and at the height of her career displayed a high-handedness typical of prima donnas.

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JULIAN MARSHALL/R

Mara, La. Pen name of MARIE LIPSIUS.

Marabi. A pan-ethnic city music, developed in South Africa's urban slums (principally those of Johannesburg) during the second and third decades of the 20th century. A rhythmically propulsive dance music, *marabi* was forged principally by unschooled keyboard players who were a notorious part of the culture and economy of illegal slumyard liquor dens. Harmonically, it rested upon a cyclical pattern stretched over four measures, with one measure per chord: I–IV–I$^6_4$–V. The cyclical nature of this style clearly derived from indigenous sources, repetitive harmonic patterns being typical of traditional African musics.

The melodies superimposed on these endlessly repeating patterns sometimes became legendary; sometimes lyrics were invented, in some instances containing political commentary or protest. A significant proportion of these melodies are traceable to local traditional origins. But often the tunes were drawn from other sources, such as

the familiar stock of African Christian hymns, the commercially popular tunes of the day or Afrikaans dance music.

In performance, cyclical repetitions of a melody or melodic fragment would eventually yield, perhaps, to a similar treatment of another melody or fragment, and perhaps then still others. In this manner, performers would play for long periods without stopping. A simple rhythmic accompaniment would be provided throughout by a player shaking a tin filled with small stones.

The most famous of *marabi*'s venues were the shebeens, and the weekend-long slumyard parties. For almost everyone outside ghetto life, however, *marabi* and its subculture were shunned. Associated with illegality, police raids, sex and a desperately impoverished working class, *marabi* was vilified as a corrupting menace. It is no surprise, then, that no early *marabi* musicians were recorded.

Marabi in its classic form had a short life. In the wake of the Urban Areas Act of 1923, officials began to lay claim to inner-city suburbs as 'white'; as the relocation of black residents began, so too did the destruction of *marabi* culture. Gradually stripped of the small, informal domestic space which had nurtured it, *marabi* musicians realized that their art had no future in the new sterile dormitory suburbs. By the early 1930s, those who could were already developing a new genre, rooted in part in *marabi*: SOUTH AFRICAN JAZZ.

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CHRISTOPHER BALLANTINE

Maracas. A pair of gourd rattles, most commonly oval (in the Hornbostel and Sachs system they are classified as indirectly struck idiophones: vessel/rattles). The gourd contains the naturally dried seeds of the fruit. Imitations in wood, wickerwork, plastic or metal contain beads, small shot, or similar rattling pieces. The name maraca is thought to be of pre-Columbian Araucanian origin. It is applied universally to gourd rattles of the above description. Like all seed-pods and similar rattles the instrument is widespread and of ancient origin. A Guinea legend tells of a goddess forming a maraca by enclosing some white stones in a calabash.

Maracas are widespread particularly in Colombia, Venezuela and Brazil. In Colombia, they appear in the *conjunto de cumbia* and *conjunto de gaitas* ensembles; smaller maracas known as *gapachos*, as the seeds used are those of the *gapacho* plant, are played in the *chirimía* ensemble of the Andean region. The *clavellinas*, played in the Llanos region of Colombia, are similar to the *gapachos*. Maracas provide the basic rhythmic accompaniment in many ensembles in Venezuela, where they are usually played by the singers. A variety of rattles of the maraca type is used by the Amerindian peoples of Brazil. The pre-Columbian Indian maraca (*mbaracá*) is made of a calabash filled with dry seeds. The Paraguayan maraca is made from a *porrongo* or other type of gourd in which seeds or pebbles are placed; it is played only by men.



Two pairs of maracas

Maracas formed an integral part of the rhythm section of Latin American dance bands. They have been adopted by western pop bands and percussion ensembles and are also important instruments in primary school education. In the 20th century maracas have been used by many composers: Varèse used them in *Ionisation* (1929–31); Prokofiev in *Romeo and Juliet* (1935–6); and Malcolm Arnold in his Fourth Symphony (1960). As with many unpitched percussion instruments, the sound of one instrument may be recognizably higher or lower than that of another, and composers and conductors may request different sizes or pitches: Pierre Boulez, for example, called for large, medium and small maracas in *Rituel* (1974–5). Occasionally maracas are used as 'drumsticks'. This effect is requested in Leonard Bernstein's *Jeremiah Symphony* (1942), Harold Farbermann's Concerto for Timpani and Orchestra (1958) and Marius Constant's ballet *Paradis perdu* (1967). The *caxixi*, a Brazilian instrument consisting of a small wicker basket containing seeds or shot, produces a very similar sound.

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JAMES BLADES, JOHN M. SCHECHTER

Marāghī, 'Abd al-Qādir al-. *See* 'ABD AL-QĀDIR.

Marais, Marin (*b* Paris, bap. 31 May 1656; *d* Paris, 15 Aug 1728). French composer and viol player. He is one of the outstanding figures in French music of the Baroque period.

1. LIFE. The son of Vincent Marais, a shoemaker of humble origins, Marin entered the choir school of St Germain-l'Auxerrois in 1667, helped by his uncle Louis Marais, vicar of that church which was under royal patronage. He remained there until 1672 and received an excellent musical education under François Chaperon; the young Michel-Richard de Lalande was a fellow pupil. It was probably there that Marais began to learn the viol before completing his studies with the famous bass viol player Sainte-Colombe. He is said to have surpassed his teacher after six months, so that soon (by about 1675) he was playing in the Opéra orchestra in Paris. Thanks to Lully, director of the Opéra, he took part in the first performance of *Atys* at court in 1676, the year of his marriage to Catherine Damicourt, and pursued his instrumental career there from 1679 as an *ordinaire* of the *musique de la chambre du roi*. Having received an excellent training from Lully, he soon became a composer. In 1686 he published his first collection of pieces for viol, and had an *Idylle dramatique* performed at Versailles 'in the presence of the whole court'. It was well received. Later he also wrote motets, but it was in instrumental and dramatic music that he excelled. From the end of the 17th century his fame spread beyond the frontiers of France, and he attained the peak of his career in 1706 with the first performance of his *tragédie en musique Alcyone*. At this time he had just replaced Campra as *batteur de mesure* (conductor) of the Opéra orchestra and was a close friend of Nicolas Bernier, who married his daughter Marie-Catherine in 1712. After the failure of *Sémélé* in 1709, and facing serious competition as a viol virtuoso from Antoine Forqueray, Marais progressively withdrew from public life.

2. WORKS. The four operas composed by Marais for the Paris stage are *tragédies en musique* in the tradition of Lully, and several pages are directly inspired by the Florentine composer's masterpieces. Unlike Campra and others among his contemporaries, Marais did not write *opéras-ballets* and was never a supporter of the new italianate trend which became fashionable at the end of the 17th century. He preferred to develop the expressive possibilities of the model bequeathed him by his 'benefactor', Lully. Like Collasse, Desmarets and Charpentier, he liked to illustrate the words of the librettos he set to music, and to this end would exploit tessituras and major–minor contrasts, and use the most evocative harmonies, including some bold dissonances. As an orchestral musician he was anxious to introduce greater instrumental refinement into French opera. He excelled in great frescoes of sound, such as the famous tempest in *Alcyone*, to which the double bass makes a clearly audible contribution, and also the impressive earthquake in the last act of *Sémélé*. With Collasse and Campra, he was one of the first to use soloists for variety of timbre, demanding great virtuosity from the players, particularly the strings. Although sometimes falling back on simple popular melodies, as in the sailors' march in *Alcyone*, his music employs an increasingly complex style, with choruses of great contrapuntal skill. However, this exceptional mastery, anticipating that of Rameau, did not affect Marais' sensitivity, notably in the fine airs and accompanied recitatives of *Alcyone*.

A viol virtuoso, Marais was one of the first French instrumentalists to make his mark as a soloist (see illustration). Gifted with a remarkable technique he



Marin Marais: portrait by André Bouys, c1704 (Musée du Louvre, Paris)

developed it, adding new complexities. His pleasing tone had a rare power, thanks to an 'airy' style of playing which made full use of open strings and their harmonics. However, his virtuosity always took second place to his musicality. His performances, full of charm and 'fire', captivated his contemporaries, who said that he played 'like an angel'. Composer and performer were closely linked, for at this time soloists concentrated almost exclusively on playing their own works at concerts. Between 1686 and 1725 Marais published five books of pieces for viol and continuo, and several suites for two and three viols – a total of 596 pieces grouped into 39 suites, two of them for three viols. In addition there are 45 unpublished pieces in the Panmure Collection in Edinburgh (*c*1680) and the *Pièces en trio pour les flûtes, violons et dessus de viole* (1692), one of the first examples of trios in France, as well as *La gamme et autres morceaux de symphonie pour violon, viole et clavecin* (1723).

These suites, of varying length, represent a complete repertory of the dances of polite society at the time. They contain from 7 to 41 short, simple movements, framed by more elaborate items: preludes, chaconnes or passacaglias with brilliant variations. There are also 'character-pieces' of diverse kinds. Some aim for instrumental difficulty: fantasias, *bourrasques*, caprices and the *Couplets de folie*, 32 variations on Corelli's famous theme; others are descriptive, featuring bells, blacksmiths and Turkish or Persian marches. Others, finally, are autobiographical: *tombeaux* dedicated to Marais's masters, Lully and Sainte-Colombe, and to one of his sons, and there is also the *Tableau de l'opération de la taille*, describing the removal of a kidney-stone. They are interesting for their freedom of inspiration, harmonic effects, rapid modulations and discreet but genuine sensitivity.

Book 4 contains some very different works. The long *Suitte dans le goût étranger*, consisting of 36 pieces, includes some special features: technical complexity in *La bizarre*, heavy ornamentation in *L'arabesque*, surprising modulations and dissonances in *Le labyrinthe*. The book concludes with two suites for three viols in which the composer displays superb contrapuntal mastery. These are experimental pieces which seem to anticipate *La gamme* in the next collection, a work which visits all the keys of the scale and calls for an interpreter of transcendent virtuosity. Marais has supplied the necessary directions for performance.

Marais was also a teacher. Although he never wrote a treatise on the viol, his prefaces form a collection of precepts dealing with the playing of ornaments, continuo realization and the notation of fingering and bowing, innovations which were adopted by his successors. At a time when confrontation between French and Italian styles was coming to the fore, Marais was on the French side. Grandeur without ostentation, virtuosity without vanity and sensitivity without exaggeration were the ideals of this *musicien du roi* under Louis XIV.

Several of Marais' descendants were professional bass viol players. Of his 19 children the best known is ROLAND MARAIS. Vincent (1677–1737), Marin's eldest son and his successor in the *chambre du roi* from 1725, excelled his father in technique but was judged 'not very musical'; his irregular way of life prevented his making a career as a virtuoso. Nestor-Marin (*c*1715–1753), Marin's grandson, received a position at court in 1747; his contemporaries compared him to J.B. Forqueray, son of the celebrated Antoine Forqueray.

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all printed works published in Paris

INSTRUMENTAL

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Pièces [1er livre], 1, 2 viols (1686/*R*); Basses continües des pièces, avec une augmentation de plusieurs pièces particulières en partition (1689); H i

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La gamme et autres morceaux de symphonie, vn, viol, hpd (1723)

Pièces de viole [5e livre] (1725/*R*)

Several pieces, b viol, *c*1680, *GB-En*

OPERAS

all tragédies en musique, first performed at the Paris Opéra

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JÉRÔME DE LA GORCE, SYLVETTE MILLIOT

Marais, Roland(-Pierre) (*b* Paris, *c*1685; *d* ?Paris, *c*1750). French viol player and composer, son of Marin Marais. He was probably born just before his father published his first set of viol pieces (1686), when the family lived in the rue du Jour in the parish of St Eustache. Roland studied the viol with his father and in 1709 he played to Louis XIV alongside his father and two of his brothers. Titon du Tillet recounts how 'the King heard each of the three sons separately and said [to Marin]: I am extremely happy with your children, but you are always Marais and their father'. In 1711 Roland published in Paris his *Nouvelle méthode de musique pour servir d'introduction aux auteurs modernes* (now lost) and the following year he contributed some *airs sérieux et à boire* to a collection of Ballard. When, on 3 March 1715, he married Marie-Catherine Godelard, he lived in the rue Mazarine; the same year his portrait (also lost) was painted by the court painter, Oudry. On 12 September 1722 the Maraises had a son, Alexandre-Félix, and by 1725 they lived in the rue des Grands Augustins, in the St Germain district. In 1726 Quantz particularly noted the excellence of Roland's playing (and that of Jean-Baptiste Forqueray) in the *petit choeur* at the Académie Royale de Musique. However, in 1728 Marais lost within three months both his father and his wife, and the following year his son too.

Marais moved to the rue Dauphin, where he published two books of *pièces de viole* in 1735 and 1738. In the 'Avertissement' to his second book he wrote: 'I have observed once again the example of my father'; nonetheless there is a distinct move towards the tuneful rondeaux and simplified bass parts that typify French viol music of that date. Marais carefully marked up the solo viol part with playing instructions, using the same symbols as his father. His pieces have much charm and grace, and take some adventurous harmonic turns. His manuscript *Regles*

d'accompagnement pour la basse de viole (*NL-DHa*; ed. in Bol; ed. and Eng. trans in Kinney) provides numerous insights into his playing style. He was highly regarded as an executant, and in the 1730s performed with J.-B. Forqueray and the violinist Joseph Marchand at the residence of the wealthy *fermier-général* Ferrand, who described him as an 'astonishing viol player'. Marpurg also praised his playing in similar terms.

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LUCY ROBINSON

Mařák, Otakar (*b* Esztergom, Hungary, 5 Jan 1872; *d* Prague, 2 July 1939). Czech tenor. He studied at the Prague Conservatory with Paršova-Zikešová. In 1899 he made his début at Brno as Faust and from 1900 he appeared at the New German Theatre, Prague. He sang under Mahler at the Vienna Hofoper, created Gennaro in Wolf-Ferrari's *I gioielli della Madonna* (1911, Berlin) and sang in the première of Busoni's *Die Brautwahl* (1912, Hamburg). In 1913 he was the first London Bacchus (*Ariadne auf Naxos*), and the following year he sang in Chicago as Parsifal in the local première of Wagner's opera. He was principal tenor at the Prague National Theatre from 1914 and retired from the stage in 1934. His recordings, including a complete *Pagliacci*, give a fair indication of his vocal and dramatic strengths.

DAVID CUMMINGS/R

Marangopoulos, Dimitris (*b* Athens, 24 June 1949). Greek composer and administrator. After learning the piano and the accordion privately, he took lessons in harmony, counterpoint and composition with Yannis Andréou Papaïoannou (1969–72), and political science courses at Athens University, graduating from there in 1977. He also studied composition at the Berlin Hochschule der Künste with Frank Michael Beyer (1972–6). After returning to Greece, he worked with Hadjidakis at Hellenic Radio, and taught music at Athens College (1981–4), the Marasleios Pedagogical Academy (1983–5) and Athens University (1984–5). He also served as head of music for the second channel (ET2) of Hellenic TV (1984–5). In 1988 he became head of music in the Vólos Municipal Arts Department and director of the Vólos Municipal Conservatory; his efforts led to the founding of the Vólos SO in 1992. In 1994 he was appointed director of Yéfyres (Bridges), a central section of the Athens Concert Hall organization.

With his ballet *I eklogi* ('The Choice', 1979), Marangopoulos emerged as a composer able successfully to combine Eastern traditions of instrumental improvisation with Western compositional techniques. Later works, such as *Anatolikos ke dhytikos anemos* ('Eastern and Western Wind', 1985) and *Therino heliostassio* ('Summer Solstice', 1990–91), skilfully blend traditional instruments, such as the ud and the saz, with Western classical instruments and live electronic procedures, often to highly atmospheric effect. Later works, such as the lyrical orchestral elegy *I anássa tis yis* ('The Breath of the Earth', 1992–3) and the operatic black comedy *To tango ton skoupidhion* ('The Tango of Litter', 1996), demonstrate the composer's concern with social and ecological issues.

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GEORGE LEOTSAKOS

Marastone [Marastoni], **Antonio** (*b* Verona; *d* after 10 Sept 1628). Italian composer and organist. Between 1619 and 1628 he worked as an organist in various small towns near Verona: Peschiera (1619), Illasi (1624–5) and San Bonifacio (1628). His surviving publications are secular in nature, though Vincenti and Walther cite a volume of motets (now lost) published in 1625. His *Concerti* op.2 for two to four voices and continuo (Venice, 1624) is among the earliest publications of secular music to employ the term 'concerto' on its title-page. The volume is largely given over to chamber duets but also includes four canzonas in two and three parts for strings. His other surviving publications are *Madrigali concertati*, for two to five voices and continuo (Venice, 1619) and *Madrigali concertati* op.6, for two and three voices and continuo (Venice, 1628). His works show some knowledge of contemporary trends in Venetian music: the attractive duet *Armato il cor* (1624; ed. in Whenham), for example, employs a 'walking' bass.

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JOHN WHENHAM

Maratius, Silvius. *See* MARAZZI, SILVIO.

Marazzi [Maratius], **Silvio** [Silvius] (*b* Cremona; *fl* 1577–*c*1598). Italian composer. He was a priest. He was presumably resident in Parma in 1577 since his *Primo libro de' madrigali a tre voci* (Parma, 1577) is dedicated from there to the Marchese di Soragna, a member of the local nobility, and is printed by the Parmesan printer Seth Viotti. Two pieces in the collection, *Ben scopr'il bel* and *Lucente sol*, have personal dedications, and the volume is prefaced with a laudatory poem addressed to Marazzi by Crisippo Selva, a poet whose *Rime* Viotti had published in 1574. The book, which according to the dedication was Marazzi's first publication, mostly consists of pieces in a lighter style spiced with the more obvious rhetorical gestures of the serious madrigal. His only other extant printed collection is the *Motecta quinque vocum liber primus* (Venice, 1581, inc.). A book of three-voice masses with a *Magnificat* (now lost) was advertised in a printed broadside catalogue (see *MischiatiI*) issued by the heirs of the Milanese printers Francesco et Simone Tini. Although the catalogue is undated it can be assigned to about 1596; Marazzi's volume is a handwritten addition, along with a volume of masses and motets by Valerio Bonà published in 1594, and was presumably published around the same time. It certainly appeared before 1598, when the Tini shop was reorganized and renamed. Six motets by Marazzi appeared in German collections, three for five voices in Lindner's *Sacrae cantiones* (RISM 1585[1]) and three for three voices and continuo in *Promptuarii musici* (1622[1], 1623[2]); three more motets survive in manuscript (in *D-Rp*).

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IAIN FENLON

Marazzoli, Marco [Marco dell'Arpa] (*b* Parma, *c*1602–5; *d* Rome, 26 Jan 1662). Italian composer, singer and harpist.
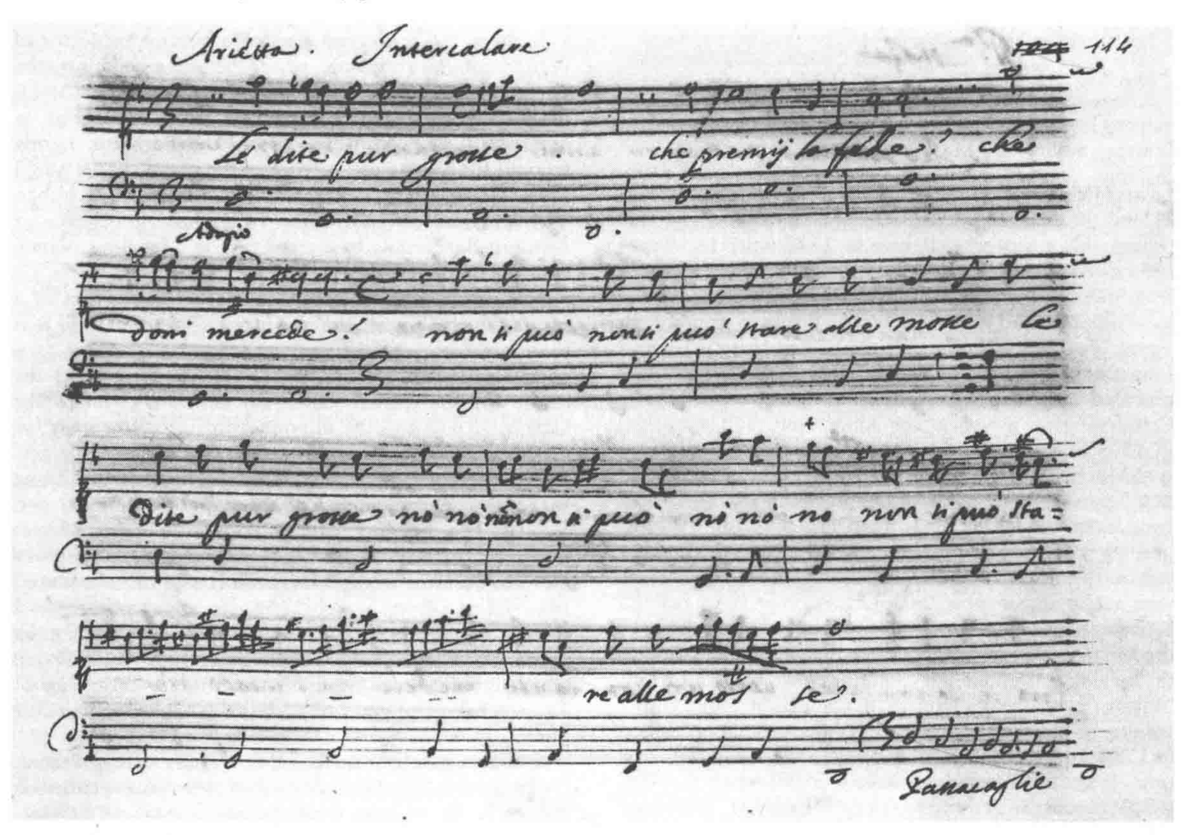
1. LIFE. Marazzoli was one of at least four children born to Dionisio and Flora de' Marazzoli. He took holy orders and was presumably ordained priest about 1625. At that time he received a benefice from Parma Cathedral, but he had to forgo this on 27 February 1637 because of new permanent duties at Rome. According to his autograph will, Marazzoli moved to Rome in 1626. Perhaps he was taken there, in the company of Domenico Mazzocchi, by Cardinal Ippolito Aldobrandini, who returned to Rome from Parma on 7 November 1626. Some time afterwards Marazzoli entered the service of Cardinal Antonio Barberini the younger. In 1631 Marazzoli, together with such well-known musicians as Landi and Filippo Vitali, accompanied the cardinal when he went as papal legate to Urbino. Probably Marazzoli made other travels with Antonio Barberini, to Bologna and Pinerolo between 1629 and 1630 and perhaps also to Avignon in 1633. Minor legations made by Antonio Barberini from 1634 to 1637 were directed to central Italy, and it is therefore possible that Marazzoli paid a short visit to Parma at this time.

Early in 1637 Antonio Barberini became protector of French affairs at Rome, where he remained until the Barberinis engaged in the War of Castro in 1641. Marazzoli entered the cardinal's new household as *aiutante di camera* in 1637, and the Barberini family secured for him a post as tenor in the papal chapel on 23 May. He was later made a *bussolante* by Pope Urban VIII. He had already, since 1634, held a benefice at Antonio Barberini's basilica, S Maria Maggiore, which continued until his death.

Not until 1639 did Marazzoli gain the position of a *musico* in the household of Antonio Barberini, and it is therefore somewhat difficult to trace his activities as a composer before this date. He did, however, write the music for the comedy-ballet *La pazzia d'Orlando* for Carnival 1638 and the *intermedi* to *Chi soffre speri* for Carnival 1639, both performed in the Barberini palace. From 1640 his compositional activities moved from Rome to Ferrara (a bridgehead of the papal dominions) and Venice. His opera *L'Amore trionfante dello Sdegno* (*L'Armida*) was written to celebrate a wedding in February 1641 in Ferrara, where Marazzoli is said to have stayed from July 1640 to March 1641. He apparently made a second trip to Ferrara in November 1641, when he perhaps composed *Le pretensioni del Tebro e del Po*, in which he aimed to represent the military campaign of Taddeo Barberini and Luigi Mattei at Castro in October 1641.

In order to defend the papal territories against Parma, *Generalissimo* Taddeo Barberini, after the victorious Castro battle, moved with the papal army to Ferrara, arriving on 5 January 1642. To celebrate the event *L'Armida* was given in a second version on 11 January, directed, it seems, by a colleague or pupil of Marazzoli, who had himself just gone to Venice. According to Capponi (*ES*), Marazzoli was invited there to revise Vitali's *Narciso et Ecco* for Carnival 1642. During the same carnival Marazzoli's own opera *Gli amori di Giasone e d'Isifile* was given at the Teatro SS Giovanni e Paolo. He then returned speedily to Ferrara to direct *Le pretensioni* in honour of the second arrival of Taddeo Barberini on 4 March 1642.

Back in Rome by mid-1642, Marazzoli composed his allegorical opera *Il giuditio della ragione tra la Beltà e l'Affetto* (*Il Capriccio*) on a text by Francesco Buti, probably suggested by Cardinal Mazarin. The performance, supervised by the Count of Marciano, took place in the Palazzo Roberti during Carnival 1643. In November Marazzoli succeeded, through the intervention of Antonio Barberini with the pope, in securing leave of absence to travel to Paris, at Cardinal Mazarin's invitation, with a company of Italian musicians including the singers Leonora Baroni and Atto Melani. At the court of Anne of Austria in Paris he composed chamber cantatas with which he delighted the queen, sometimes moving her to tears. *Il Capriccio* was probably performed at the French court in February 1645 with new ballets. When he returned to Rome in April 1645 Marazzoli found himself deprived of opportunities for opera because of the Barberini family's exile in France (1645–53). He therefore took to writing oratorios, including five Latin works almost certainly composed for the Arciconfraternita del SS Crocifisso. Three extant Italian oratorios may have been written for the Roman Filippini about 1650. Possibly Marazzoli travelled to Genoa in 1649; his cantata *A*



Autograph MS of the opening of Marazzoli's cantata 'Le dite pur grosse', probably composed 1655–6 (I-Rvat Chigi Q V 68, f.114r)

valicar di Teti, 'fatta per il passaggio della Regina di Spagna da Genova', refers to the Habsburg Princess Maria Anna, who sojourned in Genoa in mid-1649 on the way to her wedding with Philip IV of Spain.

1653 saw the return of Antonio Barberini to Rome and the reconciliation of the Barberini and Pamphili families. For the marriage of Taddeo Barberini's son Maffeo with Olimpia Giustiniani (a niece of Innocent X) a new opera was commissioned from Marazzoli by Antonio Barberini. Probably because he was short of time, Marazzoli invited Antonio Maria Abbatini, with whom he had been on friendly terms ever since they had served together at S Maria Maggiore, to collaborate with him, and their opera *Dal male il bene* was given during Carnival 1654 at the Teatro Barberini. Marazzoli assumed the role of principal composer for the new Barberini opera series. For Carnival 1655 he composed *Le armi e gli amori*, but the conclave to elect a new pope after the death of Innocent X caused the production to be postponed. At Christmas 1655 Queen Christina of Sweden arrived in Rome, and in her honour the Barberini family presented Marazzoli's allegorical opera *La Vita humana* during Carnival 1656 (*Le armi e gli amori* and *Dal male il bene* were also performed during carnival). Marazzoli used the title of *virtuoso da camera* to the queen, and it may be that he attended her during her singing lessons with Loreto Vittori. Marazzoli was well known also as a harp player. He possessed the famous gilded 'Barberini harp', now in the Museo degli Strumenti Musicali, Rome, which was represented in a painting by Giovanni Lanfranco.

According to Capponi (*ES*), Marazzoli wrote the prologue (to a libretto by Francesco Buti) for a ballet by Lully, *L'Amour malade*, performed in January 1657 in the Grande Salle of the Palais du Louvre, Paris. This hypothesis has some probability, since in 1660 Marazzoli received from the French ambassador in Rome a gift of 1000 livres for former services not specified. Marazzoli remained at Rome and must have sent the score to Paris, but it is also possible that some other composer, perhaps Caproli or Cavalli, was entrusted with the commission. From April 1655 Marazzoli worked also for the new pope Alexander VII Chigi, who commissioned festive cantatas for the Vatican, the Quirinal and Castel Gandolfo (see illustration). In 1656 Marazzoli was appointed *cameriere extra* by the pope, but the plague of 1656–7 and the years of poverty that followed interrupted Roman musical activities until about 1660. Antonio Barberini experienced a new surge of religious faith about this time, and may have influenced the composer, who began to celebrate mass personally. It is interesting that Marazzoli's will, drawn up about 1660, names Anna Giustiniani, his adoptive niece since 1650, several members of the Barberini family, Cardinal Giulio Rospigliosi and some other friends, but neither Queen Christina of Sweden nor the Chigi family. We know that the queen admired Carissimi and Abbatini (and, later, musicians of a new generation), perhaps more than Marazzoli, and this may have been true of the pope as well, after an initial period of admiration.

During Mass in the Cappella Sistina on 25 January 1662 Marazzoli was wounded in a serious accident; he died the next day.

2. Works. Marazzoli's first important work for the theatre was *La fiera di Farfa*, an intermedio to *Chi soffre*

speri by Virgilio Mazzocchi, with a libretto by Giulio Rospigliosi and sets by Lorenzo Bernini. This includes a realistic market scene in which Marazzoli introduced street cries, folksongs and dances. The writing for double chorus is on the whole rather dense and heavily polyphonic in texture. Important also are Marazzoli's last two operas, the allegorical *La Vita humana, ovvero Il trionfo della pietà* and *Le armi e gli amori* (based on a Spanish play). Recitative tends towards a secco character, but declamation is relatively slow; cadences too often employ a descending three-note cliché, and soliloquies tend to remain within the bounds of stylistic convention, seldom containing moments of surprise. More expressive are the brief sorrowful outbursts in recitative, broken up by rests and enhanced by the harmonies. The arias show a wide variety of affects; there are airy 4/4 canzonettas, highly virtuoso arias characterized by long and difficult passages of *fioritura*, and slow arias in 3/2 metre. This last type shows Marazzoli's talent for expressing feelings of lamentation and sorrow, a talent justly acknowledged by his contemporaries. Choruses (in *La Vita humana*) are characterized by homophony and lively rhythms.

The five Latin oratorios show a considerable advance over *La fiera di Farfa* in the technique of choral writing. Marazzoli's use of multiple choirs (and instrumental groups) reveals the influence of north Italian composers, including Monteverdi. The choruses in the oratorios are built on the principle of structural contrast – much more than those of Domenico Mazzocchi, for example, who still used older Venetian and Roman techniques of polychorality. The choruses of Marazzoli are notable less for their expression of affects than for their dramatic impact. The recitatives show a slow and sometimes monotonous type of declamation without word-repetition. In this they differ, for example, from the expressive monody of Mazzocchi, but they do include occasional passages of arioso. Of the three full-scale Italian oratorios, probably written for the Roman Filippini about 1650, *La Resurrezione* is reflective in tone, *S Tomaso* of the narrative-dramatic type. Recitative is more extensive than in the Latin oratorios, and closed aria and ensemble structures are introduced. Emphasis is placed on vocal virtuosity, even (in the role of the apostle Peter) for the bass voice.

The 380 or so extant cantatas form the third important group of Marazzoli's works. The generic term 'cantata' here embraces a wide variety of vocal forms: recitative, lament, dialogue, canzone, aria, *sonetto* and others. The 'classical' cantata structure of two arias each preceded by recitative is also present. As well as the typical amorous texts there are moralistic and sacred ones. Among Marazzoli's preferred structures is the two-strophe aria with *intercalare* (vocal refrain), also called *couplet-refrain* or rondo form. STROPHIC VARIATIONS play an important part in general. Recitative is mostly rather sober, sometimes with diminutions at cadences. The cantatas written after about 1650 are simpler in structure and *fioritura*. Some of them may have served a didactic purpose, perhaps for the singing lessons of noblewomen such as the Queen of Sweden or the Princess of Palestrina.

Marazzoli's instrumental music consists mainly of sinfonias for operas and ballets. They are important in the *intermedi* of *Chi soffre speri*, in *Il Capriccio* and in *La Vita humana* (although they do not appear in the print of 1658). The dances are still much in the Renaissance manner of, for example, Gastoldi. Interesting is a short instrumental sinfonia (in A minor) to *Erat quidem languidus*, the first oratorio in a Lenten series. Here the type of structural contrast found in the choral writing is adapted to the possibilities of the available instruments.

WORKS

STAGE

La pazzia d'Orlando, ovvero L'acquisto di Durindana (comedy-ballet, G. Rospigliosi), Rome, Palazzo Barberini, carn. 1638, music lost

La fiera di Farfa (intermedio to Act 2 of Chi soffre speri by V. Mazzocchi, lib Rospigliosi), Rome, Teatro Barberini, 27 Feb 1639, *I-Rvat* (facs. in IOB, lxi, 1982)

L'Amore trionfante dello Sdegno [L'Armida] (opera drammatica, prol, 5, A. Pio di Savoia, after T. Tasso: *Gerusalemme liberata*), Ferrara, Sala Grande, ? Feb 1641, *Rvat* (mostly autograph); Ferrara, 11 Jan 1642

Gli amori di Giasone e d'Isifile (festa teatrale, prol, 3, O. Persiani), Venice, SS Giovanni e Paolo, 22 Feb 1642, lost, lib (Venice, 1642)

Le pretensioni del Tebro e del Po (equestrian ballet, Pio di Savoia), Ferrara, 4 March 1642, *Rvat**

Il giuditio della ragione tra la Beltà e l'Affetto [Il Capriccio] (dramma in musica, prol, 3, F. Buti), Rome, Palazzo Roberti, carn. 1643; Paris, royal court, 1645, music lost, MS lib *Rvat*

Dal male il bene (dramma musicale, 3, Rospigliosi, after A. Sigler de Huerta: *No ay bien sin ageno daño*), Rome, Teatro Barberini, 12 Feb 1654, *D-MÜs* (Act 1), *I-Bc*, *IBborromeo*, *Rsc* (Acts 2–3), *Rvat*; collab. A.M. Abbatini

La Vita humana, ovvero Il trionfo della pietà (dramma musicale, prol, 3, Rospigliosi), Rome, Teatro Barberini, 31 Jan 1656, *IBborromeo*, *Rvat* (Rome, 1658)

Le armi e gli amori (dramma per musica, prol, 3, Rospigliosi, after J. Pérez de Montalbán), Rome, Teatro Barberini, 20 Feb 1656, *Rvat*

Doubtful: intermedio for Troades (spoken drama, Seneca), Rome, Teatro Barberini, carn. 1640; prol to J.-B. Lully, L'Amour malade (comédie-ballet), Paris, Louvre, 17 Jan 1657

LATIN ORATORIOS

all probably performed at Rome, Oratorio del Crocifisso

all in I-Rvat Chigi Q VIII 188

Erat fames in terra Canaan, S, S, A, T, B, 2 vn, bc

Erat quidam languens Lazarus, S, S, A, T, T, B, SATB, 3 vn, lyra viol, theorbo, org (for 4th Friday in Lent)

Erat quidem languidus, S, S, A, T, B, SATB, 3 vn, lyra viol, 2 theorbo, org (with sinfonia, for 1st Friday in Lent)

Homo erat pater familias, S, S, A, T, B, SATB, org (for 2nd Friday in Lent)

Venit Jesus in civitatem Samarie, S, S, S, A, T, T, B, ATB, 3 vn, lyra viol, theorbo, org (for 3rd Friday in Lent)

O mestissime Jesu, S, S, A, T, B, SSATTB, 3 vn, lyra viol, theorbo, org (probably for 1st Passion Friday)

ITALIAN ORATORIOS

all probably performed at Rome and/or Bologna, Oratorio dei Filippini

Per il giorno della resurrezione, S, S, S, A, T, B, bc, *I-Bc* Q 43, 110–20

S Tomaso, S, S, A, T, B, bc, *Bc* Q 43, 122–33; excerpts ed. in Mw, xxxvii (1970; Eng. trans., 1970), 36ff

S Caterina, S, S, A, T, B, 2 vn, bc, *Rvat* Barb.lat.4209 (anon., attrib. L. Rossi by A. Ghislanzoni, *Luigi Rossi*, Milan and Rome, 1954; attrib. Marazzoli in 1682 inventory of *Bof*)

Natale di N.S., overo P^{o} giorno dell'anno, lost, cited in 1682 inventory of *Bof*

Per ogni tempo, lost, cited in 1682 inventory of *Bof*

S Giustina di Padova, lost, cited in 1682 inventory of *Bof*

ITALIAN ORATORIO-DIALOGUES

all in I-Rvat Chigi Q VIII 188

Ecco il gran rè de regi, S, S, S, A, T, B, bc

Poichè Maria dal suo virgineo seno, S, S, A, T, T, B, bc

Qual nume omnipotente che diè leggi, S, S, A, T, T, B, bc

Udito habbiam Giesù, S, S, S, A, T, B, bc

OTHER SACRED VOCAL

Alma Redemptoris mater, motet, S, S, A, T, T, B, SATB, bc, *I-Rvat* Chigi Q VIII 188

Ave regina caelorum, motet, S, S, S, T, B, bc, *Rvat* Chigi Q VIII 178

Kyrie eleison, Christe exaudi nos, lit, S, S, A, T, B, bc, *Rvat* Chigi Q VIII 181

Kyrie eleison, Christe eleison, lit, S, S, S, T, B, bc, *Rvat* Chigi Q VIII 178

O benignissime Jesu, miserere nostri, motet, S, S, B, bc, *Rvat* Chigi Q VIII 188 (introductory piece for oratorio service on 4th Friday in Lent)

CANTATAS

Edition: *Cantatas by Marco Marazzoli, c. 1605–1662*, ed. in ICSC, iv (1986), [W]

manuscript numbers preceded by 'Q' refer to I-Rvat Chigi, unless otherwise stated, and can be dated as follows: Q VI 80–81, c1637–45; Q VIII 177, probably 1645–53; Q V 68–79, probably 1655–6; Q VIII 178–81, probably 1656–60

for soprano and continuo

Abbattuto dal duolo, *I-Nc* 33.4.12, Q VIII 180; A chi, a me? Dite, begl'occhi, Q V 68; A chi crederò? Mi parlano al core, Q VIII 177; Adorando el fuego, Q VI 80; Ahi, qual furia crudele, Q VI 81; A la canuta chioma che mi flagella, Q VIII 180; Al cimento, pensieri, ecco qua, Q VIII 180; Al dispetto del mio fato, Q VIII 180; Al ladro, ahi, m'ha tradito (S. Baldini), Q VIII 180; Alla riva d'un bel colle, Q V 68; Alme che nell'Averno, Q V 68; Alme sol vive a i pianti, Q VIII 180

Amanti, avertite, fuggite, Q VI 80; Amanti, se credete che già mai, Q VI 81; Amar senza goder, che martir, *Nc* 33.4.17, Q VI 81; Amore, con quai lacci (P. Franceschini), Q VIII 177; Amore di rose (Franceschini), Q VIII 177; Ancor voi m'abbandonate, o speranze, Q VIII 177; Anime amanti, che fra i contenti, Q VI 81; A pena udito havea (Lamento di Cleopatra), Q VI 81; Ardi sempre d'amore, Q VI 80; A turbar la mia quiete, Q V 68; A valicar di Teti, Q VIII 177, W

Baldanza, core, baldanza, per uccidere (Franceschini), Q VIII 177; Begl'occhi, apritevi, date al mio duolo, Q VI 81; Begl'occhi, che splendono di lampo ('Il geloso'), Q VIII 177; Begl'occhi, dite a me che son crudele?, *Rc* 2468, Q VIII 180; Begl'occhi rubelli, astri ciascun, *Rc* 2468, Q VIII 180; Bella figlia d'April (Casini), Q VIII 179; Benchè sia di neve un seno, Q VI 81; Che cose son queste ch'avvengono, Q V 68; Che ne dici tu, mio core, Q VIII 177; Che quel labro adorato, Q V 68; Chi di voi saper desia, Q VIII 180; Chi l'arte non sa di vincere, Q VI 81; Chi mi tormenta, oh Dio, inc., Q VI 80

Ch'io mora, sì, ma che mi satii, Q VIII 180; Ch'io non ci pensi più, Q VIII 177; Ch'io non pianga, ch'io non sospiri, Q VI 81; Ch'io prenda conforto in tanto martire (Rospigliosi), inc., Q V 69; Chi ricade in servitù, Q VI 80; Chi serra Amore in petto, Q VIII 177; Chi si picca di costante, Q VI 81; Chiudea misero amante nell'afflitto suo core, Q VIII 177, W; Chiudi i lumi ruggiadosi, Q VI 80; Come fosse io morto so ben, *Vc* Busta 1–15, N.11; Come rapido su l'ali vai, Q VIII 177; Con Amor chi l'indovina, *Bc* Q 46; Con diluvii de' mali (Baldini), Q V 69; Con incerta speranza di poter impetrar, *Rc* 2466, Q VIII 180; Consigliati, cor mio, pria che scioglier, Q VI 80; Contendean della mia Clori (arietta sopra La Follia), Q VI 80; Correa dell'anno la stagion (Ariberti), Q VIII 177; Così contento amando sto (D. Benigni), *F-Pn* Rés.Vm 7 59; Così dunque non va bene, Q VIII 180; Crudo amore, o questo no, Q VIII 177

Dal cielo cader vid'io (canzonetta su la ciaccona), Q VI 80; Dalle latine sponde, *I-Bc* Q 46; Deh, cor mio, che tardi più, Q VIII 180; Deh, non più, Amor, Q VIII 177; Deh, sentite la sventura d'un'intrepida costanza, Q VIII 180; Dice Amor ch'io morirò, Q VIII 177, W; Di nettare sì ripiena, *Vc* Busta 1–15, N.11; Di pensier in pensier, di monte in monte, Q VI 68; Dite, ohimè, dite perchè, Q VI 80; Dolcemente mi morrei, se ne l'atto, Q VI 80; Dopo che Clemenza incrudelir mirò (Baldini), Q V 68; Doppia fiamma il cor m'accende, Q VI 80; Doppo che de la cruda, che in lauro, Q V 68; Dove fuggi, crudele? Crudele amato (Lamento d'Armida), Q V 69, W; Dove, speranza, dove mi guidi, inc., Q VIII 177, 38*v*–39, 158*v*–160 (2 settings); Dove vai, speranza infida, Q VI 80; Due stelle son quelle per cui mi disfaccio, Q VIII 180; D'un bel volto giovinetto, Q V 69

È disperato, amanti, il viver nostro, Q VIII 180; E non impari ancora ad usarmi pietade, Q V 68; E poi, che sarà se tutto sopporto, Q VIII 180; E pur volsi innamorarmi (arietta sopra la Bergamasca), Q VIII 180; E sotto questo cielo, misera, Q V 68, W; E volete ch'io miri altra beltà, Q VIII 180; Farfalletta, che ten vai invaghita, Q VIII 177; Fate un poco a modo mio, *Rn*, 71.9.A.33, Q VIII 180; Ferma il piè, cruda e bella pastorella, Q V 69; Filli mia, mi dice Amore, Q VIII 177; Fugga Amor, chi teme affanni, Q VI 81

Già celebrato havea la regina (Lamento d'Artimisia) (Casini), Q V 69; Giacevo estinto al suolo, Q VIII 180; Già ch'Amore non m'aita, Q VI 80; Già curioso il mondo nel mirare, Q VIII 180; Già de' corsier del sole nell'esperio confine (Ariberti), Q VIII 177; Già su guerriero pino apprestava il partire, Q VIII 177; Gioir non si può quando il sospetto, Q VIII 180; Guerra, o pensieri miei, Q V 68; Hai perduto, o mio core, la bellezza, Q VI 81; Hai ragion tu, con mille pene, *F-Psg* 3372, Q VIII 177; Hor ch'ho donato il core a due pupille, Q VIII 180; Ho servito, nè so dire, Q VI 80

Il mio core non ha cervello, *Pthibault* Rec.H.P.2, Q VI 80; Il mio cor più non alletta, Q VI 80; Infelice, e che ti giova, inc., Q VI 80; In solitario lido, accompagnato solo, Q V 68; Io ardo a poco a poco per due luci, Q VIII 177; Io mi lascio pure intendere che donar, Q V 68; Io mi sento un certo che, Q VIII 177; Io moriva, ma la sorte, Q VIII 177; Io non lo posso dire, Q VIII 180; Io non so, da un tempo in qua, Q VIII 177; Io parto, oh Dio, ma ch'io parta, Q VI 81; Io trionfo, d'un tesoro possessor, Q VIII 180

Languidetta in mezzo al dì (canzon morale sopra la rosa), Q VIII 177, Q VIII 179 (for S, 2 violette piccole, va alta, va bassa, bc); Lasciami star, pensiero, nè turbar, Q VIII 177; Le dite pur grosse, Q V 68; Le ferite non son ferite, nè tormento (L. Orsini), Q V 68; Lo confesso a voi davante, *I-Bc* Q 46; Lontananza, esser vuoi troppo crudele, Q V 68; Lo voglio sapere, o core ostinato, Q VIII 180; Luci belle, ove natura per mio danno, Q VIII 178; Luci guerriere, non dormite, Q VI 81; Lunga stagion sofferse del tiranno (Ariberti), Q VIII 177

Mal gradita libertà, prendi l'ali, Q VIII 177; Me lo date ad intendere, Q V 68; Me n'accorsi un pezzo fa, Q VIII 180; Mentite, begli occhi, che strale novello, Q VI 80; M'havete chiarito, speranze fallaci, Q V 68; Mi fate pur ridere, se dite da vero, Q V 69; Mi restava una speranza da tener, Q VIII 177; Misero, ed è pur vero ch'avido, Q VIII 177; Ne' più remoti orrori sen già Tirsi, Q VIII 180; Nevi, fiamme e catene, sol perch'io venga, Q VI 81; Nobil donna in rozzo manto (Franceschini), Q VIII 177, W; No, ch'io non piangerò, fà pur quel che tu sai, *Nc* 33.4.12, Q VIII 177; No, mio cor, non ti spaventi, Q VI 80

Non ci posso haver patienza, Q VIII 180; Non credete, o vita, o core, Q VI 80; Non è stabile la fortuna, Q V 68; Non mi lusinghi il core, Q VIII 180; Non m'innamoro più, faccia pur, Q VI 80; Non oda il mio canto chi niega, Q VI 80; No, no, mio cor, mai non ti doglia, Q VI 80; No, no, mio cor, non fuggir più, torna indietro, Q VI 80; Non più lusinghe al core, mia fallace speranza, *Rc* 2479, Q VI 80; Non posso più, son morto, Q VIII 177; Non si curi e non si tema della morte (L. Orsini), Q V 69; Non vel dissi, o miei pensieri, Q VI 80; Non v'è più chi non discerna (F. Buti), *F-Pn* Rés.Vm 7 59

Occhi belli che godete, or crudeli, Q VIII 177; Occhi belli, occhi neri, saettatori, Q VIII 177; Occhi miei, lagrimate e già mai, Q VI 80; Occhi, se vi pensate col tanto, Q VI 81; O che sempre mi scordi del nulla (Lotti), Q V 69; O che sempre tocchi a me, *I-Nc* 33.4.12, ed. in Prunières (1913); O folli amatori, ch'in pianti, Q VIII 180; Oh che strano dolore Filli amante, Q VIII 177; Oh Dio, se voi vedeste quanto, *A-Wn* 17760; Ohimè, ch'incendio è questo, Q V 68; Oh, quali stravaganze all'alma mia, Q V 68; O mortal, se corri appresso ai trionfi, Q V 69 (with 2 vn), W; O rustici tuguri, e voi tronchi, Q VIII 177, W; Oscurato il sereno de la pace, Q VIII 180; O speranze sfacendate, sù, che fate, Q VIII 180; O voi ch'in arid'ossa, o voi ch'in polve (Benigni), Q VIII 180

Pallidi e semivivi sovra gli avanzi, *I-SPc* 13905, Q V 68, W; Parlate, amanti importuni, chiedete, Q VI 81; Partì Tirsi dal Tebro, Q VIII 177; Pensiero, fermati, non vedi, Q VIII 180; Pensi invano, Filli mia, Q VI 80; Per donna ingrata mal perduta, Q VI 80; Piangete, amanti, e con voi pianga, Q VIII 177; Piangi, cor mio, deh, piangi, Q VIII 177; Pianti, figli veraci della pena, Q VI 81; Pianti, voi ch'a Filli invio, Q V 68; Pigliatemi giusto, *Bc* Q 47; Più l'armi tue non pungono, Q VI 81; Poichè partir degg'io, Q VIII 177; Porgetemi aita, in mano d'amore, Q VI 81; Possa perdere il core, s'io ti miro, Q VI 80; Puoi far quel che vuoi tu, *GB-Ouf* U.210.4, Q VIII 180; Pupille de gli occhi miei, Q VIII 177; Pur di costanza il nome sapesti, Q VI 80

Quando mi chiede amor, Q VIII 177; Quanto godo e quanto rido, Q VIII 180; Quanto mi fate ridere, donne, Q VIII 180; Quel ch'ogn'or nel petto io celo, Q VIII 177; Quel turco d'amore, pirata, Q VI 80; Qui, dove d'alba i pregi illustri, Q VIII 179; Quietatevi un poco, tormenti severi, Q V 68; Rivo, in te sempre corrente mira, *I-Rc* 2466; Romperò le catene, cesseran, Q VI 81; Ruscelletti d'Hipocrene, che canoro, Q V 68

Saettate, accendetemi, begl'occhi, Q VIII 177; S'alla rete mai vi coglio, Q VI 81; Salutate il nuovo Aprile (Per la creatione di Papa Alessandro VII), Q VIII 178 (scored for 2 violette piccole, va alta, va bassa, bc); Semplicetto amor mio, o che grato, Q VIII 177, W; Sentite, ma fate che non lo sappia, *Rc* 2468, Q VIII 180; Servia credulo amante al bell'idolo suo, Q VIII 180; S'è ver che Cupido si pasce, Q VI 80; Sfarzosetta e bella un dì (Falconieri), Q VIII 177; Si florida ella è nel viso, *Vc* Busta 1–15, N.11; Sì, sì, ch'è vero, son prigioniero, Q VIII 180; Sì, sì, velatevi di nube oscura, Q VIII 180; Sognava mio core ch'amando, Q VI 81; Solo, mesto e pensoso, lontano, Q VIII 180

Son tradito, son schernito, me n'avvedo, Q VI 81; Son tutto sospiri, Q VIII 180; Sospiretto di quel petto, ch'è la culla, Q VIII 177; Sotto l'ombra d'un pino, Q VI 80, W; Sotto un faggio opace e folto (Ariberti), Q VIII 177; Sovra l'humida sponda, Q VI 80, W; Sparge amor così lethale, Q VIII 177; Speranze disperate, fuggite, Q VI 80; Speranze, dove andate hor che più, Q VIII 177; Speranze, e che farete, Q VIII 177; Sprigionami, o sdegno dal regno, *MOe* Mus.G 117, Q VIII 180; Stanco di più soffrire d'un'ingrata, Q V 68; Staremo a vedere s'Amor, Q VIII 180; Steso ha già la notte, *Rc* 2479, Q VI 80; Stolti pensieri, che più n'avanza, Q VI 80; Su la riva del Tebro bella Ninfa, Q VIII 180; Su le sponde giaceva garzon, Q VIII 178; Sù, sù, trovami, Amore, una donna, Q VI 80; Sventura, cor mio, sventura, Q VI 80

Temerario il mio pensiero, Q VI 81; T'ho visto, pensiero, soccorso da Cupido, *Rc* 2466; Tirsi, come t'inganni, Q VI 81; Toglietemi la vita, amorosi desiri, Q VI 81, W; Tormenti e pene, lacci e catene, Q VI 81; Tornate, o miei sospir, Q VI 81; Traditore, dov'è l'affetto, Q V 68; Una intrepida speranza di goder, Q VIII 177; Un amante son io, che di fortuna, Q VI 80; Un cieco lo vederia, Q VIII 180; Un cor, che fu costante, Q VIII 180; Uscite di porto, pensieri, Q VI 80

Vaghe luci, che n'aprite in due giri, Q VI 80; Ve lo dice, non amate, *Rdp* 51; Voglio amar che sarà mai, *Nc*, 33.4.17 II, Q VIII 180; Voglio pianger cantando (Ariberti), Q VIII 177; Volentier io sperarò, purch'io, Q VIII 177; Volete, traditi amanti, uscir dalle mani, inc., Q VIII 180; Vorrei l'estremo dì scoprir (Ariberti), *F-Psg* 3372, Q VIII 177; Vi spezzerete un dì d'amorose catene, *I-MAC* 78

for alto and continuo

Baciar la bocca a Clori, Q VIII 177; Giovinetta, che tanto ti gonfi (L. Orsini), Q V 69

for tenor and continuo

Contro spada real penna guerriera (Casini), Q V 69; Quando il mar sen giace, Q VI 80

for bass and continuo

A la canuta chioma, che mi flagella (2nd version of text), Q VIII 180; Su piaggia inhospital d'Egitto mare (Lotti), Q V 69

for 2 sopranos and continuo

A che dolervi, amanti, Q VI 80; Ai frutti, ai fiori, all'herbe (Baldini), *I-Rdp* 51, Q V 69; All'assedio, venite, correte, Q V 68; Alme, destatevi, vi chiama (L. Orsini), 2 violette piccole, va bassa, Q VIII 178; Amanti, sentite Amor che vi chiama, *GB-Och* 996; Biondo crin, luci serene, Q VI 80; Cadute erano al fine (Pannesio), *I-MOe* Mus.G 118, Q VI 81, W; Che dite ch'io di voi m'innamori, *Bc* Q 50, Q VIII 180, ed. in Alte Meister des Bel Canto, iv–v (Leipzig, 1927); Di tormento in tormento, Q VI 81; E sarà che la mia fede, *Bc* Q 47, Q VIII 180; Ferite, struggete, piagatemi, Q VIII 177; Fingi, Olindo, o pur m'ami? (Ariberti), Q VIII 177; Già l'infelice Dido dal Troiano tradito, Q VIII 177; Io d'amore, io del pensiero, Q VI 80; Levamiti d attorno, Q V 68; Memorie sventurate de' miei felici amori, Q VI 81

Non vi disperate, amanti, servite, *Bc* Q 47, Q VIII 180; Occhi cari, e dove sete, Q VIII 177; Oh Dio, voi che mi dite (M. Costa), Q VIII 177, W; Pensieri, che fate, Amor se ne viene, *Rc* 2464, Q VIII 177; Pensier miei sempre dolenti, Q VIII 177; Perché, speranze, oimé, perché, Q VI 80; Piansi già con mesto accento, Q VI 81; Ride il fiore in seno all'herbe, Q VI 81; Rovinoso a Teti in seno, Q VI 81; S'alcun si duole, Q VI 81; Sentite, ma sentite un che tanto, Q VIII 180; Se pietà delle tue pene, Q VI 81; Serenatevi, o pupille, ché ridente, Q VIII 177; Sì, che un ingrato sei, Q V 68; Sù, destatevi, amanti, lasciate (Ariberti), *Bc* Q 50, Q VIII 177, ed. in Alte Meister des Bel Canto, iv–v (Leipzig, 1927); Sù, pensieri, alla difesa, Q V 69; Vaga e lucente la bionda Aurora, Q V 69; Vaglia la verità, siete importuni, Q V 68; Vezzoso è il tuo parlare, Q VI 81

for soprano, alto and continuo

Che mancator di fede, Q V 68; Credevasi Fileno che in premio (Baldini), Q V 68, W; Dov'Amor è in abbondanza, Q VI 80; Folli amanti, v'ingannate, Q VIII 177; I sospiri, i caldi pianti, Q VIII 180; Misero cor, che fai ardendo, Q VI 81; Oh via, finimola, speranze bugiarde, Q V 68; Quante stelle vaghe e belle, *I-MAC* 78; Ritornate a Giesù, vi chiama il cielo (Baldini), Q V 69; Se ancor non si vede, che venga, Q V 68; Vivere e non amar non è possibile, Q V 68

for soprano, tenor and continuo

Lucciolette vaganti, che risplendete, Q VI 80; Mentre si vive in guerra, 2 vn, va bassa, Q VIII 181; Mio cor, sei fatto amante, Q VI 80; Pace, pace, occhi guerrieri, Q VIII 177

for alto, tenor and continuo

Dunque, non mel credete, Q VIII 180; Me lo potete credere, Q V 68; Quasi baleno in un momento, Q VI 81

for soprano, bass and continuo

Pues padecen mis sentidos, Q VI 80; S'io lo so, che nel tuo, Q V 68; Navicella a i flutti in seno trionfante (Casini), Q VIII 181

for 2 basses and continuo

Il tempo è veglio, estenuato e stanco (Casini), Q VIII 179

for 3 voices and continuo

A chi crederò? Amor dice, S, S, T, Q VIII 177; Aita, amanti, aita, T, T, B, Q VI 81; Ancor non sete satii, occhi, S, S, B, Q VI 80; Anima peccatrice, a penitenza, S, S, A, Q V 68, W; A seguir le guerre di Marte (Baldini), S, S, A, Q V 69; Compatitevi, o mortali, A, T, B, 2 vn, lute, Q VIII 179; Con fausto augurio humil tugurio (Abbate Rospigliosi), S, S, A, Q V 69, W; Con piede lento giungon l'hore, S, S, A, Q VI 81; Deh, chi turba i miei riposi (Baldini), S, S, T, Q VIII 179; De le piagge sicane solcava (Baldini), S, S, A, Q V 69; Di questo sen la piaga, S, S, S, Q VI 81; Dolor, perchè sì lento muovi, madrigal, S, S, A, Q VI 81; Ecco, rapido su l'ale torna, S, S, B, Q VIII 179; Folle pensiero che lusinghiero, A, T, B, Q VI 81

Già la città di Marte, S, A, B, 2 violette piccole, va alta, va bassa, Q VIII 178; Il mio cor si lamenta, S, S, A, Q VIII 180; Indus et Hermus, Flavus, Orontes, S, T, B, Q VIII 181; Ira dall'alto scoglio (Baldini), S, S, A, 2 vn, lute, Q VIII 179; La Clemenza oratrice è forza (Baldini), S, S, A, Q V 68; La Speranza vuol così, T, T, B; Non mentisco, deh, credetelo (Baldini), S, S, A, Q V 69; No, no, non si speri, S, A, T, Q VI 80; Non più lagrime e sospiri, T, T, B, Q VI 81; Non più stolti pensieri, S, S, T, 1640[2]; Ogni nostro piacer, quanto (L. Orsini), S, S, A, Q V 69, W; Ombre oscure, oimé, rendetemi, S, A, B, Q VI 81, W; O ricetto di riposo, solitudini (Baldini), S, S, A, Q V 69

Per le false risposte di Psiche (Baldini), S, S, A, Q V 69, W; Rispondi, o mio core, S, A, B, Q VI 81; Scopri, ardito mio core, S, A, B, Q VI 81; Se il pavon dispiega intorno, S, S, B, Q VIII 179; Sono infelice e poi che, S, T, B, Q V 68; Speranza, che vuoi? tu, Fede (Lotti), S, S, A, Q V 69; Sventurato mio cor, a morire, A, T, B, Q VI 81; Tornino le calende, che dal monarca (Casini), S S, T, Q VIII 181; Trionfa pure, e satiati, S, S, T, Q VI 80; Voglio proprio morire, S, T, B, Q V 68

for 4 voices and continuo

Allo sdegno, mio core, non s'ami, S, S, A, B, Q VI 81; Deh, mirate, turbe di un Dio (A. Abati), S, S, A, T, 2 vn, lute, Q VIII 179; Nel più fiorito April degl'anni (Casini), S, S, A, B, Q VIII 179; Non fate rumore, che poco discosto, S, S, A, B, 2 vn, lute, Q VIII 179; Se tartarea congiura esce (Casini), S, S, A, T, 2 vn, Q VIII 178

for 5 voices and continuo

Ch'io non vesta le porpore odorate, madrigal, S, S, A, T, B, Q VIII 178; Ecco l'huomo, ecco Dio (Casini), S, S, A, T, B, Q VIII 178; Era così ripieno di giganti (Baldini), S, S, A, T, B, Q VIII 178; Ergi la mente al sole, malaccorto mortale (Lotti), S, S, A, T, B, Q VIII 178; In rio fugace, si discioglie il gelo (Casini), S, S, A, T, B, Q VIII 178; Mortal il tempo fugge, madrigal, S, S, A, T, B, Q VIII 178; O de' zeffiri messaggio (Baldini), S, S, A, T, B, 2 violette piccole, 2 va alta, va bassa, Q VIII 178; Partiti a Dio, devota anima, S, S, A, T, B, Q VIII 185; Pera il verno, e ogn'austro pera (Baldini), S, S, A, T, B, Q VIII 181; Se non volete ancor cangiare aspetto (Casini), S, S, A, T, B, 2 vn, lute, Q VIII 178; Sì, sì, trionfi la quiete, S, A, T, T, B, 2 va, lute, Q VIII 181; Tornate, o guerrieri, più fieri, S, S, A, T, B, 2 vn, lute, Q VIII 178; Vincerò, regnarò, e quanto è da Battro, S, S, A, T, B, Q VIII 186–7

for 6 voices and continuo

All'armi, all'armi, s'impiaghi (Festini), S, S, A, T, T, B, Q VIII 181; Al tirso della mano, al verde, S, S, S, A, T, B, 2 vn, lute, Q VIII 179; Ben dovea del Tebro ogn'onda, S, S, S, A, T, B, Q VIII 181; Mortali, o voi che in atra notte, S, S, S, A, T, B, Q VIII 181; Nel furor d'onde spumanti, S, S, A, T, B, 2 vn, lute, Q VIII 179; O suolo beato, o stanca fortuna (Baldini), S, S, A, T, Bar, B, 2 vn, lute, Q VIII 181; Volgi a noi l'honor de' lumi, pio pastor (A. Abati), S, S, A, T, B, B, Q VIII 179

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WOLFGANG WITZENMANN

Marbe, Myriam (Lucia) (*b* Bucharest, 9 April 1931; *d* Bucharest, 25 Dec 1997). Romanian composer. After studying privately with Mihail Jora, she attended the Bucharest Conservatory, where her teachers included Leon Klepper. She became acquainted with trends in Western European contemporary music through Mihail Andricu. She taught at the Bucharest Academy of Music from 1954 to 1989, becoming professor of composition in 1972. A number of travel permits enabled her to participate in the Darmstadt summer courses (1968, 1969, 1972) and the Gaudeamus Week at Bilthoven (1969, 1972). Her honours include prizes from the GEDOK (Mannheim) and the Romanian Composers' Union, the Women Artists' Prize of the city of Heidelberg (1987) and a stipend from the city of Mannheim (1989). Also active as a musicologist, in 1972 she won the Bernier Prize as co-editor of the monograph *George Enescu* (Bucharest, 1971).

Marbe's early work includes many vocal compositions and a piano sonata (1956) in which she employs serial techniques for the first time, interlocking them with modal systems; rigorous polyphonic structures are softened by rubato. Her tendency to combine abstraction with elements of traditional Romanian musics is exemplified by the speech-song of *Ritual pentru setea pămîntului* ('Ritual for the Thirst of the Earth', 1968) and the reduction of the vocal line in *Jocus secundus* (1969) to rhythms matching the semantics of the words. In *Cyclus* (1974) and *Eine kleine Sonnenmusik* (1974) a radical change in style is evident, marked by a spontaneous pleasure in music-making and a freer treatment of musical material.

Marbe described *Les oiseaux artificiels* (1979) as her testament of the 1970s. Works such as the first and second string quartets (1981, 1985), *Trommelbass* (1985) and *E-Y-Thé* (1990) react to dramatic circumstances in her country, while the third and fourth string quartets and the requiem *Fra Angelico – Chagall – Voronet* (1990) reflect on events in her personal life. Archetypal elements in her first symphony 'Ur Ariadne' (1988) and in *Passages in the Wind* (1994) indicate her movement towards a purified style in such works as *d'a Cantare-Cantarellare* (1995) and *Arc-en-ciel* (1997).

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BETTINA BRAND (work-list and bibliography with THOMAS BEIMEL)

Marbeck [Merbecke], **John** (*b* ?Windsor, *c*1505; *d* ?Windsor, *c*1585). English organist, composer and writer. He is chiefly remembered as the composer of *The Booke of Common Praier Noted* (1550/*R*1979 and 1982).

1. Life. The date and place of Marbeck's birth are unknown. However, on the basis of his son Roger's birth in 1535 and the inclusion of his mass in the Forrest-Heyther partbooks that date from about 1530 (*GB-Ob* Mus.Sch.E.376–81), it is generally estimated that he was born in about 1505 (Bergsagel, 1963). In the preface to his biblical *Concordance* (1550), dedicated to Edward VI, Marbeck states that he was 'altogether brought up in your highness' college at Windsor, in the study of music and playing of organs'. His name appears in an inventory at St George's Chapel, Windsor dated May 1531. The earliest extant reference to him as organist is found in the accounts for 1541–2. Similar account books indicate that he was also paid as a lay clerk. Marbeck remained at Windsor for the whole of his professional life.

On 16 March 1543 he was arrested, along with three others, for heresy. The four men were imprisoned in the Marshalsea, London and were interrogated. Marbeck was accused of authoring a document that was highly critical of the Mass. A manuscript concordance of the English Bible that he had compiled was confiscated and destroyed. All the accused were sentenced to death at the stake and shortly afterwards this sentence was carried out on the others. Marbeck, however, was reprieved by a royal pardon that was ratified on 4 October 1543. After his release he returned to his position at St George's Chapel, Windsor. He may have been responsible for the setting of Archbishop Cranmer's English Litany published in 1544. However, there is no evidence other than the simple syllabic style that is also found in his settings of *The Book of Common Praier Noted* (1550) to link him with the litany.

With the accession of Edward VI in 1547 Protestantism was openly pursued. Marbeck began work on compiling another concordance to replace the one confiscated on his arrest. He was unable to find a publisher willing to accept it, however, owing to its great length and consequent expense. As a result Marbeck produced a third, abridged version which nevertheless consists of nearly 1000 pages and this version, the first complete concordance of the English Bible to be published, appeared in 1550. In 1549 Marbeck supplicated for the degree of BMus at Oxford but it is not known whether the degree was awarded. In the following year, royal injunctions for St George's Chapel reduced the choral foundation and discontinued the use of the organ although organists Marbeck and Thaxton still received their fees. In July 1553, shortly after the accession of Mary Tudor, the organs were either repaired or newly constructed and the full range of Latin services with music was reintroduced. Marbeck's function within the chapel during these years is unclear. Records indicate that he only received payments for work as a copyist. However, the extant sources are too fragmentary to allow firm conclusions to be drawn.

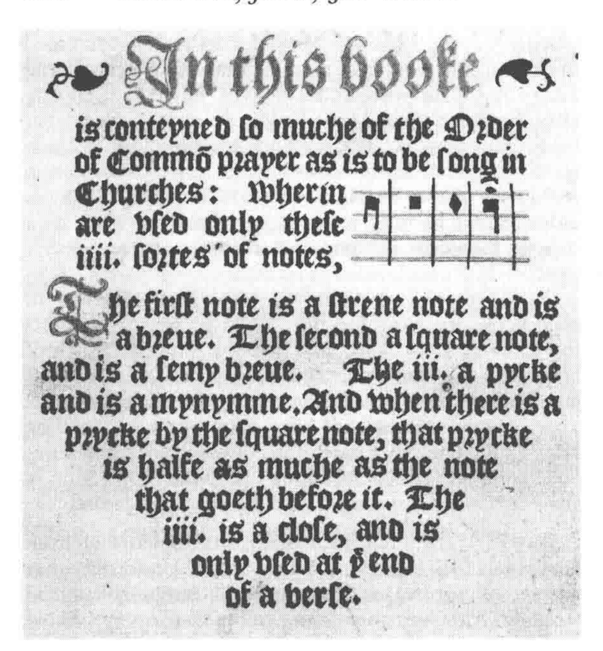
During the Elizabethan years Marbeck returned to playing the organ for Prayer Book services as the accounts for 1558–9, 1564, 1567 and 1568–9 indicate. Much of his time in his final years was devoted to the writing of lay theological books of a pronounced Calvinist nature. There is no evidence that Marbeck composed anything after 1550. The exact date of his death is not known but must have occurred before June 1585 when John Mundy and Nathaniel Giles jointly held the post of organist.

2. Works. The publication of the first Book of Common Prayer in 1549, together with the Act of Uniformity that ordered its universal use, necessitated a change in liturgical monody. Although some more radical reformers wanted to eliminate plainchant, the Prayer Book appeared to endorse its continued use in the rubric at Matins that allowed the use of chanting the lessons at Matins and Evensong, and the epistle and gospel at Communion, but in English rather than Latin. Manuscript adaptations of traditional chant to the new English liturgical texts such as the *Te Deum* (Aplin, 1979) and *Sursum corda* (Milsom, 1992) are known. However, Marbeck's *The Books of Common Praier Noted* (1550) was the first published musical setting of services in the 1549 Prayer Book.

Towards the end of 1548 the committee that compiled the final form of the first English Prayer Book met in Windsor Castle under the chairmanship of Archbishop Cranmer. It seems likely that the origins of *The Booke of Common Praier Noted* can be traced to the deliberations of this committee. It is significant that Marbeck, the leading musician at Windsor, produced the book and that Grafton, one of the royal publishers that issued the 1549 Prayer Book, published it, suggesting that it had a quasi-official status.

The music comprises severely simplified adaptations of Sarum monodic chant together with Marbeck's newly-composed settings in a similar style. Earlier scholarship stressed the medieval plainchant origins of Marbeck's settings. However, more recent studies have drawn attention to close affinities with Lutheran adaptations of traditional chant and interpret Marbeck's book as a significant Reformation document (Leaver, 1982; Carleton, 1992). Settings are given for the daily Offices, Matins and Evensong, Communion, Burial, and Burial Communion, but not the litany which had been published with simplified chant in 1544. The notation is mensural rather than free plainchant and the rhythmic patterns of the English text are carefully reproduced by four note shapes: 'strene' (breve), 'square' (semibreve), 'pycke' (minim) and 'close' (extended breve for cadences). Marbeck also used dotted rhythms where the dot, as in modern notation, lengthened the note by half its value (see illustration).

Several misunderstandings persist with regard to Marbeck's book. Firstly, there is the suggestion that there was more than one imprint issued in 1550. However, the variants discovered when extant copies are compared are



In this booke

is conteyned so muche of the Order of Commō prayer as is to be song in Churches: wherin are vsed only these iiii. sortes of notes,

The first note is a strene note and is a breue. The second a square note, and is a semy breue. The iii. a pycke and is a mynymme. And when there is a prycke by the square note, that prycke is halfe as muche as the note that goeth before it. The iiii. is a close, and is only vsed at yͤ end of a verse.

Explanation of the four note shapes in the preface to Marbeck's 'The Booke of Common Praier Noted' (London: Grafton, 1550)

due not to different editions but to the two-stage printing process in which the notation did not always appear in the correct location on the stave. Secondly, it is frequently asserted that Marbeck's music is congregational. However, this reflects later usage rather than the original intent. The rubrics of both the 1549 Prayer Book and Marbeck's book indicate that these settings were to be sung by the clerks/choir rather than the congregation. Thirdly, it has been suggested that Marbeck's settings were intended for parish churches rather than cathedral and collegiate churches. However, given the Edwardian climate in which the music of the cathedral tradition was being severely simplified and that these settings originated in one such institution, the implication is that they were intended for all churches, including cathedrals, where there were singing clerks.

The publication of the revised, second Prayer Book in 1552 rendered Marbeck's book obsolete and the reversion to Roman Catholicism under Mary Tudor that began the following year eliminated any need to issue a new edition. Elizabethan composers appear to have used Marbeck's Preces and responses as the basis for their own multi-voiced settings and Marbeck's book was known to interested antiquarians, such as Samuel Pepys, in later generations. Apart from such settings, Marbeck's work remained forgotten until the mid-19th century. Since then numerous editions and arrangements of sections of *The Book of Common Praier Noted* have been published. Marbeck's music (in particular his Communion setting) is still sung in Anglican churches throughout the world, as well as in Methodist, Presbyterian and other Protestant churches. It has even been adopted by the Roman Catholic Church as a setting for the Mass in English.

Only four polyphonic works by Marbeck survive: three Latin works – a mass and two motets – and an English anthem. The Latin works are typical of much pre-Reformation church music. They use contrasting groups of voices, extensive melismas, wide-ranging vocal lines, and occasional use of chordal passages to emphasize important words in the text. The unique source of the Mass *Per arma justicae* dates from about 1530 and contains masses by Fayrfax, Taverner, Tye and Sheppard. Marbeck's mass is based on the antiphon at None on Mondays during Lent (melodically identical with the first antiphon at Lauds and Vespers for the Feast of the Trinity). Like other English masses of the time, it comprises four movements: the Kyrie is not set and the text of the Credo is abbreviated. Cantus-firmus and paraphrase techniques are employed, with some passages of imitation. The cantus firmus is mostly in the tenor, but also appears from time to time in the other voices. The motets *Ave Dei patris filia* and *Domine Jesu Christe* share features in common with the mass with occasional word-painting of a striking harmonic character. They were possibly written as post-Compline anthems and were composed at about the same time as the mass. The simpler, three-part anthem was probably composed during the last years of the reign of Henry VIII. Its simple imitative style is mostly syllabic and to a large extent epitomizes Cranmer's ideal of one note per syllable, expressed in his letter to Henry VIII in 1544.

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Mass 'Per arma justiciae', 5vv, *GB-Ob*; ed. in TCM, x (1929); facs. in Milsom, 1986

Ave Dei patris filia, 5vv, *Cu* (T missing); ed. in TCM, x (1929)

Domine Jesu Christe, 5vv, *Ob*; ed. in TCM, x (1929)

A virgin and mother (anthem), 3vv, *Lbl*; ed. in TCM, x (1929)

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ROBIN A. LEAVER

Marc, Alessandra (*b* Berlin, 29 July 1957). American soprano. She trained with Marilyn Cotlow in the USA and in 1983 made her début as Mariana in a concert performance of Wagner's *Das Liebesverbot* at the Waterloo Festival. The quality and power of her voice attracted

immediate attention, and she was soon singing major roles such as Tosca, Ariadne and Aida. Particularly admired were her Maria in Strauss's *Friedenstag*, which she later recorded, at Santa Fe and Lisabetta in Giordano's *La cena delle beffe* at the Wexford Festival of 1987. Aida was the role of her début in Chicago, San Francisco and at the Metropolitan; it also introduced her to Vienna in 1992. Marc made her Covent Garden début in 1994 as Turandot, a role she has since sung widely in Italy, France and Israel. In song recitals her voice has been found almost overpowering, as it was by some when she made her concert début at the Wigmore Hall, London, in 1990. Large-scale choral works such as Beethoven's *Missa solemnis* and Verdi's *Requiem* (which she has recorded with Barenboim) have suited her well. Although she has been somewhat neglected by the major recording companies, her magnificent voice, with its mezzo-tinted timbre, is impressively heard as Strauss's Elektra and Chrysothemis and in an operatic recital on the Delos label.

J.B. STEANE

Marc, Thomas (*fl* Paris, ? 1720–35). French viol player. He taught the pardessus de viole to Mlle de la Roche-sur-Yon, to whom he dedicated a book of pieces entitled *Suitte de pièces de dessus et de pardessus de viole et trois sonates avec les basses continües* (Paris, 1724), the first collection of music specifically for the six-string pardessus de viole. In his suite of 21 pieces, quick movements take precedence, particularly the minuet, gavotte and rondeau, several of which have brilliant *doubles*. The melodic and rhythmic style of the three sonatas is italianate (especially the Vivement of no.3, and the courantes and gigues), but the movements retain a French character in ornamentation and title. His privilege to publish the collection of 1724 was renewed ten years later.

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MARY CYR

Marcabru [Marcabrun, Marchabrun, Panperdut] (*fl* *c*1129–*c*1150). Troubadour. He was probably from Gascony. He is the most distinctive and prolific of the so-called second generation of troubadours. The two short *vidas* claim that he was the son of a poor woman called Marcabruna, that he was a foundling and that he was originally known as Panperdut (Lost Bread); but these details are derived from remarks in his songs which are probably not to be taken seriously. It is not known whether Marcabru was his given name or a professional sobriquet.

The chronology of Marcabru's career is controversial, but his first identifiable patron is Guillaume X, Duke of Aquitaine (ruled 1126–37), the son of the earliest known troubadour, GUILLAUME IX. Either before or after Guillaume X's death, on 7 April 1137, Marcabru sought patronage at various Iberian courts, before turning to the young Peire de Gabaret, Viscount of Béarn (ruled 1134–53). Subsequent patrons were Alfons Jordan, Count of Toulouse (1104–48) and Alfonso VII of León, self-styled Emperor of Spain from 1135. It was in Alfonso's service that he composed his two crusading songs in support of the Christian reconquest of Spain; the famous *lavador* song *Pax in nomine Domini!*, in which he likened the Spanish crusade to a 'washing-place', cleansing the sins of those who fought for the Christian cause, appears to date from shortly before the recapture of Lérida in October 1149.

Marcabru's speciality was the moralizing type of song that later became known as the sirventes. He castigated the indolent and lascivious behaviour of the nobility, condemning adultery and advocating a pure, ennobling form of love which is not without religious overtones. He lamented the declining generosity of courtly patrons, and seems to have identified with the *soudadiers* – the young men, perhaps sons of the lesser nobility, who depended on patronage for their livelihood. His poetry shows familiarity with a fairly wide range of moralizing literature. His didactic purpose is evident throughout his work; even his *pastorela*, *L'autrier jost'una sebissa*, the earliest known example of the genre, makes a moral point as the shepherdess repulses the knight's advances by articulately reminding him of his knightly obligations. Marcabru frequently named himself in his poems, drawing attention to his role as the self-appointed *chastiaire* (castigator) of folly and loose morals. Richness of allusion, irony and nonce-words make his poetry difficult to understand, and he has been seen as a forerunner of the *trobar clus*, though he did not use this term himself.

He addressed his song *Cortesamen* (pc 293.15) to JAUFRE RUDEL, and probably also knew Cercamon, who is named as his mentor in one of the *vidas*. Six later troubadours mention Marcabru by name, either to praise his forthright style or to criticize his almost proverbial misogyny. He is the only troubadour mentioned in the famous description of the wedding festivities in the 13th-century romance of *Flamenca*, and a French romance of the late 13th century, *Joufroi de Poitiers*, depicts 'Marchabrun' as an outspoken *jongleur* pursuing the errant count of Poitiers. A scribal note in *I-Rvat* lat.5232 instructs the miniaturist to depict Marcabru as 'a jongleur without instrument' (Avalle, 180), perhaps to indicate that he was not associated with the more frivolous, dance-based genres in which instruments were considered appropriate.

Of his 42 lyrics only four survive with music: the *pastorela*, the *lavador* song and two diatribes against false love. The notation of *L'autrier* shows an almost regular alternation of long and short notes – one of the few indications of mensural rhythm in the troubadour repertory – which may have been a characteristic of the *pastorela* genre.

For a miniature of Marcabru *see* TROUBADOURS, TROUVÈRES, fig.2.

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STEPHEN HAYNES

Marcantonio Romano. *See* ROMANO, MARCANTONIO.

Marcato (It.: 'marked', 'stressed', 'accented'). A performance instruction which seems to have been rare before the 19th century: it is not specifically mentioned in Koch's *Musikalisches Lexikon* (1802) though J.G. Walther did include an entry 'Marqué' in his *Musicalisches Lexicon* of 1732. Its principal use is to draw the attention to the melody or subject when it is in such a position that it might be overlooked, as, for instance, *il basso ben marcato* in Chopin's *Krakowiak* op.14; or when there are two subjects both of which are to be brought prominently forward, as in the finale of Beethoven's Ninth Symphony, where the two subjects come together in 6/4 time with the words 'Freude, schöner Götterfunken' and 'Seid umschlungen'. In his *Etudes symphoniques* no.2 Schumann has *marcato il canto* below the top line and *marcato il tema* below the bass. In the slow movement of his Quartet op.18 no.6 Beethoven used *queste note ben marcate*. *Marcato* and *ben marcato* are predictably common in Stravinsky, who also used *p ma ben articulato* (Symphonies of Wind Instruments).

The superlative form *marcatissimo* is rarely used but is found, for instance, at the end of Chopin's Etude op.25 no.11 and in the finale of Schumann's F♯ minor sonata. Bartók used it in his Second and Sixth Quartets. Schumann used *sempre marcatissimo* for no.8 of his *Etudes symphoniques*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

J.A. FULLER MAITLAND/DAVID FALLOWS

Marcel-Dubois, Claudie (*b* Tours, 19 Jan 1913; *d* Paris, 1 Feb 1989). French ethnomusicologist. In addition to piano studies at the Conservatoire (1926–8), she took courses in history, philology and ethnology in Paris, at the Institut d'Art et d'Archéologie (1931–3), at the Institut d'Ethnologie (1934–5), and at the Ecole Pratique des Hautes Etudes (1937–9, diploma 1939). She studied ethnology and anthropology with Marcel Mauss (1934–7), the piano with Marguerite Long (1929–32, diploma 1932) and organology and ethnomusicology with Sachs (1934–8). After making her début as a pianist she concentrated on ethnomusicology. She worked with Sachs and Schaeffner at the department of ethnomusicology of the Musée de l'Homme (1934–40) and in 1941 became Chargée de Mission des Musées de France. She was founder and director of the department of ethnomusicology (1945) and its library of tape recordings (1960) at the Musée National des Arts et Traditions Populaires; she also worked at the CNRS, where she was appointed maître de recherche (1957) and director (1966). From 1961 she taught ethnomusicology at the Ecole des Hautes Etudes en Sciences Sociales, Paris; in the same year she received the honorary doctorate from Laval University, Quebec.

Though her first book dealt with the music of ancient India, Marcel-Dubois' work centred on the ethnomusicology of Europe and in particular that of France and the francophone countries. Her field and laboratory studies dealt chiefly with the evolution of folk instruments and the systematic classification of the oral tradition of folk music, especially French ethnic music. Her publications include several books, articles in encyclopedias and journals, and numerous records of folk music.

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CHRISTIANE SPIETH-WEISSENBACHER

Marcello, Alessandro [Stinfalico, Eterio] (*b* Venice, 24 Aug 1669; *d* Venice, 19 June 1747). Italian composer. The son of a Venetian nobleman, he excelled in many fields and led a rich and varied life; his greatest contributions to the history of music came through his role as a Venetian academician. He was admitted to the Maggior Consiglio of the Republic on 2 December 1690 and long played an active role in the Venetian judiciary system. From 1690 to 1704 he was mainly occupied with completing his

education in the Collegio di S Antonio, in gaining admittance to the Accademia degli Animosi (1698) and in serving in diplomatic posts in the Levant and the Peloponnese (1700–01).

The years 1705–8 were critical in the advancement of his interests, relationships and career. He briefly indulged in painting and drawing, apparently with the aim of ennobling premises he inhabited, with pastoral and allegorical paintings for the family palaces at Strà and Venice respectively and a religious painting for the ceiling of the Marcello parish church, S Marcuola. In literary circles, he was admitted to the Florentine Accademia della Crusca on 18 September 1706; his eight books of couplets (*Ozii giovanili*, 1719) seem at first to have been better known in Paris than in Venice.

Alessandro's most conspicuous activities as a composer seem often to have coincided with his advances in government service. For example, in 1708 he was appointed to the Quarantìa (which dealt with criminal matters), published a volume of cantatas dedicated to the Roman noblewoman Livia Spinola Borghese, and began a lawsuit against his brothers Benedetto and Gerolamo over the ownership of some boxes in the Teatro S Angelo. In his government career he was a judge of the waterways authority (1713–15), a sentencing officer for the Quarantìa (1722–3), a counsel to merchants (1731) and a council member of the Comun (1741–2). In 1728 he seems to have had business involvements with a trading enterprise in Antwerp.

By 1719 Alessandro had become *principe* of the Accademia degli Animosi, a long-established Arcadian colony in Venice. Although he still indulged in painting, drawing, the writing of poetry and other creative activities, his particular interest as an academician seems to have been in collecting musical instruments for the *galleria di strumenti* which he maintained. Although a violinist, he seems to have favoured keyboard instruments of recent manufacture and wind instruments from the 16th century; many specimens, including an undecorated Cristofori fortepiano (1724), a vertical fortepiano, and a consort of 16th-century crumhorns with the mark of the rabbit (suggesting manufacture by the Bassanos) are in the Museo Nazionale degli Strumenti Musicali, Rome.

His cantatas, character pieces which assume the roles of well-worn pastoral figures, and include personal and local allusions in their texts, are more exceptional for having been lavishly published than for their inherent musical qualities. He used black notation to express the irrationality of love. In 1712 Alessandro spent some time in Rome with the Borghese family. Some of the cantatas that survive in manuscript may have been given there, for they carry cues for Farinelli (not in Venice until 1729) and Checchino (Francesco de Grandis). Alessandro had access to very gifted female singers, including Benedetto's pupil Faustina Bordoni in Venice (towards whom Alessandro was rumoured to have had amorous intentions) and Laura and Virginia Predieri in Rome.

Alessandro's instrumental works reflect differences in orchestral practice and instrumental figuration in different venues, particularly about instrument selection (the use and choice of woodwind) and continuo practice (which instruments to use, when to omit it altogether). Using all the available options stipulated in the concertos preserved in manuscript in Venice, the result would have been more characteristic of French scoring early in the century, or of Saxon taste in the 1720s, than of Venetian or Roman practice. The concerto for seven recorders is to be unaccompanied. His oboe concerto (sometimes falsely attributed to Benedetto) was transcribed by Bach; it was published in an anthology of about 1717. The six concertos published under the title *La cetra*, which offer the optional reinforcement of violins with two oboes or two transverse flutes, may have been revised from earlier compositions to suit a German audience (transverse flutes were particularly popular north of the Alps in the 1730s). Also more characteristically German than Italian is the figuration of the three published violin sonatas which have variants preserved in Dresden. The published works are more heavily ornamented and more generously supplied with double stops and written arpeggios than the manuscript ones, which appear to be earlier.

Alessandro's personal fortunes were ultimately less rewarding than his professional, intellectual and artistic ones. Besides the long saga of the opera boxes at the Teatro S Angelo, which had begun when he was a child, his inheritance of various properties from family members was far from straightforward. Of his six children, Lorenzo (1712–80), his only surviving male heir, also enjoyed a long career in Venetian government. Alessandro was buried at the family estate at Paviola.

WORKS

Gli amanti fedeli (pastorale), lost

[12] Cantate di Eterio Stinfalico, 1v, bc (Venice, 1708); 6 ed. H. Derégis (Florence, 1969)

6 cants., *GB-CDp*, *I-BRc*, *Vnm*

Ob conc., strings, bc in Concerti a cinque (Amsterdam, *c*1717); variant in *D-SWwa*; transcr. J.S. Bach

La cetra di Eterio Stinfalico, 6 concs., 2 ob/fl, strings, bc (Augsburg, *c*1738)

Conc., 7 rec, strings, *I-Vnm*; 3 concs., 2 ob, strings, bc, *Vnm*; Conc., hpd, double orch, bc, *S-L*

[12] Suonate a violino solo di Eterio Stinfalico, bc (Augsburg, *c*1738); 3 with variants in *D-Dl*

2 sonatas, 2 vc, bc (?1757), lost; Sonata, ob, bc, lost, formerly in *Bsb*

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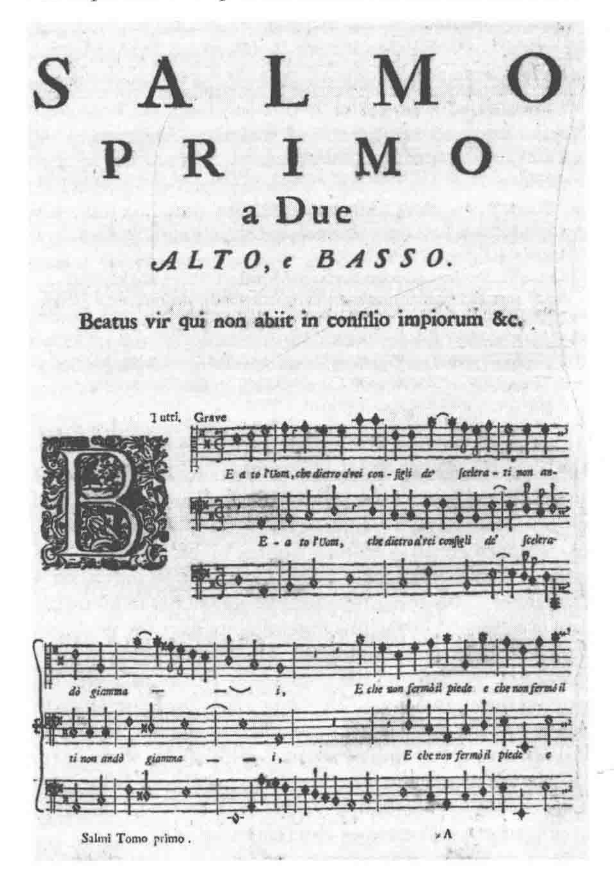
ELEANOR SELFRIDGE-FIELD

Marcello, Benedetto Giacomo (*b* Venice, 24 June or 24 July 1686; *d* Brescia, 24 July 1739). Italian composer and writer. The son of a Venetian nobleman, he followed the career path of all Venetian nobles of his time: he was admitted to the Maggior Consiglio of the Republic on 4 December 1706 and, after completing studies in literature and law, served in various magistracies over the next two decades. The last decade of his life is riddled with mysteries: he married the commoner Rosanna Scalfi, his singing pupil, in May 1728; had a religious experience in August of the same year; was exiled to the Istrian city of Pula (then part of the Venetian Republic) for three years (1730–33) as provincial governor; was absent from civic records for the next five years; and received his final appointment in Brescia as chief financial officer.

It is not easy to segment the musical continuum of Marcello's life, since he held no regular appointments of a musical nature and the majority of his musical works

are undated. This demonstrates how severely separated in social experience dilettante composers were from the common ranks of musical *maestri*. Nonetheless, Marcello's cultivated intellect exerted, particularly through his psalm settings and cantatas, a major influence on Italian musical thought and performance throughout the 18th century and, to various degrees, on the musical practices of many other European countries until the end of the 19th century. After a perfunctory involvement with instrumental music, his main interests as a composer, particularly between 1710 and 1720, were the cantata and the chamber duet. Thereafter, his attention turned to works on a larger scale: the 50 Psalms of David, the serenata and the oratorio. The claim that Marcello forwent composition after 1728 cannot be entirely true since two of his oratorios neatly circumscribed his years in Pula.

Marcello's intent in his *Salmi*, which were published with etchings by Sebastiano Ricci, was to restore dignity to devotional music by reviving musical practices of antiquity (see illustration). They are set in texturally differentiated sections and are for the most part through-composed. Numerous testimonials (by Gasparini, Antonio and Giovanni Bononcini, Sarri, Mattheson and Telemann) were included in each of the eight volumes. Caldara, who found the music 'eccentric', was one of Marcello's few detractors. Later Italians, in particular Padre Martini and Giovenale Sacchi, revered Marcello's *Salmi* as models of contrapuntal writing. Still more accomplished examples are the six-voice canon *In omnem*



Opening of the first psalm from Benedetto Marcello's 'Estro poetico-armonico', i (Venice, 1724)

terram, published with the psalms, and the four-voice Missa Clementina, which Marcello composed for his admission to the Accademia Filarmonica, Bologna, in 1711. Being impressed with the fact that women were not permitted to sing in the ancient temple, Marcello favoured low, mainly male, voices in his psalms. Some 16 of the works incorporate sections based on quotations from Greek and Hebrew psalmody; the original sources are interpolated at the appropriate points. Like his secular vocal music of the 1720s, which is inspired by Roman and Greek epics, the melodic content varies from an ambitus which is very restricted to one which is almost impossibly broad, expressing emotional peaks and depths.

In the 1710s, when Marcello was coaching the young Faustina Bordoni and writing music for Roman nobles, such as the Borghese family, he led, in parallel with Apostolo Zeno's attempted reform of the opera libretto, a movement to reform singing style. Here his goal was to remove 'tasteless' ornamentation and to focus more on actual sound. In this phase of his life, his vocal music was much more lyrical and formally structured. Several of his chamber duets were composed for Laura and Virginia Predieri. The vast majority of his lyrical cantatas seem to have been written for performances at weekly academies (social gatherings of the nobility that featured poetry, music, oratory and debate). The texts, many of which were written by the composer, were usually pastoral. Mattheson praised the rhetorical detail of Marcello's approach to the setting of (lyrical) aria texts. More original are Marcello's intensely dramatic cantatas on tragic and heroic subjects from antiquity, which feature such figures as Andromeda, Arianna, Cleopatra, Dido, Medea and Timothy (probably mediated through the dramas of Corneille and Racine). Some of these works lack arias: others use abberations of musical notation to express a heroine's (or hero's) mental frenzy or anguish. Although the subject matter is again usually from antiquity, Marcello's serenatas are somewhat more conventional and use obbligato instruments and instrumental figuration to reinforce images and to convey elements of the drama.

The lighter side of Marcello's nature was expressed in his several satires. Of prime importance among these is the treatise *Il teatro alla moda*, first published anonymously in 1720, which is concerned especially with the decline of careful composition and well-rehearsed performance, as well as the invasion of Bolognese singers, at the Teatro S Angelo, Venice. It was especially popular in Italy in the 18th century, in France in the 19th, and in Germany in the early 20th, and it appears never to have been out of print from the time of its writing to the present. Comic musical works include the letter cantata *Carissima figlia* (1718), in which the singing styles of such opera figures as Vittoria Tesi, Faustina Bordoni and Gaetano Berenstadt are imitated; the castrato madrigals, in which it is debated whether the divinity of the singing of (adult) male sopranos and altos can save them from eternal damnation (1715); and the comic intermezzos *Spago e Filetta* (?1719). Although Marcello's two late oratorios are not satirical works, a playful mood prevails.

The impetus for the keyboard and recorder sonatas is likely to have come from academies. While the Marcello family had one of its own on the Fondamenta Nuove in Venice, Benedetto seems to have maintained a network of contacts in Rome, Florence, Bologna and various rural

retreats in the Veneto. Only the motivation for composing the *Concerti* op.1, remains unaccounted for. These works now lack the principal violin part and so accurate evaluation is impossible. Within this opus was the one piece by Marcello known to, and transcribed by, Bach. Of Marcello's keyboard works, the sonatas are the most important, for they seem to have played a role in the establishment of the genre as it was later developed by Platti, Pescetti, Galuppi and J.C. Bach. His cello sonatas, which are among his most widely performed works today, were probably composed much earlier than their date of publication suggests and, in fact, their authenticity is not beyond question.

Marcello's legacy was greatest for those who lived between 1750 and 1875, when recognition of his *Salmi* led to their translation into many other languages (French, German, Swedish, English, Russian) and their performance, as liturgically generic sacred works, in a host of different liturgical contexts. It was during this period that a great number of the manuscripts in which Marcello's secular works are now preserved seem to have been copied. In the 19th century the *Salmi* were sometimes divided into short 'motets' or 'songs', or stripped of their texts and offered as instrumental works, or retexted and offered as 'new' works. Such varieties of psalm progeny seem to number well beyond 10,000 (arrangers included Paer, Mayr, Rossini and Bizet; Verdi was a great enthusiast). Another work of the same period, the oratorio *Joaz*, is reckoned to have anticipated the reforms of Gluck many years later. Marcello's call to restore the classical virtue of 'noble simplicity' in music, found in the preface to his *Salmi*, anticipates the analogous invitation of the German archaeologist Winkelmann (who spoke of sculpture) by 30 years. Although little noted today, Marcello's role in formulating the values of classicism and promoting their musical implementation was his most significant contribution to cultural history. His influence was enormously, if subtly, pervasive.

Differing national values coloured perceptions of Marcello's music: the English revered its 'harmony', the Germans its 'melody' and the Italians its 'counterpoint'. It was only in the 20th century that Marcello's name started to fall from grace in lists of important composers in the past. Even as this change occurred, however, the influence of his *Salmi* was regenerated in ethnomusicology: the materials Marcello quoted from Judaic and Hellenic traditions in the 1720s are frequently requoted (often without attribution) in studies of ancient and oriental music. He undoubtedly would have been amused by the reflexive nature of the esteem that accrued to his work after his death.

WORKS

ORATORIOS

La Giuditta, ?Venice, Nov 1709, *B-Bc*, *I-OS*

Joaz, Venice, ?1727, *E-Mn*, *I-Vnm*, facs. (1986); Florence, 1729, ed. in I classici musicali italiani, viii (Milan, 1942)

Il pianto e il riso delle quattro stagioni dell'anno per la morte, esultazione e coronazione di Maria Assunta in Cielo, Macerata, 1731, *GB-Lbl*, *I-Rsc*, *US-Wlc*

Il trionfo della poesia e della musica nel celebrarsi la morte, e la esultazione, e la incoronazione di Maria sempre Vergine Assunta in Cielo, 1733 (no documented perf.), *B-Br*, *I-VEc*; excerpts in *B-Br*, *F-Pn*, *GB-Ckc*, *Lcm*, *US-Wlc*

Spurious attrib.: Il sepolcro, 1705, by Marc'Antonio Ziani

OTHER SACRED VOCAL

Estro poetico-armonico: parafrasi sopra li primi [e secondi] venticinque salmi (vernacular texts by G.A. Giustiniani), 8 vols. (Venice, 1724–6/ *R*); MS copies of works and excerpts, with texts in Italian, Latin, French, English, German and Swedish, in inst transcrs. and arrs., and in retexted versions may surpass 10,000 items

9 masses, 3–8vv, incl. Requiem, g, and lost mass for investiture of niece, *A-Wn*; *D-Bsb*, *Bld*, *MÜs*; *F-Pn*; *GB-Lbl*, *Ob*; *I-Bc*, *Fa*, *Gl*, *Ls*, *Vc*, *Vnm*; *US-NYp*, *Wlc*

30 miscellaneous sacred works, many lost, incl. 4 ants, 3 grads, 1 hymn, 1 Lamentation of Jeremiah, lost, 1 Lesson for Holy Week, lost, 2 Mag, 3–4vv, 5 Miserere, 8 motets, 3 offs, 2 vesper pss

STAGE

La morte d'Adone (serenata), ?Venice, ?1710 or 1729, possibly both, *A-Wn*, *I-Bc*

La gara amorosa (serenata), ?*c*1710–12, *D-Mbs*, *I-Vc*, *Vnm*

Psiché (intreccio scenico musicale, V. Cassani), *GB-Ckc*, frags.; lib (Venice, ?1711, ?2/*c*1720–25)

Spago e Filetta (ints and lost choruses) in Lucio Commodo (tragedia), ?Venice, ?1719, *F-Pn*, *I-Vc*, *Vnm*; excerpt in Mamczarz, 284–6

Le nozze di Giove e Giunone (serenata) in two versions: Nasce per viver, Vienna, Imperial Palace, for the name day of Charles VI, 1 Oct 1725, *A-Wgm*, *Wn*; Questo é 'l giorno (shorter version), *Wn* [may be the work performed in 1716 for the birth of a son to the Emperor]

Calisto in orsa (pastorale, ?Carminati), ?1725, *I-BGc*, *Vc*, *Vnm*, all inc.

Arianna (intreccio scenico musicale, Cassani), Venice, *c*1727, *Fn*; ed. Nielsen (Bologna, *c*1948); facs. (Bologna, *c*1969)

OTHER SECULAR VOCAL

[12] Canzoni madrigalesche et [6] arie per camera, 2–4vv, op.4 (Bologna, 1717)

380 cants. (many texts by Marcello), 1v, bc, 22 with str, 372 in MSS, some works survive in up to 25 copies, 8 lost, 7 spurious; notable items include Carissima figlia, Didone, Gran tiranno è l'amore, Percorelle che pascete, Senza gran pena; *c*100 known in variant versions; 24 arias [377 listed with sources in Selfridge-Field, 1990]

81 chamber duets, 2vv, bc, 2 with str, incl. 12 from op.4, 73 in mss, Timoteo occurs in 26 sources; Clori e Daliso and Clori e Tirsi survive in numerous copies; 15 spurious, 12 of which actually by Martini (Bologna, 1763)

7 chamber trios, 3vv, bc, incl. 4 from op.4; 2 spurious, actually by Clari and Stradella

5 madrigals, 4–5vv, incl. 2 from op.4, No' che lassù occurs in 31 sources; 2 spurious, actually by Rore and Wert

CONCERTOS AND SINFONIAS

[12] Concerti a 5, with vn, vc, obbl, op.1 (Venice, 1708), ed. *Concerti grossi* (Padua, 1960–79)

5 concs., 3 in D, E♭, F, vn, str, bc, *D-Dl*, *GB-Lbl*, *I-Vc*, *Vnm*, *S-Uu*; conc., F, 2 vn, str, cembalo (1716/17), *D-Dl*; conc., D, fl, str, cembalo, *S-Skma*

7 sinfonias, D, F, 2 in G, 2 in A, B♭, *D-Bsb*, *GB-Lbl*, *I-Vc*

SONATAS

Sei s[u]onat[e], 2 vc/2 va da gamba, vc/bc, as op.2 (Amsterdam, *c*1734)

[12] Suonate, fl, bc/vc, op.2 (Venice, 1712/*R*, inc. *R* as op.1 (London, 1732))

Sei s[u]onat[e], vc, bc, as op.1 (Amsterdam, *c*1732/*R* as op.2 (London, 1732))

Sonata, g, vn, bc, *D-Bsb*; sonata, B♭, vc, bc, *I-Vnm*; 4 sonatas, C, 2 in G, g, S rec (flautino), bc, *D-FH*, doubtful

KEYBOARD

[12] Suonate, cembalo, ?op.3 (Venice, *c*1712–17), ?related to 12 kbd sonatas in *I-Vnm*, ed. in Le pupitre, xxviii (Paris, 1971)

35 sonatas and miscellaneous sonata movts, incl. ?op.3, La Ciacona (110 variations on the chaconne bass and kbd Laberinto), *B-Bc*, *Br*; *CZ-Pnm*; *D-Bsb*, *Da*; *F-Pn*; *GB-Lbl*; *I-Nc*, *Vnm*, *Vqs*, *Vc*; *S-Lf*, *Skma*; some incorrectly attrib. are by Hasse, Platti and J.S. Bach

4 minuets; suite of 30 minuets: *F-Pn*, *GB-Lbl*, *I-Vc*, *Vnm*

WRITINGS

Fantasia ditirambiva eroicomica (or *Volo Pindarico*), 1708, *I-Vmn*, *Rn*

Lettera famigliare d'un accademico filarmonico et arcade, *I-Bc*, with letter of acknowledgment by P.P. Laurenti dated 7 May 1716; permission for private printing granted on 12 Nov 1716 (printed copy, *Vnm*) [discusses and criticizes Lotti's Madrigali, 2–4vv (Venice, 1705)]

1 item in Lodovico Flangini: *Corona poetica in morte* (Venice, 1717)
Sonetti: pianger cercai non già dal pianto onore (Venice, 1718)
Il teatro alla moda (Venice, 1720/R; Eng. trans., ed. R.G. Pauly: 'Benedetto Marcello's Satire on Early 18th-century Opera', *MQ*, xxxiv (1948), 222–33), lib for Berlioz's Benvenuto Cellini (Paris, 1838)
A. Dio: Sonetti ... con altre rime, d'argomento sacro e morale (Venice, 1731)
Il divino Verbo fatto Uomo, o sia L'universale redenzione, at least 21 cantos, inc. at Marcello's death, now lost
Undated writings include various *avvertimenti* and satirical sonnets, *Vmc*
Spurious attrib.: *Delle consananze armoniche*, 1707, frag. in *Vnm*, actually pt 3 of Angleria: *La Regole del contrapunto* (Milan, 1622)

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ELEANOR SELFRIDGE-FIELD

Marcello da Capua. *See* BERNARDINI, MARCELLO.

March (Fr. *marche*; Ger. *Marsch*; It. *marcia*). Music with strong repetitive rhythms and an uncomplicated style usually used to accompany orderly military movements and processions. Since the 16th century, functional march music has existed alongside stylized representations of the march, which were often incorporated for programmatic purposes into art music. The distinction between the functional and the stylized march is often blurred, however: in the 18th century, functional marches were frequently imported virtually unchanged into wind-band music, often forming integral movements of serenades or divertimentos. During the 19th century, the functional military march declined, and the stylized march became popular in its own right, reaching its height in the works of the later Romantic composers. After World War I, the idea of using an orchestral or choral march as a vehicle for paying homage to rulers and celebrating nations and ideals, which had prevailed since the time of Lully, fell into decline, and the march came to be seen principally as an art-music genre.

1. The military march to the 1820s. 2. 19th- and 20th-century military and popular marches. 3. The march in art music.

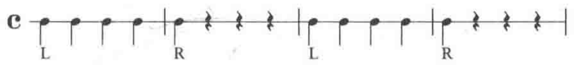
1. THE MILITARY MARCH TO THE 1820s. As early as Virgil's *Aeneid* the sound of instruments was acknowledged as a means of exciting ardour in advancing armies. In the early 16th century European nations had their peculiar drum-calls (*see* SIGNAL (i)), which were held to be insignia as significant as the blazonry on their standards. The Swabian infantry of the Emperor Maximilian was recognized by the sound of its characteristic marching rhythm (ex.1), while both the French and

Ex.1 Swabian drum-call



English infantry used a longer pattern (ex.2); Arbeau

Ex.2 French drum-call (T. Arbeau: *Orchésographie*, 1588)



(*Orchésographie*, 1588) credited the Swiss with yet another characteristic rhythm (ex.3). A warrant of 1632

Ex.3 Swiss drum-call (Arbeau)



by Charles I of England confirmed the earlier registration (1610) of the English national drum march:

Whereas the ancient custome of nations hath ever bene to use one certaine and constant forme of March in the warres, whereby to be distinguished one from another ... It pleased our late deare brother Prince Henry to revive and rectifie the same by ordayning an establishment of one certaine measure, which was beaten in his presence at Greenwich, anno 1610. In confirmation whereof wee are graciously pleased ... to set down and ordaine ... Willing and commanding all drummers within our kingdome of England and principalitie of Wales exactly and precisely to observe the same, as

well in this our kingdome, as abroad in the service of any forraigne prince or state.

Arbeau's detailed account of French drum rhythms includes a description of marches in triple metre (ex.4),

Ex.4 Triple drum-call (Arbeau)



examples of possible variants of the basic duple-metre cell, and suggestions for improvising fife tunes to accompany the marches. He made the point, however, that the rests in a given drum-call must be observed no matter how much the beaten part of the unit is modified, lest the army's orderly progression fall into disarray from soldiers tripping over one another.
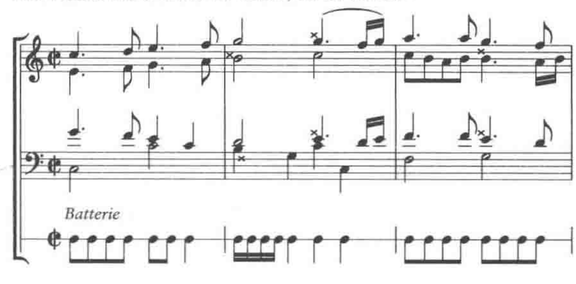
March music is essentially an ornamentation of a fixed, regular and repeated drum rhythm. Stylistic traits of the march that seem to be present throughout its history include rhythmic patterns with regularly recurring accents built into phrases or periods, straightforward harmonies and textures, and unpretentious but often memorable melodies. The usually triadic melodic style and apparent preference for major keys of most march music may reflect to some extent the technical limitations of the wind instruments for which marches were written, many of which were confined to the notes of the harmonic series until well into the 19th century (*see* MILITARY CALLS). As Arbeau's description shows, duple and triple metres were both common, though the most frequent time signatures were C, ¢, 2/4 and 6/8. In the 17th and 18th centuries 3/4, 6/4 and 3/2 were often used as well.
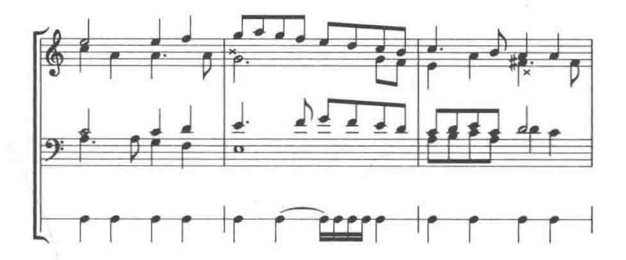
Throughout its history the tempo of the military march has depended on its particular function. The slow march (Fr. *pas ordinaire*; Ger. *Parademarsch*) is the ordinary march, the standard against which the tempos of the others are measured. Used for exercises, reviews and parades, its tempo has varied from crotchet = 60 to crotchet = 80 at different times and places. The quick march (Fr. *pas redoublé*; Ger. *Geschwindmarsch*), used for manoeuvring, is approximately twice as fast as the slow march, with a tempo ranging from crotchet = 100 to crotchet = 140 (116–20 is considered the norm), depending usually on regimental demands. The double-quick march (Fr. *pas de charge*; Ger. *Sturmmarsch*) is an attack march, still more rapid in tempo.
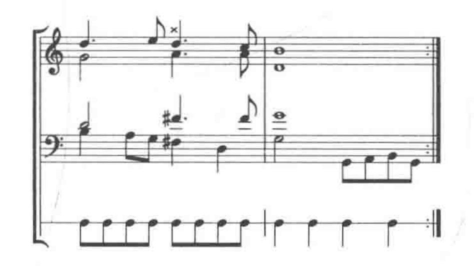
The earliest extant marches composed expressly for military use are those of Lully and André Philidor *l'aîné*; they include a large selection of pieces entitled *marche*, *batterie* and *sonnerie* composed for and used by the various bands of Louis XIV. As first collected by Philidor in 1705, the march repertory of 17th-century France included marches for drums alone, timpani alone and trumpet alone, and for Louis' fife-and-drum band and oboe-and-drum band, written in a variety of time signatures (¢, 2, 3/2 and 3). A typical march for the oboe band is Philidor's *La retraite* (ex.5), which consists of two eight-bar strains. The *batterie*, which is written out separately, uses a great variety of note values, and introduces many variations within each two-bar rhythmic cell. Not all French military marches were so regular, however. *La générale*, composed by Lully for the oboe-and-drum band and later used by the Garde Française, is in triple metre and consists of two seven-bar strains (ex.6).

Military marches of the 17th and 18th centuries were generally ephemeral, functional pieces composed by

Ex.5 Philidor *l'aîné*: March *La retraite*, Air for the oboes
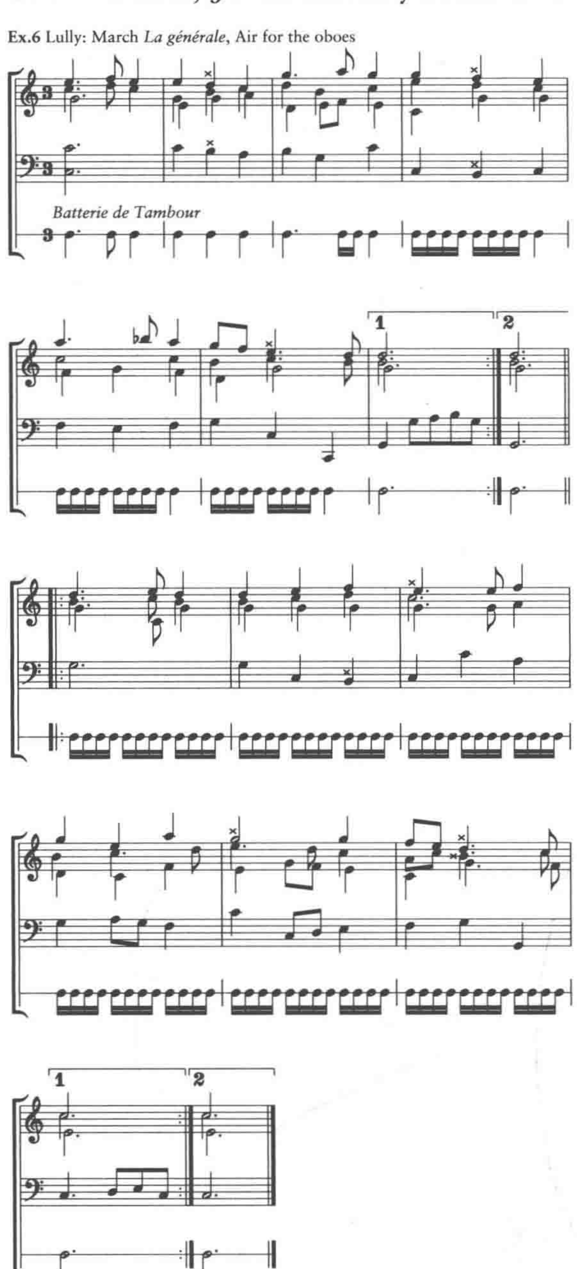






bandmasters when required or adapted for military use from popular tunes, operas and oratorios. By the mid-18th century Rousseau complained that French marches were 'tres malfaites'; he thought contemporary German marches like *Der alte Dessauer* (composed *c*1705), *Hohenfriedberger* (1745) and *Coburger* (*c*1750) much superior and more likely to encourage military efficiency. The practice of adapting popular tunes to military purposes seems to have been particularly common in Britain, where most of the military music in such printed collections as *Sprightly Companion* (1695, ed. Playford), *Musica bellicosa* (1733), *Musica curiosa* (*c*1745) and *Warlike Musick* (*c*1760) seems to have come from the popular operas and oratorios of composers from elsewhere, such as Handel, Jommelli, Graun, Traetta and Monsigny. British regimental commanders were responsible for providing music for their troops from their own private 'band funds', and it seems that the principal requirement of an 18th-century regimental march was the favour of the commander.

The French Revolution and, in particular, the Napoleonic wars that soon followed lent new impetus to the composition of marches specifically for particular regiments and armies, allowing composers to express partisan sentiments while earning some financial rewards for their efforts. In France certain composers specialized in the composition of patriotic marches, such men as J.-P.-G. Martini, François Devienne, Joseph Lefebvre, C.-S. Catel, and M.J. and F.R. Gebauer, and many more wide-ranging composers, like Gossec, Grétry, Le Sueur, Méhul and Cherubini, contributed marches used by the French



Ex.6 Lully: March *La générale*, Air for the oboes



armies. C.J. Rouget de Lisle's *Marseillaise* is probably the most famous surviving march of this period, first written under the title *Chant de guerre pour l'armée du Rhin*. British troops marched to music composed for them by such native composers as Thomas Busby, John Callcott, William Crotch, James Hook, John Mahon and Alexander Reinagle, as well as to marches by Handel and Haydn; various Austrian regiments had marches composed for them by F.X. Süssmayr, Ferdinando Paer, Hummel and Beethoven. Haydn's marches (H VIII:1–4 and 6–7), most of which are in E♭, are scored for pairs of clarinets, bassoons and horns, with trumpet, serpent and improvised percussion parts. Only one has a trio, and all are concise, scarcely exceeding 30 bars in length. Like marches generally they consist of two strains, and most begin with an upbeat, frequently a dotted-note figure. Beethoven wrote many pieces for military band (*Harmoniemusik*, *Militärmusik*), often intended for specific regiments (e.g. WoO19 and 24), and including a polonaise, an écossaise and several examples of the TATTOO, as well as pieces entitled *Marsch* or *marcia*. All are scored for various wind instruments and percussion, some of them including the characteristic 'Turkish music' instruments: bass drum, side drum, cymbals and triangle (*see* JANISSARY MUSIC). All Beethoven's functional marches are written in a simple homophonic style, usually in phrases two or four bars long, and many of them emphasize repeated notes and double-dotted figures. Two (WoO20 and 24) have trios in contrasting keys, a structure that became the norm for 19th-century marches.

2. 19TH- AND 20TH-CENTURY MILITARY AND POPULAR MARCHES. Most of the military marches that have survived from the early 19th century or earlier have not done so directly. The Rakoczi March, for example, owes its continued familiarity as much to the attentions of Berlioz (*La damnation de Faust*) and Liszt (Hungarian Rhapsody no.15) as to those of successive military bandmasters (see §3 below), while Beethoven's *Yorck'scher Marsch* (WOO18, 1809) has survived more because of its composer's wider fame than for its intrinsic appeal. The tremendous explosion of activity in popular music during the 19th century, however, affected military band music and gave marches greater durability. Technical innovations in the construction and fingering of most wind instruments, especially the brass, and the invention of the saxophone increased both the flexibility and the range of timbres available in a military band. Band concerts became popular with the general public, and military schools of music were founded to provide a regular supply of trained musicians. By the end of the 19th century the size of a standard military band had grown from a mere handful of musicians at the beginning of the century to a full complement of 40 to 50 musicians for a typical infantry band. Thus the opportunities for composers were increased, and marches began to have more inherent musical interest. Many popular dance conductors and composers worked as military bandmasters at some point in their careers, and marches took their place alongside waltzes, galops and polkas in their output. As in the decades immediately after the French Revolution, many musicians (not always military bandmasters) concentrated almost exclusively on composing marches, so that a vast body of them was written in the late 19th century for ceremonial and military occasions, their titles commemorating regiments, generals, princes and battles.

The marches that have survived in the repertory of military bands and light orchestras date back as far as the middle of the 19th century. The Austrian Revolution of 1848 was the immediate inspiration for the *Radetzky March* of Johann Strauss (i), as the American Civil War was for the *Washington Grays* by Claudio S. Grafulla (1810–80). Most of the marches that now form the basis of the military band repertory were written between 1880 and the beginning of World War I. Among the continental marches that have remained popular are *Unter dem Doppeladler* by J.F. Wagner (1856–1908), *Marche lorraine* and *Le père la victoire* by Louis Ganne (1862–1923), *Alte Kameraden* by Carl Teike (1864–1922), and the triumphal march *Einzug der Gladiatoren* and *Regimentskinder* by Julius Fučík (1872–1916). These marches

epitomized the form into which the military march had evolved: typically, a march was about four minutes long and was written in common time; the introductory fanfare was followed by an opening section played by the whole band, usually with a second theme given to trombones, and a trio featuring a broad lyrical melody.

Above all, the late 19th century saw the emergence of two march composers who lent much vitality and originality to the form, the American John Philip Sousa and the Briton Kenneth J. Alford. Sousa's *Semper fidelis* (1888), *The Liberty Bell* (1891), *King Cotton* (1895) and *The Stars and Stripes Forever* (1897) are probably the most famous marches he composed for the US Marine Band and for his own touring band. Their lively, shifting rhythms and the opportunities they presented for instrumental display made Sousa's marches appreciated round the world. Several of them became popular dances as well; *The Washington Post* (1889) in particular was associated with the TWO-STEP, and it may have led to the fashion for two-step marches, which were often used to accompany the CAKEWALK. The affinity of march and dance music led to a sharing of repertories; thus *El Abanico*, a *paso doble* by Alfredo Javaloyes, entered the international band repertory as a quick march.

By contrast with the ebullient style of Sousa's marches, those of the leading British composer, Kenneth J. Alford, were notable for their clipped melodic phrases, economy of instrumentation and an unusually wide range of moods. His *Colonel Bogey* (1914), *On the Quarter Deck* (1917) and *The Voice of the Guns* (1917) are among the most frequently played of all British marches. While the consistently high quality of all the marches by Sousa and Alford set them apart from their contemporaries, many individual marches by otherwise undistinguished composers attained national or international popularity. Some of the composers of well-known marches from the late 19th or early 20th century include E.E. Bagley (1857–1922, *National Emblem*), Thomas Bidgood (1858–1925, *Sons of the Brave*), H.L. Blankenburg (1878–1956, *Auszug der Gladiatoren*), Franz von Blon (1861–1945, *Unter dem Siegesbanner*), Isaac Dunayevsky (1900–55, *Tsirk*), E.F. Goldman (1878–1956, *On the Mall*), Richard Henrion (1854–1940, *Fehrbelliner Reitermarsch*), Abe Holzmann (1874–1939, *Blaze Away!*), Karl L. King (1891–1971, *Barnum and Bailey's Favorite*), J.N. Klohr (1869–1956, *The Billboard*), František Kmoch (1848–1912, *Česká muzika*), Karl Komzák (1850–1905, *Vindobona Marsch*), Gabriel Parès (1860–1934, *Le voltigeur*), Gottfried Piefke (1815–84, *Preussens Gloria*), the Swedish composer S.H. Rydberg (1885–1956), Wilhelm Zehle (1876–1956, *Viscount Nelson*) and C.M. Ziehrer (1843–1922, *Freiherr von Schönfeld-Marsch*).

After World War I the role of the infantry regiment declined. Although bandmasters continued to compose marches that remain in the military band repertory, new forms of entertainment reduced both the importance of military bands and the impact of these new marches on the public. Often marches have been adapted from current popular song, as in Rauski's *Le régiment de Sambre et Meuse*, based on a song by Robert Planquette, or from themes from operettas, as in Sousa's *El capitán* (1896) and Paul Lincke's *Berliner Luft* (1899), much as 18th-century marches were adapted from popular operas. Many other marches have entered the military band repertory from successful film and television scores, such as Richard Rodgers's *Guadalcanal* (from *Victory at Sea*), Eric Coates's *The Dam Busters* and Ron Goodwin's *633 Squadron*.

3. THE MARCH IN ART MUSIC. Marches in art music range widely from true functional marches to stylized representations. As functional pieces, especially in stage or programmatic works, they may serve to accompany dramatic entrances, parades, coronations, victories, rejoicing, festivities, triumphs, acts of homage, weddings, religious acts, funerals or military events. As an integral section of a larger work, a march may greatly contribute to the total effect. Many functional marches were composed to stand alone as independent pieces; others were later extracted from their original contexts.

The march seems to have entered the mainstream of art music through the opera and ballet of 17th-century France. Lully introduced marches as entrance music for single characters accompanied by their 'troops', and as accompaniments to processions, so that marches came to have heroic, sacrificial or nuptial connotations as well as military ones. Processional music was part of Western drama from the time of the Greek tragedies, when the *parodos* and *exodus* of the chorus were accompanied by singing and playing on the aulos, and the theatrical march owes as much to that tradition as to military ones. 17th-century theatrical march music allowed considerably more freedom in structure, phrasing and tempo than did military marches; because such music was likely to be carefully choreographed, a certain irregularity of phrase length was permissible, as in ex.7, where flutes consistently add a flourish to the regular eight-beat phrases. Many of Lully's theatrical marches use the characteristic rhythms of the minuet, gavotte, bourrée and other court dances.

Processions accompanied by march-like music remained a common feature of both opera and oratorio into the 20th century. The origin of the processional march in stage music can be seen in examples of 'exotic' (Turkish and janissary) marches, beginning with Lully's 'Marche des turcs' from *Le bourgeois gentilhomme* (1670) and continuing in the works of Destouches, Campra and Rameau. Pieces such as these, notably by Lully and Rameau (e.g. *Les Indes galantes*, 1735), are often characterized by the key of G minor, triple and compound duple metre, frequent repeated notes and simple sequential phrases. Handel's *Scipione* (1726), *Saul* (1738), *Deidamia* (1741) and *Judas Maccabaeus* (1747) all include marches that have become more widely known than the works in which they appeared; indeed, the march that opens *Scipione* (after the overture) was originally written as a parade slow march for the Grenadier Guards, and is still used under the title 'Royal Guards March'. Processional marches also appear in operas by Gluck (*Alceste*, 1767; *Iphigénie en Aulide*, 1774) and Mozart (priests' march in

Ex.7 Lully: *Acis et Galatée*, Entrée de Poliphème et de sa suite, Act 2 scene vi

MARCHE

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Die Zauberflöte, 1791). The use of percussion instruments (large drums, cymbals, triangles) in examples such as the Janissaries' march and chorus in Mozart's *Die Entführung aus dem Serail* (1782) and in Beethoven's incidental music for *Die Ruinen von Athen* (1811) stems from the Viennese *alla turca* tradition, itself influenced by military music.

The development of processional music in stage works in the early 19th century was influenced by the style of wind music composed during the period of the French Revolution. Revolutionary fervour led directly to military bands performing on stage, in works such as Simon Mayr's *Zamori* (1804) and Meyerbeer's *Il crociato in Egitto* (1824), and notably in operas by Spontini and Rossini. Other stage works with processional marches include operas by Bellini (druids' march in *Norma*, 1831), Meyerbeer (*Le prophète*, 1849), Wagner (Wedding March in *Lohengrin*, 1850), Stravinsky ('Chinese March' in *The Nightingale*, 1914) and Prokofiev (*Love for Three Oranges*, 1921). Processional marches outnumber those intended to accompany military movements on stage or to emphasize military references in the drama, such as Mozart's *Idomeneo* (1781), *Le nozze di Figaro* (1786) and *Così fan tutte* (1790), Wagner's *Tannhäuser* (1845) and *Parsifal* (1882), and Berg's *Wozzeck* (1925). The march also appears in stage music as a duet, often for tenor and bass; pieces of this type appear in Salieri's *Tarare* (1787), Spontini's *Fernand Cortez* (1809), Rossini's *Guillaume Tell* (1829), Donizetti's *Lucia di Lammermoor* (1835) and Verdi's *Don Carlos* (1867). Theatrical marches, again usually processionals quite divorced from military connotations, are also prominent in incidental music for spoken plays: there are examples by Mendelssohn (March of the War Priests from *Athalie*, 1845; Wedding March from *A Midsummer Night's Dream*, 1843) and Beethoven (numbers in *König Stephan*, 1811, and *Tarpeja*, 1813).

At least from the early 16th century, military music inspired the composition of BATTLE MUSIC imitating both musical and non-musical sounds of warfare. Janequin's chanson *Escoutez tous gentilz*, thought to have been written about the battle of Marignan in 1515 and including vocal imitations of French trumpet- and drum-calls, is probably the best-known early example. Byrd's *Battell* for harpsichord (in *My Ladye Nevells Booke*, 1591) imitates drums, trumpets, fifes, tabors and timpani in its descriptive sections 'Marche of Footemen', 'Marche of Horsmen' and 'Marche before the Battell', incorporating examples of both duple- and triple-metre marches. A vast quantity of programmatic pieces describing battles was composed up to the end of the 19th century, most of it written during or just after major wars. Thus, Beethoven's *Wellingtons Sieg* (1813) evoked memories of the Napoleonic campaigns, with sections intended to depict an English march, a French march (in 6/8) and a *Sturmmarsch* or charge; František Kočzwara's notorious *The Battle of Prague: a Favourite Sonata* (*c*1788) includes a slow march as its introduction and a quick march labelled 'Turkish music' in its description of the siege of Prague during the Seven Years War.

March movements, especially in duple metre, were included in much Baroque keyboard music (e.g. by Purcell and François Couperin) and in ensemble suites, usually with military connotations, so that there was a contrast with the use of the march in the theatre simply to accompany processions. Mattheson (1717) stressed that the march ought always to convey a sense of grandeur and fearlessness, also adding (1739) that marches should always be played evenly, as though to facilitate physical marching by soldiers. The musical style of the march apparently remained simple and straightforward, for many of the miscellaneous collections of music for amateurs issued in the 18th century included marches, and marches were almost invariably among the more elementary exercises in 18th-century tutors for harpsichord, violin, flute and so on (e.g. *The Lady's Banquet . . . together with Several Opera Airs, Minuets and Marches*, London, *c*1730; *Pas redoublés et de marches arrangées en duo*, Paris, *c*1780; *Preston's Pocket Companion for the German Flute*, London, *c*1785). In some cases, military marches that had originally been adapted from opera and oratorio thus returned to the realm of art music, an interesting example of the circular transfer of repertory.

Fux, Michael and Joseph Haydn, Dittersdorf and the Mozarts included march movements in cassations, divertimentos and serenades. Mozart's Serenade in D K239, for example, begins with a 'marcia maestoso' that, like his other march movements, is written in an abbreviated sonata form. His father's *Divertimento militare* is scored for pairs of 'Swegglpfeiffen', horns, clarino trumpets, a prominent solo drum and strings; its first movement is a march in which the military group alternates with the strings. The march also served as a topos in many kinds of music in the Classical and Romantic eras, as in the first movement of Mozart's 'Jupiter' Symphony, the slow movement of Schubert's 'Great' C major Symphony and the first movement of Dvořák's Serenade in D minor.

March movements in 19th-century music were usually fairly stylized, but they continued to be used programmatically. Schubert's marches for piano (four hands, D602, 819 and 733) deliberately adhered to the style of military marches. Schumann introduced marches in several of his collections of short piano pieces, evoking both the military ('Soldatenmarsch' in *Album für die Jugend*, 1848) and the processional styles ('Marche des Davidsbündler contre les Philistins' in *Carnaval*, 1833–5). Although the march was not a common movement in keyboard sonatas, it was often included in sets of variations (Beethoven, Diabelli Variations op.120). The Rákóczi March, which evolved during the 19th century in Hungary from a popular march into a nationalist symbol, was the subject of several sets of piano variations by Liszt (e.g. Hungarian Rhapsody no.15). Liszt also made piano arrangements of a number of Schubert's orchestral marches, extending the form beyond Classical conventions and incorporating material from other marches. Other keyboard marches, some now better known as military marches for wind instruments, include two by Smetana (for the Prague student legion and for the National Guard, 1848), Tchaikovsky's Military March for the Yurevskiy Regiment (1893), Debussy's *Marche écossaise sur un thème populaire* (1891), several by Richard Strauss, notably the two entitled *Parade-Marsch* (1905), and Hindemith's in the *Suite '1922'* (1922). March-like music accompanied military imagery in some of Schumann's songs (e.g. *Die beiden Grenadiere*, *Freisinn*, both 1840), as it did in the later songs of Wolf (e.g. *Fussreise*, *Der Tambour*, 1888–9) and Mahler (e.g. *Revelge*, *Der Tambourgesell*, 1889–1901).

Specifically military connotations for the march were even more easily incorporated into orchestral movements, where the orchestration could be manipulated to imitate the exact sound as well as the style of a military band. In Haydn's 'Military' Symphony, for example, woodwind, brass and percussion are unusually prominent; the slow movement of his 'Drumroll' Symphony is more explicitly programmatic in its use of the march, with its alternation of Turkish and Viennese marches, thought to be a description of a Turkish invasion of Vienna. The fourth movement of Berlioz's *Symphonie fantastique*, the 'Marche au supplice', inserts the instruments of a typical 19th-century military band and the usual march-and-trio form into the context of a traditional symphonic movement to create colouristic, brilliant and often terrifying effects. Berlioz arranged the Rákóczi March for orchestra in 1846, with an extended coda (probably inspired by a battle-painting), and incorporated it into *La damnation de Faust* with a dedication to Liszt. Liszt's own brilliant arrangement (with two trios) appeared in 1871. Independent marches for orchestra gained great popularity from the 19th century onwards, notable among them Spontini's *Grosser Sieges-und Festmarsch* (arranged from his Prussian choral folksongs of 1818), Meyerbeer's *Krönungsmarsch* for two orchestras (1861, for the coronation of Wilhelm I of Prussia), Saint-Saëns's *Marche héroïque* (1871), Gounod's *Marche religieuse* (1876), Tchaikovsky's *Slavonic March* (1876), Wagner's *Kaisermarsch* (1871, with male chorus) and *Grosser Festmarsch* (1876, for the centenary celebrations in Philadelphia of American independence), Richard Strauss's two *Militärmarsche* (1906) and several brilliant occasional display pieces by Elgar (*Imperial March*, 1897; five *Pomp and Circumstance Marches*, 1901–30; *Coronation March*, 1911) and Walton (*Crown Imperial*, 1937).

During the 20th century the march in art music escaped from its formal military trappings and evolved into a more flexible, less stereotyped genre, as exemplified in Berg's march in the Three Orchestral Pieces (op.6, 1914–15). Orchestration became even more colourful: in the 'Putnam's Camp' movement of *Three Places in New England* (1912) and the 'Fourth of July' movement of *Holidays* (1911–13), Ives skilfully manipulated the scoring to depict marching bands, heard within a larger orchestral texture. Elements of parody and caricature also became common (e.g. Stravinsky, *The Soldier's Tale*, 1918; Hindemith, *Konzertmusik*, 1926; Shostakovich's seventh, eighth and tenth symphonies, 1941, 1943, 1953).

Of the many possible non-military uses of march music, the most important category is probably the funeral march. Early examples of such marches can be found in Purcell's funeral music for Queen Mary (1694) and in the TOMBEAU tradition of 18th-century France, as well as in opera and oratorio, from Lully's 'Pompe funèbre' (*Alceste*, 1674) onwards. Handel's Dead March in *Saul* (1738) became a favourite funeral processional, as have, more recently, the 'Marche funèbre' from Chopin's Sonata in B♭ minor (1839) and the 'Marcia funebre sulla morte d'un eroe' from Beethoven's Piano Sonata in A♭ op.26 (1800–01). Funeral marches stand as slow movements in Beethoven's Third Symphony and Mahler's First. Beethoven's march imitates the muffled drums of a funeral cortège, and includes a recurring trio, a fugal development and an expressive coda that greatly expand the usual march form. Mahler's parody of a funeral march, based on a minor-mode version of the folktune *Frère Jacques*, was suggested by the nursery picture *The Hunter's Funeral*. The tune lends itself well to such treatment and, as each bar is immediately repeated, the quality of the movement is lugubrious, despite its inclusion of a grotesquely mocking trio. The funeral march in his Fifth Symphony emulates the sound of a military band. This use of wind instruments for funeral music was also taken up by Kodály (*Háry Janos*, 1927, no.18) and much later by Kagel (*Märsche um den Sieg zu verfehlen*, 1978). Other well-known funeral marches were written by Wagner (for Siegfried in *Götterdämmerung*), Puccini (for Liù in *Turandot*), Mendelssohn, Gounod, Bizet, Pfitzner, Bartók, Stravinsky, Honegger and Webern.

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ERICH SCHWANDT (1, 3), ANDREW LAMB (2)

Marchal, André(-Louis) (*b* Paris, 6 Feb 1894; *d* Saint-Jean-de-Luz, 27 Aug 1980). French organist. Blind from birth, he studied first at the Institution Nationale des Jeunes Aveugles, then in Gigout's class at the Paris Conservatoire. He won numerous prizes and became Gigout's assistant at the Conservatoire and at St Augustin. He was organist at St Germain-des-Prés from 1915 to 1945 and at St Eustache from 1945 to 1963. His career began with a series of four recitals at the Conservatoire in 1923, after which he toured extensively in Europe and the USA, visiting Australia for the ABC in 1953. In 1930 he played most of Bach's organ works in ten recitals at the Cleveland Museum of Art. In 1935, at the first of many recitals for the Organ Music Society in London, he improvised a four-movement symphony on themes composed for the event by four of the society's honorary members: Roussel, Sibelius, Jongen and Vaughan Williams. Themes for a similar improvisation were provided the following year by Walton, Britten, Alan Bush and Constant Lambert. In 1954, taking part in the concert inaugurating the organ in the Royal Festival Hall, Marchal improvised a symphonic allegro on a theme submitted by George Dyson. Marchal commanded a vast repertory, from Landini to Alain, Langlais and Messiaen. Having rejected an untraditional Romantic approach to Bach early in his career, his later resistance to the equally false aesthetic of metronomic intransigence and excessive staccato made him a sometimes wayward but always sensitive Bach player. His fame as a colourist stemmed from his painstaking investigation of every stop in an organ and his consequent ability to extract registration appropriate to the music he played from notoriously intransigent instruments. Among his numerous recordings the most significant have been those of the complete organ works of Couperin and Franck.

Marchal's influence as a teacher was paramount in interpretation rather than technique. In France, at the Institution Nationale and American Academy at Fontainebleau, and in masterclasses in England and the USA, he contributed greatly to the formation of many distinguished players. With his pupil, the musicologist Norbert Dufourcq, and the organ builder Gonzales, Marchal took a leading part in the revival of French classical organ building. He was an inaugural member of the Beaux-Arts Commission des Monuments Historiques pour la Restoration des Orgues, and contributed various articles to *L'orgue*.

FELIX APRAHAMIAN

Marchand (i). A great many musicians of this name were active in France in the 17th and 18th centuries. Since references often mention only the patronym, and since even first names were sometimes the same (there were no fewer than four Jean-Noël Marchands at Versailles during the first half of the 18th century), it is not always possible to know which Marchand, or even which family of Marchands, is meant. A genealogical table established by Benoit shows 42 direct descendants of (1) Jean Marchand, eight of them musicians. There seem to have been three further, independent Marchand families, one of which produced Bach's famous rival (*see* LOUIS MARCHAND) and another which merits a separate entry (*see* MARCHAND (ii)).

(1) **Jean Marchand** (*b* 1636; *d* Versailles, 20 July 1691). He was in the employ of both the king and the queen as a violinist; no music can be attributed to him.

(2) **Jean-Noël Marchand (i)** (*b* Paris, bap. 14 Aug 1666; *d* Paris, 31 May 1710). Son of (1) Jean. He received the reversion of his father's post as *Ordinaire de la musique de la chambre* at the age of nine and was accepted by 1686 into the royal chapel as a symphonist. In 1689 he obtained the additional post of organist of Notre Dame de Versailles and, a month before his death, that of lutenist to the royal chamber. When he was not occupied with music he busied himself with property speculation. Two motets, *In convertendo Dominus* (three voices, two violins and continuo) and *Benedicite Deum coeli* (1698; for three solo voices, five-part chorus, flutes, violins and continuo), and settings of four of Racine's *Cantiques spirituelles*, formerly attributed to Louis Marchand, are by Jean-Noël (i).

(3) **Jean-Baptiste Marchand** (*b* Paris, 1670; *d* Versailles, 8 Jan 1751). Third son of (1) Jean. He entered the royal service as a violinist in 1691, probably replacing his father. He inherited his brother's post of lutenist and in one document he is mentioned as organist. He was married to Cécile Laubier (*d* before 1743). His brother Pierre-Nicolas (*b* 1682) was also styled organist of the royal chapel, but the cases of both Jean-Baptiste and Pierre-Nicolas are puzzling, since at the time all the known royal organ posts were occupied by other incumbents.

(4) **Jean-Noël Marchand (ii)** (*b* Paris, 1689; *d* Paris, 1756). The eldest son of (2) Jean-Noël (i), he is usually called simply *musicien*, but one document gives the title *officier de la Reine d'Espagne*. It may have been this Jean-Noël Marchand who, in 1737, collaborated with NICOLAS CHÉDEVILLE in a publishing venture. He seems to have lived on the income from the property that his father had accumulated.

(5) **Guillaume Marchand (i)** (*b* Paris, 1 April 1694; *d* Paris, 1738). Half-brother of (4) Jean-Noël (ii), he followed his father at Notre Dame in Versailles. The records show Guillaume's steady rise in the estimation of

his employers, and in 1730 he succeeded François Couperin as one of the four organists of the royal chapel.

(2) Jean-Noël (i) and his second wife had a third son, Claude (*b* 1695), an oboist with three royal or military charges, and the last of the brothers to become a musician again bore the father's name, Jean-Noël (iii) (*b* 15 Dec 1700). The only member of the family to become *Ordinaire de l'Académie royale de musique*, he was perhaps the composer of *Six suites d'airs en duo pour le tambourin* (Paris, *c* 1753–8) by a 'Mr Marchand' qualified with that title, which meant that he played in the opera orchestra, perhaps as an oboist. He may also have composed a similar *Nouvelle suite d'airs*, which appears to have been published a quarter of a century earlier.

(6) **(Simon-)Luc Marchand** (*b* Versailles, 31 May 1709; *d* Versailles, 27 April 1799). He was the only one of the 12 children of (3) Jean-Baptiste to take up music. In 1727 he received the reversion of his father's post of lutenist to the royal chamber (although it is unlikely that either actually played, the title brought in a useful stipend), but before the latter's death he passed on (perhaps sold) the right to Joseph Francoeur. Nevertheless the post seems to have reverted to Luc after his father's death. Like his father he was also a violinist, but his principal activity seems to have been as an organist. In a manuscript book of plainchant accompaniments for the liturgical year dated 1772 (*F-V*), he calls himself *Ordinaire de la musique de la chapelle et de la chambre du Roy et organiste ordinaire de la chapelle de Sa Majesté*. Here again, however, it is not clear where he played as there was no vacant organist's post in the royal chapel.

Luc Marchand was one of the early experimenters with accompanied keyboard music. He published six suites for harpsichord: the first with violin accompaniment; the second with violin or oboe; the third and fourth with cello or viol; and the last two for harpsichord solo, *Pièces de clavecin avec accompagnement de violon, hautbois, violoncelle ou viole* (Paris, 1747). Three of the suites are divertissements in the manner of Dandrieu; the others consist of character-pieces not linked by a programme. Relentless mechanical figuration and thick harpsichord textures disfigure what were intended to be charming new instrumental effects.

In 1761 the royal chamber and chapel were merged for economy's sake and Luc was a victim. He had to wait 30 years to be reimbursed for the capital value of his post, set at 4000 livres; it is a tribute to French bureaucratic stability that this could occur in the middle of the Revolution. He was married twice but had no children.

The last of the musical descendants of (1) Jean Marchand seems to have been Guillaume-Martin, son of Guillaume (ii) (*b* 9 Dec 1728; *d* 28 April 1769). He is called *Organiste et maître de clavecin à Versailles*, but no royal or official position is known for him.

Other musicians named Marchand may have some connection with this family. Benoit mentioned Jean-Baptiste Marchand, choirboy then serpent player at the Sainte-Chapelle, 1697–8; Jean-Antoine Marchand, oboist at the Hofkapelle in Munich in 1715; and Pierre-François Marchand (1751–92), a musician with the Swiss guards in 1768. La Laurencie mentioned a Robert Marchand, musician to the king and queen in 1670.

There is no connection between the family of Jean and a smaller family of Marchands, all members of the *vingt-quatre violons*: Pierre, who is mentioned in accounts from 1695 to 1727; his son, Joseph (*b* 1673; *d* 9 Jan 1747); and Joseph's son, Charles-Philippe (*b* 28 Dec 1703). A collection of *Suites de pièces mêlées de sonates pour le violon et la basse* (1707) by Joseph shows the composer hesitating between the old and the new forms, mixing a variety of movement types under one designation or the other. Charles-Philippe is probably the Marchand who composed a cantata performed at court in 1732. Another Joseph Marchand (*d* 28 Jan 1746) was a serpent player in the royal chapel from 1717 to 1733. Unrelated to any of these Marchands was Louis-Joseph (*b* Troyes, 1 Jan 1692; *d* Troyes, 29 Nov 1774), a priest who published a *Traîté de contrepoint* (Bar-le Duc, 1739) and a four-part *Missa quis, ut Deus* (Paris, 1743).

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DAVID FULLER (with BRUCE GUSTAFSON)

Marchand (ii). German family of musicians.

(1) **Theobald Hilarius Marchand** (*b* Strasbourg, 1741; *d* Munich, 22 Nov 1800). Actor, singer and theatre manager. He went to Paris as a 17-year-old to study medicine, but the *opéras comiques* of Duni, and later of Grétry and Monsigny, excited him to such an extent that he abandoned his intended career and became a singer and actor. He was a member of Sebastiani's troupe in the Rhineland in 1764; the repertory included many Italian and French operas as well as plays. By 1771 Marchand was manager of the company, which performed mainly in Mainz, but also in Strasbourg, Mannheim and Frankfurt. In 1772 Gotter translated Poinsinet's *Tom Jones* for Marchand, and André and Faber also provided him with versions of mainly French works. In 1774 he staged the Wieland-Schweitzer *Alceste*. In 1775 he went to Mannheim, with such success that the Elector Carl Theodor decided to open a German National Theatre, with Marchand as its first director. When the elector removed to Munich in 1778 he took Marchand's company with him. Marchand retired in 1793 but continued to take the roles of comic fathers until shortly before his death.

Marchand was a pioneer in the performance of French light operas in German translation; three volumes of librettos were published under the title *Sammlung der komischen Operetten ... unter der Direktion des Herrn Marchand aufgeführt* (Frankfurt, 1772). His company had fine actor-singers, including Magdalena Brochard (later Marchand's wife), Huck and Brandl; Maria Henriette Wilhelmine Stierle (née Mierk) and Johann Nouseul, later to create the role of Monostatos in *Die Zauberflöte*, were also members for a time. Not the least of Marchand's claims to attention is the fact that Goethe owed his introduction to and his love of French opera to the many performances he heard that company give, at Frankfurt and probably at Strasbourg, during his most impressionable years; he wrote warmly of Marchand in his autobiography *Dichtung und Wahrheit* (pt iv, bk 17).

(2) **(Maria) Margarethe Marchand.** Singer and composer, daughter of (1) Theobald Hilarius Marchand. *See* DANZI family, (5).

(3) **Heinrich (Wilhelm Philipp) Marchand** (*b* Mainz, 4 May 1769; *d* after 1812). Violinist, keyboard player and composer, son of (1) Theobald Hilarius Marchand.

In 1781, at the age of 12, he became a protégé of Leopold Mozart, from whom he learnt the violin, the piano and composition. Later joined by his sister (2) (Maria) Margarethe and their younger cousin, Maria Johanna (1775–1824), he remained in Salzburg, lodging with Leopold and Nannerl Mozart, until September 1784, when (following Nannerl's marriage) he returned with them to the family home in Munich. Leopold wrote to friends of his pleasure in teaching Marchand and he clearly had high hopes for the boy. Leopold continued to take a paternal interest in his musical career. Only months later, he visited the Marchands in Munich, and in February 1785 he and the 15-year-old Heinrich travelled in the Marchand carriage from Munich to Vienna for Wolfgang's Carnival subscription concerts at the Mehlgrube casino in the Neuer Markt. Marchand played a violin concerto (it may have been by Viotti, and Wolfgang may have composed the K470 Andante specially for it) at the second concert, on the 18th. While in Vienna, he also performed in his own concerts on 2 and 14 March at the Burgtheater – both poorly attended – and in a concert of the Tonkünstler-Societät on the 15th. He accompanied the Mozarts socially and would surely have joined in evenings of *Hausmusik*.

Wolfgang and Leopold each made efforts to help Marchand secure a post, and at the beginning of 1786 he was offered a contract as pianist and violinist at the Salzburg court, lodging again with Leopold. He appeared as a soloist in four of the public subscription concerts held at the Town Hall in March 1786, performing violin concertos on the 8th and 30th and Mozart piano concertos K451 on the 15th and K466 on the 22nd. He played K466 from score, with Michael Haydn turning the pages. However, from his correspondence it seems that Leopold grew impatient with his protégé's apparent laziness, unfastidiousness and inclination to show off. After three years in Salzburg, Marchand took up a piano post at Regensburg with the Prince Thurn und Taxis. He remained at Regensburg from 1789 until June 1806; during that time he undertook occasional concert tours (in 1798 the *Allgemeine musikalische Zeitung* pronounced him 'a brilliant pianist') and in 1805 he visited Paris.

His brother Daniel (Ernst Heinrich Lambert) Marchand (*b* Mainz, bap. 15 Dec 1770) was a cellist who, in Leopold Mozart's opinion, had completely mastered his instrument by the age of 16; nothing further is known of him.

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Orch: Rondeau, hpd, orch, *D-Mbs*

Kbd: X variations . . . sur un thème d'Haydn, pf, op.1 (Munich, 1800; Paris, n.d.); Marche des marseillois varié, op.2 (Munich, 1802; Mainz, n.d.); Romance de Koulouf varié, pf (Paris, n.d.); Grande valse, pf (Paris, n.d.); Marche de Kosciusko avec variations (Offenbach, n.d.); Variations, hpd, *A-Wgm*

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PETER BRANSCOMBE (1), JULIE ANNE SADIE (3)

Marchand, Daniel. German cellist. *See* MARCHAND (ii), (3).

Marchand, Louis (*b* Lyons, 2 Feb 1669; *d* Paris, 17 Feb 1732). French harpsichordist, organist and composer. According to Titon du Tillet, who gave his forename as Jean-Louis, his father Jean Marchand was 'un organiste mediocre'. Not so Louis: by the same authority, he was so gifted that he obtained the post of organist at Nevers Cathedral when he was 14 and at Auxerre when he was 24; he later moved to Paris where he was offered almost all the posts then vacant. Titon exaggerated; and his assertion that Marchand was appointed to Auxerre at the age of 24 is disproved by documentary evidence showing that by the age of 20 he was in Paris – in 1689 he married a Parisian, Marie Angélique Denis, and by 1691 he was organist of the Jesuit church in rue St Jacques (from this early association with the Jesuits sprang Fontenay's colourful account of Marchand's being taken in, literally off the streets, by members of that order). Some years later the *Mercure de France* (August 1699) reveals that he had also acquired posts at St Benoît and the Cordeliers; the title-pages of his two harpsichord books, published in 1702, provide confirmation. In 1703 he occupied the tribune at St Honoré, only to retire from the position in 1707. About this time he entered royal service, replacing Nivers officially as one of the *organistes du roi* in 1708. Such was Marchand's reputation that he was not required to compete for the vacancy (or so d'Aquin de Château-Lyon stated). In 1713 he undertook an extensive tour of Germany, where he played before the emperor and various electors. In September 1717 the Dresden court was to have been the scene of a contest between Marchand and J.S. Bach. Only German sources describe this unflattering episode in Marchand's career (principally F.W. Marpurg, J.A. Birnbaum and Jacob Adlung); all agree that Marchand slipped away before the arrival of the celebrated Weimar organist. Titon, either through tact or ignorance, was of the opinion that Marchand's return to Paris shortly after the Dresden débâcle was due to homesickness. On his return he was taken in by the Cordeliers, whose organist he remained until the end of his days. During these final years he was much sought after in society as a teacher; d'Aquin was the most eminent of his pupils.

Marchand acquired a reputation in his lifetime that was not founded on his musical abilities alone. More than once he indulged in base intrigue to obtain preferment, the most notable instance being his attempt in 1691 to defame Pierre Dandrieu, organist of St Barthélemy. He also contested with François Couperin the authorship of *Les bergeries*; worst of all, he beat his wife. Marpurg said that Marchand was an unfaithful husband; from other accounts we have of his generally erratic, headstrong and dissipated behaviour, that is not improbable. But after

separating from his wife in 1701, Marchand was the victim of her relentless demands for financial settlement; so implacably did she pursue him through the courts that he may eventually have left France in 1713 simply in order to escape from the whole sordid business. Marpurg reported this exile to have been imposed upon Marchand by Louis XIV for impertinence; Marchand himself may have put this story around in Germany to maintain his prestige, for it does not appear in French sources.

No source, however, fails either to praise Marchand's virtuosity at the keyboard or to mention his fame as a virtuoso. Admiring crowds followed him from church to church in Paris. Early in the century, Rameau could be counted among his admirers. Titon called him 'le plus grand Organiste qu'il y ait jamais eu pour le toucher'. He was undoubtedly possessed of a remarkable talent. D'Aquin de Château-Lyon, in an interesting but not altogether unbiased comparison, observed that, while François Couperin had more art and application, Marchand displayed a more naturally brilliant and spontaneous musicianship.

All too little of this natural talent has survived. When it came to publishing, Marchand did not exert himself. He managed to produce two books of harpsichord pieces, each containing only a single suite. Another piece, *La vénitienne*, appeared in Ballard's *Pièces choisies pour le clavecin* (1707). A small collection of organ pieces was published, but only posthumously. The rest of his extant organ pieces are in two manuscripts at Versailles. His extant vocal music includes the inevitable smattering of *airs* in the popular anthologies of the time, principally those published by Ballard, and a cantata, *Alcione*, which remains in manuscript. An opera mentioned by Titon, *Pyrame et Thisbé*, has not come to light, nor has the trunk full of manuscripts inherited by Marchand's only daughter, Françoise Angéline. Marchand was the author of a *Règles de la composition* (*F-Pn*), which de Brossard considered excellent, although short.

Marchand's importance as a composer rests on his extant keyboard music. All of it dates from early in his career. Of his organ music, the *Grand Dialogue* in C from the Versailles manuscripts is dated 1696; probably the collection as a whole was assembled in the last two or three years of the 17th century. It seems equally likely that the music in the posthumous collection was composed about 1700. Indeed, the *Mercure* of January 1700, which advertises the appearance of a suite of organ pieces by Marchand, may well refer to an earlier (but now lost) edition of the posthumous collection. Stylistically the organ music looks back rather than forward. There is little of Couperin's impeccably turned melodic lines, or of his *galant* sensibility. In some places one senses Marchand's evident impatience with notating music. Yet the large-scale *Dialogue* referred to above is a finished work, fully the match of the offertories of Couperin and de Grigny; and the extraordinary *Fond d'orgue* in E minor (in the same Versailles manuscript), with its mysteriously shifting tonality and rich dissolving harmonies, is both unique and beautiful. The Quatuor from the posthumous collection (for three manuals and pedals) is another type of composition of which there are few enough examples in the extant repertory; however, its degree of contrapuntal skill shows that Marchand would not have escaped a humiliating defeat at the hands of Bach had he remained to contest the palm.

In his two harpsichord suites, Marchand followed the pattern of dances established first in France by Lebègue: prelude, allemande, courante, sarabande, gigue and optional movements. The prelude to the second suite is unmeasured, in the French tradition. These works are characterized by melodic lines more sinuously graceful than those in the organ pieces, displaying in their engaging asymmetries and freshness all the charms of the French style at its best, though little of its potential depth. On this evidence, Marchand's lack of interest in publishing his music is to be regretted.

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La vénitienne, hpd, in Pièces choisies pour le clavecin (Paris, 1707)
[12] Pièces choisies pour l'orgue (Paris, after 1732)
42 pieces, org, 4 bks, *F-V*

VOCAL

Alcione, cantata, *Pn*
3 cantiques spirituels, *Pn*
Pyrame et Thisbé, opera, lost
Airs in anthologies (1706–43)

THEORETICAL WORKS

Règles de la composition (MS, *Pn*)

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EDWARD HIGGINBOTTOM

Marchand, Louis-Joseph (*b* Troyes, 1 Jan 1692; *d* Troyes, 20 Nov 1774). French theorist and composer. A priest in the diocese of Troyes, he studied singing in Bourges and Auxerre, and was *maître de musique* in the *maîtrise* of Châlons-sur-Marne and then at the metropolitan church of Besançon (where he received 338 livres, 6 sols and 8 deniers for his services in 1735). In August 1735 he succeeded François Chomprez as head of the *maîtrise* of the collegiate church of St Maxe at Bar-le-Duc, a post he seems to have held until 1767. A document in his hand, dating from 1764–5, shows that he was still a canon of Notre Dame, Troyes; perhaps he held both posts simultaneously before retiring to the city of his birth. His *Traité du contrepoint simple, ou Chant sur le livre*, published in Bar-le-Duc by Richard Briflot in 1739, is the first work on counterpoint printed in France in the 18th century, and inspired Henri Madin's *Traité de contrepoint simple*

(Paris, 1742). Writing as a conservative who ignored Rameau's theories, he set out in this work the rules for improvising on plainchant. His only known composition is a *Missa quatuor vocibus, cui titulus, Quis, ut Deus?* (Paris, 1743), in which an old-fashioned style (exemplified in the Sanctus) co-exists with a more modern manner of writing ('et vitam venturi seculi' in the Credo).

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JEAN-PAUL MONTAGNIER

Marchant [Merchant] (*fl* 1588–1611). English composer or composers. A 'John Marchant' was admitted Gentleman in Ordinary of the Chapel Royal on 14 April 1593, but is not mentioned in chapel records thereafter. A letter endorsed 8 December 1611 from William Frost to Robert Cecil, Earl of Salisbury, states that 'Mr Marchant is latelie deceased who taught the princes [Elizabeth] to play uppon the virginalles'.

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all attributed to Mr Marchant/Merchant

Mr Marchants Paven, tr viol, fl, b viol, lute, bandora, cittern (lute and bandora pts lost), Walsingham Consort Books, Brynmor Jones Library, Hull (dated 1588); *US-OAm*

Lute ?fancy, *GB-Cu*; 12 Ways upon Walsingham, lute, *Cu*; fancy, 2 lutes (one pt lost), *Eu*; fancy, 2 lutes, *AB*, *Lbl*; almain, 2 lutes, ed. in R. Spencer, *Elizabethan Duets* (London, 1973), 18

Marchantes Galliard, cittern, *US-CAward*, see Ward, 1979–81

Pavan and galliard, pavan, almain, The Marchants Dreame, all kbd, sources in V. Brookes, *British Keyboard Music to c.1660* (Oxford, 1996), 345–6

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ROBERT SPENCER

Marchant, Sir **Stanley (Robert)** (*b* London, 15 May 1883; *d* London, 28 Feb 1949). English church musician, teacher and composer. He won a Goss Scholarship to the RAM, where he took prizes in composition and organ playing. In 1899 he was appointed organist of Kemsing Parish Church. He moved to Christ Church, Newgate Street (1903), and then to St Peter's, Eaton Square (1913). He was made an FRCO (1902) and took the DMus at Oxford (1914). An association with St Paul's Cathedral had begun in 1903 with his appointment as second assistant, and in 1927 he was made organist at a time when the building was partially closed for restoration. He conducted the reopening ceremony (June 1930) and the thanksgiving service for the silver jubilee of King George V (6 May 1935), composing for each occasion a *Te Deum*. In 1914 he was appointed a professor at the RAM, where he became warden in 1934 and principal in 1936, relinquishing his post at St Paul's. He was then elected King Edward VII Professor of Music at London University (1937), knighted (1943) and made chairman of the council of the Royal School of Church Music (1947). In addition to anthems, canticles and other liturgical music he composed secular choral pieces, organ works and songs. Marchant's music, the finest of which was inspired by ceremonial occasions at St Paul's, is well crafted, though conservative in idiom, and shows the influence of Stanford and Parry. The choir library at St Paul's holds his complete choral works.

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H. C. COLLES/JOHN SCOTT

Marche (Fr.). *See* MARCH.

Marche aux flambeaux. *See* FACKELTANZ.

Märchenoper (Ger.: 'fairy-tale opera'). The origins of *Märchenoper* were traced by Schmidt back to such works as Baldassare Galuppi's *Il paese della Cuccagna* (1750), Laruette's *Cendrillon* (1759) and F.-A.D. Philidor's *Le soldat magicien* (1760). But the term, and variants such as 'Feenmärchen', 'Märchenspiel', 'Volksmärchen' and 'Feerie', more strictly refer to a genre which acquired considerable popularity among German composers of the 19th and early 20th centuries, typical examples being written by Drechsler, Schnyder von Wartensee, Riotte, August Conradi, Sommer, Humperdinck and Siegfried Wagner. Fairy-tale operas were written in other languages too (*see* OPÉRA FÉERIE), though the appeal to the German Romantic imagination was uniquely powerful.

Fairies as such are not an obligatory feature of the *Märchenoper*: an element of the supernatural, the oriental or the irrational may suffice. Simplicity and naivety of treatment, in the manner of a children's story, are characteristic, though the works are not necessarily intended for a young audience; indeed, the content of the tales is often symbolic and bears a moral message. Occasionally the borderline between fairy-tale and myth or legend is blurred: a work such as Wagner's *Siegfried*, which contains fairy-tale elements, is clearly close to *Märchenoper*, as are Weber's *Oberon* and Marschner's *Hans Heiling*, though they are not so designated by their composers. There is also an affinity with such genres as *Zauberspiel* and ZAUBEROPER.

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BARRY MILLINGTON

Marchesi. Italian family of singers.

(1) **Salvatore Marchesi,** Cavaliere de Castrone, Marchese della Rajata (*b* Palermo, 15 Jan 1822; *d* Paris, 20 Feb 1908). Italian baritone and singing teacher. He

studied in Palermo and in Milan with Lamperti. Forced to leave Italy because of his liberal political ideas, he made his début in New York in 1848 as Carlo in *Ernani*. On returning to Europe he studied further with Manuel Garcia in London and sang there in concert in 1850, when he met the German mezzo-soprano Mathilde Graumann. After their marriage in 1852 he appeared at the Berlin Opera in *Ernani*, *Il barbiere di Siviglia* and Donizetti's *Lucrezia Borgia*. Further engagements in Germany followed, and in December 1853 he sang at Ferrara, again in *Ernani*. After a period spent teaching at the Vienna Conservatory, in 1863 he returned briefly to the stage. He sang Leporello and Gounod's Mephistopheles (in Italian) at Her Majesty's Theatre, where in 1864 he again sang Mephistopheles, this time in the first performance of *Faust* in English. He translated several French and German opera librettos into Italian, including those for Wagner's *Der fliegende Holländer*, *Tannhäuser* and *Lohengrin*. The composer of a number of songs, he also wrote a book on singing and vocal exercises.

(2) **Mathilde (de Castrone) Marchesi** [née Graumann] (*b* Frankfurt, 24 March 1821; *d* London, 17 Nov 1913). German mezzo-soprano and singing teacher, wife of (1) Salvatore Marchesi. She studied with Felice Ronconi in Frankfurt and with Otto Nicolai in Vienna, making her concert début in 1844 at Frankfurt and taking part in the Lower Rhine Festival at Düsseldorf in May 1845. In October of that year she went to Paris for two years of study with Manuel Garcia. When he moved to London, she followed and sang very successfully in concerts there during 1849, and then sang in Germany and the Netherlands. In 1852 she married Salvatore Marchesi, with whom she had often appeared on the concert platform. She made her only stage appearance, as Rosina in *Il barbiere di Siviglia* in Bremen in 1853.

In 1854 Marchesi became professor of singing at the Vienna Conservatory, a post she held for seven years; during this period her pupils included Caroline Dory, Antoinetta Fricci, Gabrielle Krauss and Ilma di Murska. In 1861 she moved to Paris and gave lessons privately while continuing her concert and recital appearances. In 1864 she and her husband made a long tour of the British Isles; the following year she went to Cologne and remained there for three years. In 1868 she returned to the Vienna Conservatory and taught there for a decade; she resigned in 1878 but continued to teach privately in Vienna. Her pupils came from all over Europe and the USA, and included Anna d'Angeri, Etelka Gerster, Katherina Klafsky, Emma Nevada, Rosa Papier, Caroline Salla, Caroline Smeroschi, Amalia Stahl and Wilhelmina Tremelli.

In 1881 she opened her own school of singing in Paris, which continued to attract pupils from many parts of the world for over 25 years. She taught, among others, Suzanne Adams, Emma Calvé, Emma Eames, Mary Garden, Nellie Melba, Sybil Sanderson and Blanche Marchesi, her daughter. Her vocal method, based on that of her teacher Garcia, was published in Paris in 1886 and she also wrote a practical guide for students and a volume of autobiography.

(3) **Blanche Marchesi** (*b* Paris, 4 April 1863; *d* London, 15 Dec 1940). French soprano, daughter of (1) Salvatore and (2) Mathilde Marchesi. She studied with her mother in Paris, singing at many private and charity concerts there, and made her professional concert début in London in 1896. Her first operatic appearance was in 1900 at Prague, as Brünnhilde in *Die Walküre*. She sang with the Moody-Manners Opera Company for several seasons, appearing at Covent Garden in 1902 as Elisabeth in *Tannhäuser*, Elsa in *Lohengrin*, Isolde, Leonora in *Il trovatore* and Santuzza in *Cavalleria rusticana*. She taught singing for many years in London and wrote her memoirs and a book on singing.

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ELIZABETH FORBES

Marchesi, Giulio (*b* Verona; *fl* 1586–96). Italian composer. The title page of his *Cento, e dodeci falsi bordoni figurati* (Milan, 1596) identifies him as *maestro di cappella* at S Maria della Passione in Milan and a member of the canons regular of the Lateran. His only other surviving publication, the *Canzonette a tre voci . . . libro primo* (Venice, 1586), described in the preface as 'queste mie prime fatiche', comprises 15 short Italian songs for two active upper parts and an equally active bass line, with all parts texted. The texture is remarkably thin and mostly homophonic. His *Cento, e dodeci falsi bordoni* actually contains 110 *falsobordoni* for 4–8 parts. Some are scored for alternating choirs, and in a few the scoring changes in the middle. The publication concludes with a four-part canon ('a 7 si placet'), along with two brief comments on performing the *falsobordoni*.

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MURRAY C. BRADSHAW

Marchesi [Marchesini], **Luigi** (*b* Milan, 8 Aug 1755; *d* Milan, 14/15/18 Dec 1829). Italian castrato and composer. He studied with the tenor Albuzzi and the castrato Caironi, either in Modena (Schmidl) or in Milan (Gerber), where he had entered the cathedral choir in 1765 and later studied composition with its director Fioroni. He made his theatrical début in Rome's Teatro delle Dame, singing female roles in three comic operas (1773–4); he never again appeared in either female or comic roles. During Carnival 1775 he took minor roles at the Regio Ducal Teatro, Milan, and later sang in Venice and Treviso; in Carnival 1776 he began a six-year contract with the Munich court, but sang there for two seasons only. On 31 January 1778 he was dismissed because of retrenchments following the death of the elector (30 December 1777).

Marchesi's emergence as one of the foremost singers in Italy dates from his engagement at the Teatro S Carlo, Naples (1778–9), where he appeared in five operas by Mysliveček, Platania and Martín y Soler. He sang other works by Mysliveček (1779, Venice; 1780, Milan) and in autumn 1779 at Florence began an important association with the composers Bianchi and Sarti. The *Gazzetta di Milano* reports his performance of a new solo motet by Cherubini at S Antonio Abate on 17 January 1780.

Marchesi appeared in works by Martín y Soler, Jommelli, Schuster and Bianchi at S Carlo, then, after appearances in Genoa and Florence (1781), made a triumphant return to Milan at Carnival 1782. Following a sensational performance of Bianchi's *Il trionfo della pace* in Turin, he was appointed singer to the court, remaining there until 1798. With leave to travel nine months of the year, he sang in premières in Turin, Rome, Lucca, Padua, Sinigaglia, Florence and Mantua between 1782–4. In August 1785 he appeared in Sarti's *Giulio Sabino* in Vienna and Warsaw, then went to St Petersburg, where he sang Sarti's *Armida e Rinaldo* to inaugurate the Hermitage Theatre (1786). After the autumn season he left Russia, appearing in Berlin on 9 March 1787 and reaching Milan before 11 July to give a benefit concert for the poor. In 1783 he founded the Pio Istituto Filarmonico in Milan, which sponsored four benefit concerts annually at La Scala for widows and orphans of musicians.

From 1788 to 1790 Marchesi divided his time between Italy and London (see illustration), where his greatest success was his début in Sarti's *Giulio Sabino* on 5 April 1788 (see Mount Edgcumbe). After his last London performance (17 July 1790) he returned to Italy, where he remained for the rest of his career apart from short trips to Vienna in 1798 and 1801 (for Mayr's *Ginevra di Scozia*). He spent four Carnival seasons in Venice between 1791 and 1798 and appeared at Carnivals in Turin and Milan, where he last sang publicly in Mayr's *Lodoiska* (May 1805). In 1816 Stendhal reported that he was still giving occasional private concerts in Milan.



'A Bravura at the Hanover Square Concert' (Luigi Marchesi accompanied by James Cervetto): drawing by John Nixon, pen and ink with brown wash, 1789 (National Portrait Gallery, London)

Marchesi was indisputably one of the greatest castratos of his age. Medals with his image were struck on three occasions, and at his death the *Allgemeine musikalische Zeitung* estimated that he had earned over 1,500,000 francs during his career, much of which he had given to needy musicians. Burney found him 'not only elegant and refined to an uncommon degree, but often grand and full of dignity' though he later criticized his excessive embellishment of recitative. Pietro Verri's appraisal (19 February 1780) is illuminating:

> His voice is most beautiful, sonorous, the same in every part of his range ... his intonation is faultless and he controls his voice as one would a violin. It can produce a clear trill rising up six or seven tones in succession without interruption. ... He supports his voice and it fills the theatre ... is passionate, tender .... He has everything except, I believe, that feeling which knows how to touch one's soul.

With his range of *g* to *d‴*, Marchesi was known as the most celebrated castrato of *opera seria*. Among his students, B.R. Pisaroni and G. Pacini gained the greatest fame. Marchesi also published three sets of airs, an arrangement of Sarti's 'Lungi dal caro bene' and several songs in anthologies, in addition to leaving arias and duets in manuscript (*B-Bc*, *CH-N*, *D-Bsb*, *HVs*, *I-Pca*).

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SVEN HANSELL

Marchesi, Tommaso (*b* Lisbon, 7 March 1773; *d* Bologna, 6 June 1852). Italian composer, conductor and organist. He studied with Stanislao Mattei at Bologna, where he became a member of the Accademia Filarmonica. In 1808 he founded the Accademia dei Concordi, which, in the first two years of its existence, performed Haydn's oratorios *The Creation* and *The Seasons*. Rossini became the society's harpsichordist and coach in 1811, when *The Seasons* was repeated. Marchesi's chief works are a symphony for wind instruments, concertos for piano and for organ and a great deal of sacred music: settings of the Kyrie (11), Gloria (18), Credo (12), 17 psalms, 20 hymns and four canticles. He also wrote cantatas and other choral works, many arias and songs. Most of his compositions remained unpublished, and many manuscripts are in the Archivio di S Petronio, Bologna. (*MGG1*; S. Paganelli [incl. complete list of works])

ELIZABETH FORBES

Marchesini, Maria Antonia ['La Lucchesina'] (*fl* 1736–9). Italian mezzo-soprano. She sang in three operas at the Teatro Nuovo, Naples, in 1736 and was engaged for

London by the Opera of the Nobility, making her début at the King's Theatre in the pasticcio *Sabrina* in 1737. She next appeared in Duni's *Demofoonte*, and Heidegger re-engaged her for the autumn season when she sang in the pasticcios *Arsace* and *Alessandro Severo*, Handel's *Faramondo* and *Serse*, Pescetti's *La conquista del vello d'oro* and Veracini's *Partenio*. Still in London in 1739, she sang in Pescetti's *Angelica e Medoro* at Covent Garden and may have appeared in Handel's *Il trionfo del tempo* and *Jupiter in Argo*. She probably created the Witch of Endor in Handel's oratorio *Saul*. In May 1738 she married the portrait and scene painter Jacopo Amiconi in London. Her parts in *Faramondo* (Rosimonda) and *Serse* (Arsamenes) suggest a singer of limited accomplishments; the compass is *a* to *g″*, with a low tessitura. She took male roles in *Demofoonte*, *Serse* and several other operas.

WINTON DEAN

Marchesini, Santa (*b* Bologna, *fl* 1706–39). Italian contralto. She was probably trained in Bologna, but nothing is known of her career before 1706, when she sang as an intermezzo performer – a genre in which she specialized – for the first time at the Teatro S Cassiano, Venice, in Lotti's *Grimora e Erbosco*, with the famous *buffo* Giovanni Battista Cavana. In 1709 she moved with Cavana to Naples, where she also worked with Gioacchino Corrado; between 1711 and 1716 she sang alternately with both of them, acting as an important intermediary between the expertise and repertories of the two principal *bassi buffi* in successive generations and contributing to the development of the independent intermezzo. In 1725 she and Corrado took to Venice Sarri's *L'impresario delle Canarie* which they had created in Naples in 1724. After Venice Marchesini began a new career as an itinerant performer with other basses including Antonio Lottini and Pellegrino Gaggiotti; she ended her career at the Spanish court.

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FRANCO PIPERNO

Marchetti, Filippo (*b* Bolognola, Macerata, 26 Feb 1831; *d* Rome, 18 Jan 1902). Italian composer. At the age of 12 he began to study music privately with Bindi and in 1850 entered the Naples Conservatory, then directed by Mercadante. His teachers there included Lillo (figured bass and harmony) and Conti (counterpoint and composition). Returning in 1854 to his native region, he began to compose his first opera, *Gentile da Varano*, to a libretto by his brother Raffaele. Its highly successful performance in February 1856 at the Teatro Nazionale in Turin led the impresario of the theatre to secure the performing rights of his next opera, *La demente*. Staged at the Teatro Carignano in Turin on 27 November 1856 and repeated the following year at the Argentina in Rome and elsewhere, this opera was a failure. Marchetti was consequently unsuccessful in finding an impresario willing to accept his third opera, *Il paria*, which remained unpublished and unperformed. One cause of his difficulties was probably Verdi's growing domination of the Italian opera scene. Discouraged, he withdrew to Rome, where he taught singing and song composition.

In 1862, encouraged by his brother, Marchetti moved from Rome to Milan, which was then the centre of Italian musical life. There the young poet Marcelliano Marcello persuaded him to compose *Romeo e Giulietta*, which he had adapted from Shakespeare. Although extremely hesitant to confront the public with a subject which many Italian and foreign composers had already treated, he at last produced the opera at the Teatro Comunale in Trieste on 25 October 1865. In spite of the presence of Tiberini in the leading role, the reception was lukewarm, but two years later, when it was revived at the Teatro Carcano in Milan, the opera achieved complete success, despite competing with Gounod's *Roméo et Juliette*, given at La Scala in the same season.

With *Ruy Blas* Marchetti reached the apogee of his career. Having aroused little interest at La Scala (3 April 1869), where Verdi's *Forza del destino* had monopolized attention for the entire season, the opera was acquired by the publisher Lucca (the rival of Ricordi) and performed at the Teatro Pagliano in Florence with sensational result. Within a few years it had been staged in over 50 Italian theatres and many foreign ones (New York, 1874; London, 1877; Dresden, 1879; Zagreb, Lwów, Prague, Liverpool, 1878–86; Warsaw, 1901, with the baritone Battistini, one of its most celebrated interpreters). In 1915 it was performed at the Teatro Adriano in Rome and in 1921 in Monte Carlo. The love duet of Act 3 ('O dolce voluttà') long remained one of the favourite pieces in the Italian repertory. One of the few Italian operas to win real fame during the period of Verdi's domination, the work has points of merit, especially its melodic delicacy, exciting harmony and orchestration, despite its lack of variety and the weakness of its dramaturgy.

By contrast, the next opera, *Gustavo Wasa* (La Scala, 1875), had a cold reception, and only token applause greeted *Don Giovanni d'Austria* (Turin, 1880) in spite of its return to the Spanish local colouring that had made the fortune of *Ruy Blas* and a certain effort towards updating in the light of Meyerbeer and Verdi. Because of its lack of characterization and dramatic tension, this work, which ended Marchetti's short operatic career, appears exiguous and nerveless. When it was repeated in Rome, Verdi pointed out the 'lungaggini' in a letter to Giorgio Arrivabene (11 December 1885).

Marchetti, who in 1873 had been nominated a corresponding member of the Accademia Cherubini in Florence, was president of the Accademia di S Cecilia in Rome from 1881 to 1886, and from 1886 to 1901 was director of the affiliated Liceo Musicale, whose educational organization made remarkable progress under his guidance. With Sgambati and others he was tutor to Margherita of Savoy, who entrusted him with the direction of the court quintet. In 1889 he was a member of the selection committee of the competition promoted by the publisher Sonzogno for a one-act opera and insisted on awarding the first prize to Mascagni's *Cavalleria rusticana*. A tumour on his tongue forced him to retire from the direction of the Liceo Musicale and quickly led to his death.

Marchetti is now virtually forgotten. His operas reflect an assimilation of the Verdian models (the subjects based on strong psychological and ethical oppositions, the complex structure of scenes and arias) but without Verdi's energetic sense of drama. In spite of his conservative style, his skill in creating atmosphere and local colour and his tendencies to the elegiac and melodic over-sweetness mark a point of transition on the line that was to lead to Catalani and the *verismo*.

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Ruy Blas (dramma lirico, 4, C. D'Ormeville, after V. Hugo), Milan, La Scala, 3 April 1869; *Mr**, vs (1869)

Gustavo Wasa (dramma lirico, 4, D'Ormeville), Milan, La Scala, 7 Feb 1875; *Mr**, vs (1875)

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Firenze lung'Arno (C. D'Ormeville), stornello-melodia (*c*1873); Alla sua fanciulla, in *Anacreonte: odi tradotte da Andrea Maffei* (1877); Forse mentr'io ti chiamo (G. Giusti: *All'amica lontana*), melodia (*c*1877); Morremo (Giusti: *All'amica lontana*), duettino (*c*1877); Torna la cara immagine celeste (Giusti: *All'amica lontana*), melodia (*c*1878); Il sai, d'uopo ho di te (Giusti: *All'amica lontana*), melodia (*c*1878); Già mesta (Capranica), melodia (*c*1879)

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Choral: Coro di corsari, TTB, orch, 1852, *I-Nc*, unpubd; Io canto (Martinenghi), 3vv, pf (n.d.); Himno de inauguración de la Esposición Internacional de Chili, S, T, B, vv, ?orch (n.d.)

Inst: Sinfonia, D, 1853, *Nc*, unpubd; Fantasia sopra i motivi più favoriti dell'opera Attila di Verdi, pf (n.d.); Orientale, pf trio (Paris, n.d.)

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ANDREA LANZA

Marchetti, Tomasso (*b* probably Rome; *fl* 1660). Italian composer and ?guitarist. He published two guitar books in the *battute* style. The first, *Il primo libro d'intavolatura della chitarra spagnola* (Rome, 1660; 1 ed. in Hudson), includes a preface on *alfabeto* which replicates prefaces found in Millioni's books of the 1620s. Marchetti's work is similar to Millioni's in style and content, with a wide variety of dances and grounds. The second book, which is missing almost all of its first eight pages in the only surviving copy (*I-Rsc*), is almost an exact replica of an earlier book by Millioni, which now survives only in its reprint of 1661. The contents of Millioni's book also appear to have been plagiarized by Foriano Pico (see Boye, 1995, appx).

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GARY R. BOYE

Marchetti Fantozzi [née Marchetti], **Maria (?Vincenza)** (*b* ?1760; *d* ? after 1800). Italian soprano. She was one of the leading singers of *opera seria* during the 1780s and 90s. Around 1783 she married the tenor Angelo Fantozzi and thereafter usually identified herself as Maria Marchetti Fantozzi. She was praised throughout Italy for her acting as well as her singing, particularly in Naples, where she performed in at least nine different operas in 1785–6. Marchetti was a specialist in the portrayal of passionate, tragic heroines like Semiramide and Cleopatra; she was thus ideally suited to create the role of Vitellia in Mozart's *La clemenza di Tito*. Music written for her by Cherubini, Tritto and Zingarelli, as well as Mozart, shows her to have been an extraordinary virtuoso, with a large range and a capacity for difficult coloratura.

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JOHN A. RICE

Marchetto da Padova [Marchetus de Padua] (*fl* 1305–19). Italian music theorist and composer. In his *Lucidarium in arte musice plane* he developed the theory of 'permutation'

to account for the chromatic progressions common in music of his time, proposed a division of the whole tone into five equal parts that proved a milestone in the history of tuning, and developed a comprehensive theory of mode that accommodated melodies irregular in range or construction. His *Pomerium in arte musice mensurate*, the earliest major treatise dealing systematically with a mensural system that permitted a duple as well as a triple division of the breve, became the foundation of the mensural theory of the Italian Trecento.

1. LIFE. There is documentary evidence that a 'Marchetus' was appointed teacher of the boys at Padua Cathedral early in 1305, held that office still in July 1306, and donated the income from a benefice to the cathedral in the summer of 1307. According to colophons of the treatises, he began the *Lucidarium* in Cesena and completed it in Verona; he completed the *Pomerium* in Cesena. On the basis of circumstances and persons mentioned in the dedications of the treatises, Strunk determined that Marchetto wrote the *Lucidarium* in 1317 or 1318 and the *Pomerium* shortly thereafter but no later than 1319; these dates stand despite alternate proposals by Vecchi and Gallo. The date of the *Brevis compilatio*, an abridgement of the *Pomerium*, is not known. Gallo attributed the motet *Ave regina celorum/Mater innocencie/[Ite missa est]* (ed. in PMFC, xii, 1976) to Marchetto on the basis of the acrostic MARCVM PADVANVM in its duplum; attributions of other compositions to him on the basis of stylistic similarity to this motet or correspondences with theories expounded in his treatises are conjectural.

2. THE TREATISES. The *Lucidarium* and the *Pomerium* are cast in a scholastic mould, with their statements qualified and elaborated through *dubitationes*, *responsiones*, *contradictiones*, *solutiones* and *dilatationes*. The *Lucidarium* surveys the theory of *musica plana* taken in the broadest sense of the term: the gamut and its registers, the fundamentals of non-mensural notation, mutation, permutation and chromatic signs, intervals and their ratios, counterpoint, tuning, the modes, and philosophy of music. Although conventional in many ways, it is boldly innovative in others. Marchetto was the first medieval theorist to discuss chromaticism, introducing the term 'permutation' to account for the chromatic progressions that flourished in Italian polyphony of the early Trecento and could not be accommodated by the conventional system of mutation between hexachords. Marchetto proposed dividing the Pythagorean whole tone (represented by the ratio 9:8) into five equal parts (comprising the *diesis*, $\frac{1}{5}$ tone; *semitonium enarmonicum*, $\frac{2}{5}$ tone; *semitonium diatonicum*, $\frac{3}{5}$ tone; *semitonium cromaticum*, $\frac{4}{5}$ tone). This procedure was impossible within the scope of Pythagorean arithmetic, which did not allow for the geometric division of any superparticular ratio. Marchetto's proposal avoided the complex ratios of the Pythagorean major and minor semitones and provided a conceptual representation of a pair of semitones more markedly different in size from these. Marchetto claimed his division could be used where *musica ficta* rules demanded the closest approach to a perfect consonance; he indicated its use by a special chromatic sign called *falsa musica*.

Marchetto developed a doctrine of mode flexible enough to encompass chant melodies irregular in range or construction. He regarded pentachord and tetrachord species, and their intermediations (*interruptiones*), as of greater importance in determining mode than final or range. A mode, he claimed, is either perfect, imperfect, pluperfect, or mixed depending on whether its range is respectively normal, narrow, wide in the direction away from the mode's authentic or plagal partner, or wide in the direction of that of the partner. A fifth category, 'mingled' (*commixtus*), applied where the mode in question showed qualities of a mode other than its authentic or plagal partner. Marchetto described a mode as either regular, irregular, or 'acquired' according to whether its pentachord and tetrachord species were orientated respectively towards the final, the cofinal (the note a 5th above the final), or some other note; the species could be orientated towards any note so long as they were constructed using the regular notes of the gamut (the naturals plus the B♭s below and above middle C). The occurrence of notes other than these rendered a mode artificial. Marchetto cited specific melodies to illustrate all these types.

The *Pomerium* is significant as the earliest major treatise dealing systematically with a mensural system which permitted a duple as well as a triple division of the breve. After discussing the qualities of downward and upward tails, rests, the dot, and the chromatic sign he called *falsa musica*, Marchetto showed how a breve could be divided into two to twelve semibreves in *tempus perfectum*, downward and upward tails being attached to the semibreves where necessary to differentiate them in length. In *tempus imperfectum* a breve could be divided into two to eight semibreves, their lengths again differentiated by tails where necessary. Though Marchetto cited Franco frequently throughout the treatise, the Franconian background of the *Pomerium* is especially evident in the closing discussions of discant, ligatures, the plica and the rhythmic modes. Marchetto, however, expanded on Franco by describing modes of imperfect time alongside those of perfect time (even allowing for the alternation of perfect and imperfect longs); his description of what has come to be called the 'same-pitch' ligature (see Long's emendation of Vecchi's *Pomerium* text; see also Nádas) demonstrated the possibility in Italian Trecento notation of syncopation not only within but across breve units. Marchetto's discussion in the *Pomerium* of the differences between French and Italian practice provides crucial information for deciphering the rhythm not only of Italian music of the early 14th century but of contemporaneous French music as well. The *Brevis compilatio* covers the same material as the *Pomerium*, but more succinctly and without its scholastic refinements.

3. INFLUENCE ON LATER THEORY. The *Pomerium* became the foundation of Italian Trecento mensural theory, which over the next 100 years developed along the lines set down by Marchetto. Although Italian mensuration was moribund by the early Quattrocento, at least four of the seven surviving copies of the *Pomerium* date from that century, one of them copied by Gaffurius as late as 1473, another owned by Giovanni Del Lago.

The *Lucidarium*, on the other hand, survives complete or nearly so in 15 manuscripts (truncated in three more), the latest dating from 1509. These include the manuscript copied by Gaffurius and that owned by Del Lago; the latter made corrections in his, and quoted from it in letters of the 1520s, 30s and 40s. The wider distribution of the

Lucidarium was certainly due in part to theorists' interest in Marchetto's epochal division of the Pythagorean whole tone into five equal parts: the division showed that Marchetto had ceased to regard the whole tone as a ratio (and one impossible of geometric division) and had begun to regard it as a quantity, divisible in several ways. Had this departure from the strictures of Pythagorean arithmetic not been made, the manifold experiments in tuning and temperament that flourished over the next centuries would not have been possible. Indeed, the conservative Prosdocimus de Beldemandis (*Tractatus musice speculative*, 1425) complained that Marchetto's doctrine of tuning had spread throughout Italy and beyond its borders; Italian theory manuscripts of the 14th and 15th centuries include many references to *dieses* of ⅕ tone and enharmonic, diatonic and chromatic semitones; Tinctoris defined these intervals in his *Terminorum musicae diffinitorium*; 14th-, 15th- and 16th-century theorists followed Marchetto's lead, proposing other fractional divisions of the whole tone (e.g. the Berkeley Anonymous, Ciconia, Gaffurius, Burzio, Aaron, Vicentino). But by far the most influential of Marchetto's theories was that of mode. The *Lucidarium* had spawned two digests of its modal doctrine by the end of the 15th century, each of which developed its own manuscript tradition; Marchetto's complex of perfect, imperfect, pluperfect, mixed and mingled modes surfaced in dozens of later treatises (e.g. those of Prosdocimus, Ugolino, Tinctoris, Burzio, Gaffurius, Bonaventura da Brescia, Wollick and Lanfranco); the doctrine of mixed and mingled modes proved particularly useful to those theorists who attempted to explain polyphonic music in terms of mode. On the basis of his doctrines of tuning and especially of mode, Marchetto must be considered the most influential music theorist in Italy between Guido of Arezzo and Tinctoris.

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JAN HERLINGER

Marchi, Giovanni Francesco Maria (*d* Milan, 10 Dec 1740). Italian composer. He was promoted from assistant organist to organist of Milan Cathedral in 1713, holding the post until his death. His Italian oratorios were performed in various Milanese churches between 1719 and 1731. After this date he turned to opera with some success, judging from the eminence of the theatres where these works were produced. 17 arias, recently discovered, demonstrate his sense of melodrama, modelled on the historical and mythological styles of Zeno and Metastasio.

WORKS

OPERAS
all librettos in I-Mb

Catone in Utica (P. Metastasio), Milan, Ducale, 26 Dec 1733; 10 arias, *Mc*
La generosità politica (C. Goldoni, after D. Lalli: Pisistrato), Venice, S Samuele, spr. 1736; 3 arias, *Mc*
Emira, Milan, Ducale, 26 Dec 1736; 3 arias, *Mc*
La clemenza di Tito (Metastasio), Milan, Ducale, 26 Dec 1737
Aria: Cerva così ferita, *Mc*

SACRED VOCAL
oratorios all lost, librettos in I-Mb

10 orats, all perf. in Milan: Il trionfo della Grazia, 1708; Oratorio per il SS Natale, 1719; La morte in spavento, 1720; L'angelo a pastori, 1721; I portenti del zelo eloquente, 1722; La colpa originale piangente alle culle del Redentore, 1723; La calunnia delusa, 1724, collab. others; Li elementi in gara nell'ossequio di Gesù Bambino, 1724; La probatica piscina, 1728; S Antonio da Padova, 1731;
11 motets, 1v, org, all in *Md*, see Sartori

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PIERO WEISS/MARIELLA BUSNELLI

Marchion de Civilibus. *See* PREPOSITUS BRIXIENSIS.

Marchioni, Nicolò. *See* AMATI, NICOLÒ.

Marchisio. Family name of two Italian singers. Barbara Marchisio (*b* Turin, 6 Dec 1833; *d* Mira, 19 April 1919), contralto, studied with her brother Antonino and with Fabbrica in Turin, making her début in 1856 at Vicenza as Adalgisa and then appearing in Madrid as Rosina. Her

sister Carlotta Marchisio (*b* Turin, 8 Dec 1835; *d* Turin, 28 June 1872), soprano, also studied with their brother and Fabbrica, and made her début in 1856 at Madrid as Norma. The sisters first sang together at Turin in 1858 in Rossini's *Matilde di Shabran* (Carlotta as Matilde, Barbara as Edoardo), *Guillaume Tell* (as Mathilde and Jemmy) and *Semiramide* (as Semiramide and Arsace); the same year they appeared at Trieste in Rossini's *Otello* (as Desdemona and Emilia) and in *Norma*, then made their début at La Scala, Milan, in *Semiramide*. They both took part in the première of Petrella's *Il duca di Scilla* (1859). The following season they sang in *Il trovatore* (as Leonora and Azucena), *La Cenerentola* (as Clorinda and Cenerentola) and *La sonnambula* (as Amina and Teresa).

In 1860 they sang in the first performance of their brother Antonino Marchisio's *Piccarda Donati* at Parma, then made their début at the Paris Opéra in *Semiramide* (in French) and also appeared in *Guillaume Tell*. Their London début was at Her Majesty's Theatre in 1862 in *Semiramide*, and Carlotta also sang Isabelle (*Robert le diable*). They appeared in *La forza del destino* (given as *Don Alvaro*) at Rome in 1863 as Leonora and Preziosilla. Other operas in which they both sang included *Le nozze di Figaro*, *I puritani*, *Mosè in Egitto*, *Lucrezia Borgia*, *Il matrimonio segreto*, *Lucia di Lammermoor* and *L'Italiana in Algeri*. The sisters appeared together for the last time in 1871 at Rome in *Otello* and *Il trovatore*. The following year Carlotta died at the age of 36. Barbara sang in Mercadante's *Il giuramento* at La Scala in 1872 and in *Il barbiere di Siviglia* at Venice in 1876, then retired to teach. Both sisters, with voices that were even throughout the scale and unusually flexible, excelled in the florid music of Rossini.

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ELIZABETH FORBES

Marchitelli, Pietro [Petrillo] (*b* Villa Santa Maria, nr Chieti, ?1643; *d* Naples, 6 Feb 1729). Italian violinist and composer. He went to Naples in the mid-17th century, entering the Conservatorio di S Maria di Loreto. When his teacher, the violinist Carlo de Vincentiis, died in 1677, he took over as principal violinist of the royal chapel, Naples, remaining in the post for more than 50 years. From 1693 to 1706 he may also have been first violinist at the Teatro di S Bartolomeo (Prota-Giurleo). His confrontation with Arcangelo Corelli in 1702 is discussed by Burney. Marchitelli reached the pinnacle of his career in 1707, shortly after the arrival of the Austrian government in Naples, when he was appointed governor and treasurer of the Congregation of Musicians of the Royal Palace. A detailed inventory of his possessions shows that he had personal links with some of the major artists of the period, and was held in high esteem by certain noble families in the city. His pupils included his nephews Michele Mascitti and Giovanni Sebastiano Sabatino. The latter, perhaps because of Marchitelli's support, succeeded Francesco Scarlatti as a violinist of the royal chapel in 1691.

Marchitelli's sonatas closely follow the model established by Corelli in both form and pattern of movements. However, it is their irregular phrasing and marked contrapuntal style which are of particular interest.

WORKS

2 sonatas, 2 vn, vc, bc, in Suonate ... di Giovanni Ravenscroft (Amsterdam, 2/*c*1710)
14 sonatas, 3 vn, bc, *I-Nc*; 11 sonatas, vn, bc, *US-BEm*; sonata, 2 vn, bc, *I-Mc*

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GUIDO OLIVIERI

Marcia (It.). *See* MARCH.

Marciani, Giovanni (*b c*1605; *d* ?in or before 1663). Italian composer, singer and organist. He lived for most, perhaps all, of his life in Rome, entering the Collegio Germanico there as a boy singer on 30 July 1616. From December 1634 to April 1646 he was a paid tenor at the college while the *maestro di cappella* was Carissimi. Simultaneously he was a musician to the Prince of Gallicano (1645–53), an organist at S Luigi dei Francesi (1649–53) and *maestro di cappella* of S Giovanni dei Fiorentini (?1645–1659). His music was included in anthologies published between 1645 and 1663 and in manuscript anthologies of the same period. In a collection of 1663 he is identified as 'formerly' the *maestro di cappella* of S Giovanni dei Fiorentini, probably meaning that he had died before or in that year.

Marciani's surviving music consists of motets, madrigals and cantatas (but not an opera, as stated in *MGG1*). He also wrote oratorios, but none of them seems to survive. In his output the cantatas are important both numerically and musically: they are often of high quality and were certainly influenced by Carissimi, under whom he worked directly for some years. They are varied in form and expressive in musical language. Ranging from short arias in strophic or rondo form to long composite works with recitatives, arias and arioso sections, they show the diversity of Italian cantatas in the mid-17th century. Marciani's style is a flexible and natural one, reflecting the art of fine singing that prevailed at the time.

WORKS

6 motets, 1, 3vv, bc, 1645[2], 1647[2], 1655[1], 1659[1], 1664[1], *I-Bc*
36 cants., 1–3vv, bc (1 with 2 vn; another, 2 vn, lute), *Bc*, *Rc*, *Rdp*, *Vc*, 1646[7]; Canzonette amorose (Rotterdam, 1656) [anon. in last anthology]
4 madrigals, 3vv, bc, 1652[3], 1653[4]

10 orats, 5, 6, 8, 10, 12vv, 2 sacred cants., 3vv, lost, listed in a late 17th-century inventory of music, Bologna

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GLORIA ROSE

Marcland, Patrick (*b* Neuilly-sur-Seine, 6 May 1944). French composer. A guitarist by training, he studied at the École Normale de Musique and the Paris Conservatoire. His teachers included Yves-Marie Pasquet, Max Deutsch and Claude Ballif (analysis and composition) and Henrik Brunn (conducting). In 1984 he was awarded the SACEM George Enescu Prize. In addition to composing, he has been active in music publishing.

Closely aligned with French postwar serialism, Marcland's music constantly attests to the primary role he assigns to technique and style. The ways in which he develops material, organizes musical discourse and links colouristic effects, however, though highly rigorous, never suffer from the compositional constraints imposed upon them. His works have been featured internationally at festivals in Royan (1977), Metz (1979), Berlin (1979), New York (1980), Warsaw (1984) and Strasbourg (1996), and are often performed by the ensembles Itinéraire and Intercontemporain. He has also collaborated as both a composer and conductor with choreographers such as Sara Pardo (1974), Odile Duboc (1988) and Nadine Hernu (1996).

WORKS

Dramatic: Stretto (dance score, choreog. S. Pardo), hp, 1978; Peau d'ane (chbr op, after C. Perrault), 1980–81, Paris, 1981; L'angélus (film score, dir. G. Frot-Couraz, choreog. O. Dubuc), 1987–90; Elle venait du côté de la mer (dance score, choreog. B. Réal), Mez, cl, vc, 2 perc, 1988; Jaillissements (film score, dir. R. Sangla, choreog. E. Schwartz), 6 mixed vv, 1990; La porte est refermée la voilà sans lumière (dance score, choreog. L. Marthouret), accdn, 1991; Étude (spectacle musical et chorégraphique, choreog. N. Hernu), hn, tpt, trbn, va, vc, db, 1995

Inst: Mètres, fl, va, hp, 1972; Tresses, str, 1973; Variants, ww, hn, tpt, trbn, perc, hp, 2 vn, 2 va, 2 vc, db, 1974; Failles, fl, vn, hp, orch, 1975–7; Stretto, hp, 1978; Versets, ww, brass, 2 perc, org, str, 1979; Desairs, 2 ob, bn, hpd, 1980; Str Trio, 1987–90; De temps en temps, solo va, fl, cl, tpt, trbn, synth, elec gui, vn, va, vc, db, 1994–5

Vocal: Paroles (M. Marcland), 12 mixed vv, 1981–2; After Long Silence (W.B. Yeats), Mez, cl, vc, 2 perc, 1989; Maldoror (Le Comte de Lautréamont), nar, children's chorus, chorus, orch, 1996

Principal publisher: Éditions Musicales Transatlantiques

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CORINNE SCHNEIDER

Marco, Eduardo López-Chavarri y. *See* LÓPEZ-CHAVARRI MARCO, EDUARDO.

Marco, Guy A(nthony) (*b* New York, 4 Oct 1927). American musicologist and librarian. He attended DePaul University and the American Conservatory of Music, Chicago (BM 1951), and received advanced training at the University of Chicago, in music (MA 1952, PhD 1956) and library science (MA 1955). He was librarian and instructor at the Chicago Musical College (1953–4) and librarian and instructor in music and humanities at Chicago City Junior College (1954–60). As dean of the Kent State University library school (1960–77) he developed training for music librarians. He was chief of the general reference and bibliography division, Library of Congress (1977–8), director of the library school, San Jose (California) State University (1981–3), chief of library activities, US Army, Fort Dix (1985–9) and senior fellow at Rosary College, River Forest, Illinois (1990–96), where he directed the music librarian course. He is internationally active as a consultant on library planning. He has written many articles and reviews, primarily on librarianship, but also on 17th- and 18th-century music and on opera.

WRITINGS

The Earliest Music Printers of Continental Europe (Charlottesville, VA, 1962)

ed., with C. Palisca: *Gioseffo Zarlino: le istitutioni harmoniche*, iii: *The Art of Counterpoint* (New Haven, CT, 1968/*R*)

Information on Music: a Handbook of Reference Sources in European Languages (Littleton, CO, 1975–84)

Opera: a Research and Information Guide (New York, 1984)

ed.: E.T. Bryant: *Music Librarianship: a Practical Guide* (Metuchen, NJ, 2/1985)

Encyclopedia of Recorded Sound in the United States (New York, 1993)

Literature of American Music III: 1983–1992 (Lanham, MD, 1996)

SIEGMUND LEVARIE

Marco (Aragón), Tomás (*b* Madrid, 12 Sept 1942). Spanish composer and writer on music. He studied law, and was self-taught in music, turning to composition in 1958 and attending courses in Darmstadt in 1962. His works were first performed publicly in 1963. In 1969 he was awarded the National Prize for Music, the first of a long series of honours. He has made a significant contribution in the field of music management, heading up the Spanish National Orchestra, the Alicante Contemporary Music Festival, the Centro para la Difusión de la Música Contemporánea and the General Board for Music and Theatre, among other organizations. He has been involved with some of the most innovative Spanish music groups, such as Zaj (1965), Sonda and the Studio Nueva Generación, which he helped to found in 1967. In the same year he became an editor of new music programmes for Spanish radio.

Before 1970 his music had already acquired features of the 'new simplicity' (Enrique Franco). His music constantly introduces reflections on history, the past, tradition and the mechanisms of memory, and addresses various scientific problems, particularly in the field of physics. Reflection on Spanish tradition, both historical and musical, has given rise to some of his most significant works. One such is *Autodafé*, winner of the Golden Harp and UNESCO Young Composers' prizes (1975 and 1976 respectively).

While his ample catalogue encompasses many genres, his symphonic works stand out. His Symphony no.3 demonstrates his virtuoso treatment of instruments and his ability to create an orchestral sound which recalls electronic music. He regards the genre of the symphony as presenting 'a world of ideas which contains great conceptions of human, philosophical, cosmological or some other order'. This is always accomplished in abstract terms through the musical language itself, without recourse to any naively programmatic elements. His mature period is summarized in his Symphony no.5. With its tragic sense of lost innocence, the work feeds on the past as much as the present, admitting quotation and parody as well as more reverential gestures of homage to times past. Its subtitle, 'Modelos de universo', alludes to the seven cosmological models which suggested the formal schemes of the work's seven parts.

The concertos are also noteworthy, for example his *Concierto Guadiana* (1973), one of a number of pieces he has written for the guitar. He has composed a large

amount of incidental music for the theatre, radio and cinema.

Marco is also a prolific writer on Spanish contemporary music. Having worked as a magazine and newspaper critic from 1962, in 1967 he established the journal *Sonda* for articles on contemporary music, and he has contributed to several other journals.

WORKS
(*selective list*)

STAGE AND VOCAL

Stage: Selene (Marco), 1965–73; Anna Blume (music-theatre piece, K. Schwitters), 1967; Cantos del pozo artesiano (music-theatre piece, E. de Vicente), 1967

Choral: La Pasión segun San Marcos, nar, 3 choruses, chbr ens, 1983; Ceremonia barrocca, chorus, chbr ens, 1991

Other vocal: Jabberwocky (L. Carroll), actress, t sax, pf, 4 perc, tape, slides, 1967; Küche-Kinder-Kirche (G. Grass), Mez, 3 spkrs, pf, perc, 1968; Tea-Party, 2 S, T, Bar, 4 insts, 1969; L'invitation au voyage, S, 5 insts, 1971

INSTRUMENTAL

Syms.: no.1 'Aralar', 1976; no.2, 1985; no.3, 1985; no.4, 1987; no.5 'Modelos de universo', 1989

Other orch: Los caprichos, 1967; Vitral, org, str, 1969; Anábasis, 1970; Mysteria, chbr orch, 1970; Angelus novus (Mahleriana), 1971; Vn Conc., 1971; Les mécanismes de la mémoire, vn, orch, 1973; Escorial, 1974; Triple Concierto, vn, vc, pf, orch, 1987; Espacio de espejo, 1990; Concierto Guadiana, gui, str, 1973

Chbr: Trivium, tuba, pf, perc, 1963; Roulis-Tangage, tpt, pf, vib, perc, gui + elec gui, vc, 1963; Car en effet, 3 cl, 3 sax, 1965; Schwan, tpt, trbn, 2 perc, va, vc, 1966; Aura, str qt, 1968; Maya, vc, pf, 1969; Albor, 5 insts, 1970; Miriada, gui, perc, 1970; Necronomicon, 6 perc, 1971; Hoquetus, 2 cl, 1973; Autodafé, concierto barrocco no.1, pf, org, 3 inst groups, 1975; Tauromaquia, concierto barrocco no.2, pf 4 hands, inst ens, 1976; Torner, clvd, vn, va, vc, 1977; Espejo de viento, 12 sax, 1988; Paraíso mecánico, 4 sax, 1988

Solo inst: Albayalde, gui, 1965; A Wandering, perc, 1966; Fétiches, pf, 1968; Floreal, perc, 1969; Evos, pf, 1970

WRITINGS

Música española de vanguardia (Madrid, 1970)
La música de la España contemporánea (Madrid, 1970)
Luis de Pablo (Madrid, 1971)
Cristóbal Halffter (Madrid, 1972)
Carmelo A. Bernaola (Madrid, 1976)
'Autoanálisis', *14 compositores españoles de hoy*, ed. E. Casares Rodicio (Oviedo, 1982), 265–93
Historia de la música española, ed. P. López de Osaba, vi: *Siglo XX* (Madrid, 1983; Eng. trans. as *Spanish Music in the Twentieth Century*, 1993)
'Los Módulos', *Escritos sobre Luis de Pablo*, ed. J.L. García del Busto (Madrid, 1987), 159–78
Xavier Benguerel (Barcelona, 1991)

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ANGEL MEDINA

Marco Antonio da Bologna [da Urbino]. *See* CAVAZZONI, MARCO ANTONIO.

Marco dell'Arpa. *See* MARAZZOLI, MARCO.

Marcolini [Marcolino] **(da Forlì), Francesco** (*b* Forlì, *c*1510; *d* after 1558). Italian printer and publisher. He was active in Venice between 1535 and 1559 but seems to have printed music for only a few months in 1536. In May 1536 he published a book of lute tablature (RISM 1536[11]) containing works by Francesco Canova da Milano. In the preface he stated his intention to publish the music of Adrian Willaert in separate books of masses, motets and madrigals. In a document of July 1536 recording the granting of a printing privilege to Marcolini in Venice, he claimed to have rediscovered the printing technique of Ottaviano Petrucci, that of using movable type with multiple impressions. Marcolini used this method in his collection of five imitation masses by Willaert, published in September 1536 (a complete copy is in *D-Mu*). The publication was dedicated to Duke Alessandro de' Medici and it seems that Pietro Aretino was involved in the probable support of the project by Alessandro. No other music publications by Marcolini survive.

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A.J. Ness, ed.: *The Lute Music of Francesco Canova da Milano (1497–1543)*, HPM, iii–iv (1970)
D. Kidger: *The Masses of Adrian Willaert: A Critical Study of Sources, Style and Context* (diss., Harvard U., 1998)

DAVID KIDGER

Marcolini, Marietta (*b* Florence, *c*1780; *d* 1814 or later). Italian contralto. In 1800 she was singing at the Teatro S Benedetto, Venice; in 1803 she took part in the first performance of P.C. Guglielmi's *La serva bizzarra* at the Teatro Nuovo, Naples. In 1806 she sang at Livorno and Pisa, then at the Teatro Argentina, Rome, in the premières of Tritto's *Andromaca e Pirro* and Nicolini's *Traiano in Cacia* (1807). Marcolini made her début at La Scala in the first performances of Bigatti's *L'amante prigioniero* and of Ercole Paganini's *Le rivali generose* (1809). She created roles in five operas by Rossini: Ernestina in *L'equivoco stravagante* (1811) at Bologna; the title role of Ciro in *Babilonia* (1812) at Ferrara; Clarice in *La pietra del paragone* (1812) at La Scala; Isabella in *L'italiana in Algeri* (1813) at the Teatro S Benedetto; and the title role of *Sigismondo* (1814) at La Fenice, Venice. She was also a renowned exponent of Rossini's Tancredi.

ELIZABETH FORBES

Marcori [Marcuori], **Adamo** (*b* Arezzo, 1763; *d* Montenero, nr Livorno, 25 April 1808). Italian composer. His comic opera *La dispettosa in amore* (Giuseppe Palomba) was performed at the Teatro dei Fiorentini, Naples, in autumn 1791. He was *maestro di cappella* at S Maria della Pieve, Arezzo, by 1796 (according to the often unreliable Masseangeli, he was elected to this post on 22 March 1786). On 19 December 1799 he became *maestro di cappella* at Pisa Cathedral and remained there until his death. According to his obituary in the *Magasin encyclopédique* (1809, i, 135), Marcori's works, mostly sacred, were distinguished by 'a natural and expressive beauty', but marred by a careless disregard of the rules of harmony. The Pisa Cathedral archives formerly possessed a large amount of his music, including many masses, motets, psalms, five Lamentations, four responsories, two *Salve regina*, a *Stabat mater* for two voices and instruments, a *Te Deum* and several complete vespers. There now remain only an introit (*Miserebitur*) and a tract (*Discite a me*), both for four voices and instruments. The autograph of five antiphons for four voices and organ is in the Masseangeli collection (*I-Baf*).

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FRANCO BAGGIANI

Marcos y Navas, Francisco (*fl* 1775–85). Spanish music theorist. He held the title of *psalmista* at the church of S Isidro in Madrid. His popular tutor *Arte, ó compendio general del canto-llano, figurado, y órgano*, appeared in several editions between 1777 and 1862. It was similar to the manuals of Montanos-Torres and Romero de Avila, covering both plainsong and mensural music, and containing instructional matter in dialogue form, the basic plainsong repertory and compositions by the author. The first two books are devoted entirely to plainchant, the third to the *canto figurado* or metrical chant used in Spain for the Office hymns, and illustrated by a series of mass Propers by the author. Book 4 discusses mensural polyphony and contains original two-part exercises in modern style. The final book contains the most distinctive material in the treatise: the Lamentations of Jeremiah in *canto melódico*, a melismatic embellishment of plainsong used in Toledo Cathedral and purportedly based on the Mozarabic tradition. The author gave a definition of *canto melódico* in the volume's dedication to Cardinal Lorenzana, the sponsor of a *Misa gótica* and *Breviarium góticum* intended to record the Mozarabic practice.

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ALMONTE HOWELL

Marcoux, Jean Emile Diogène [Marcoux, Vanni]. *See* VANNI–MARCOUX.

Marcucci, Ferdinand (*b* Florence, 6 May 1800; *d* Florence, 29 Dec 1871). Italian harpist and composer. He was the son of Curzio Marcucci (1775–1842), a harpist who taught Angelo Bovio, Tiberio Natalucci (1780–1835) and Filippo Scotti (1790–1865). After studying with his father he became solo harpist at the Pergola Theatre in Florence. He played in Paris in 1827 and through Rossini's influence accepted an appointment at the Théâtre Italien, but in 1835 returned to Florence and taught at the Accademia di Belle Arti. Marcucci is credited with founding the Florence school of the harp. Among his pupils were Maria V. Grossi, Giorgio Lorenzi, Rosalinda P. Sacconi and Creti de Rochis. He composed and transcribed works for the solo harp and in combination with other instruments.

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M.G. Scimeca: *L'arpa nella storia* (Bari, 1938), 156

ALICE LAWSON ABER-COUNT

Marcuori, Adamo. *See* MARCORI, ADAMO.

Marcus (*fl* ?1408). Composer, possibly active in Florence, who composed in French style. A textless three-voice rondeau is ascribed to him in *I-Fn* Pan. 26 (no.35), a piece added to the manuscript between 1400 and 1420. The next piece (no.36), headed by 'Do.', may also be by him: the three-voice *O lieta stella* in the form of a French ballade. He may be identifiable with a singer at S Reparata, Florence, in 1408.

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F.A. D'Accone: 'Music and Musicians at Santa Maria del Fiore in the Early Quattrocento', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 99–126, esp. 103, 118

F.A. Gallo: Preface to *Il codice musicale Panciatichi 26 della Biblioteca Nazionale di Firenze* (Florence, 1981)

KURT VON FISCHER/GIANLUCA D'AGOSTINO

Marcus, Adele (*b* Kansas City, MO, 22 Feb 1906; *d* New York, 3 May 1995). American pianist and teacher. After early training in Los Angeles, at the age of 15 she entered the Juilliard Graduate School, where she studied with Josef Lhévinne for four years. She made her début, as a winner of the Naumburg Prize, in New York in 1929; later she studied in Berlin with Schnabel. She taught at the Juilliard School for seven years as Lhévinne's assistant, and then as a faculty member from 1954 to 1990; among her outstanding pupils were Augustin Anievas, Horacio Gutiérrez and Byron Janis. Marcus performed both in recitals and as a soloist with orchestras throughout the USA and in Canada, Europe and Israel; she also gave masterclasses and lectures in the USA, and in 1980 established her own summer piano festival in Norway.

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E. Mach: *Great Pianists Speak for Themselves* (New York, 1980)

D.M. Elder: 'Adele Marcus, World Class Teacher', *Clavier*, xxii/5 (1983), 12–16

ELLEN HIGHSTEIN

Marcuse, Sibyl (*b* Frankfurt, 13 Feb 1911). American musicologist, of Swiss and English descent. She was educated at several European universities and from 1932 to 1935 lived in China. Following the outbreak of World War II, she emigrated to the USA, where she was naturalized in 1945. She studied at a school for piano technicians in New York and for several summers served as an apprentice to the harpsichord maker John Challis. In 1950 she established herself as a harpsichord and piano technician in New York. Although an autodidact in musicology, she soon gained a reputation as an organologist of encyclopedic knowledge. From 1953 to 1960 she served as curator of the Yale University Collection of Musical Instruments. After retiring, Marcuse published two comprehensive and complementary reference books: *Musical Instruments: a Comprehensive Dictionary* (1964/*R*), which defines and describes individual instruments, and *A Survey of Musical Instruments* (1975), a historical survey that deals with instruments by groups according to the standard Hornbostel-Sachs classification.

HOWARD SCHOTT

Marcussen. Danish firm of organ builders. It was founded in 1806 by Jürgen Marcussen (1781–1860); it operated under the name of Marcussen & Reuter from 1826 to 1848, when it became Marcussen & Søn. Johannes Lassen Zachariassen (1864–1922), a great grandson of the founder, was managing director from 1902 to 1922, and his son Sybrand (1900–60) from 1922 to 1960. Sybrand's son Sybrand Jürgen (*b* Flensburg, 22 Oct 1931) became director in 1960, and the latter's daughter Claudia Zachariassen (*b* Sønderborg, 26 May 1969) joined the firm in 1995. The firm is based in Åbenrå, southern Jutland, and has been active chiefly in Denmark, but it has also built in northern Germany, Sweden, Finland, the Netherlands, Great Britain, Japan and the USA. Among its important works are the organs in Christiansborg Slotskirche, Copenhagen (1829), the Nikolaikirche, Kiel (1842), Odense Domkirke (1862), St Nikolai Kirkesal, Copenhagen (1930), Oscars Kyrka, Stockholm (1949), Sibbo Kyrka (1951), Nicolaikerk, Utrecht (1957), Grundtvig Kirke, Copenhagen (1965), Viborg Domkirke (1966),

Neuer Dom, Linz (1968), Lübeck Dom (1970), Grote of St Laurenskerk, Rotterdam (1973), St Jacobs Kyrka, Stockholm (1977), St Nicolai Kirke, Kolding (1977), Vestervig Kirke (1978), Wichita State University (1986), Vor Frue Kirke, Copenhagen (1995), Tonbridge School Chapel, Kent (1995), and the Bridgewater Hall, Manchester (1996). The firm was one of the first, following the 1925 organ conference in Hamburg and Lübeck, to recognize the superiority of the sonic, structural and technical principles of the Baroque organ, and to return to them in its work.

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N. Friis: *Marcussen & Søn, 1806–1956* (Åbenrå, 1956)
H. Nyholm: *Marcussen & Søn 1806–1981* (Åbenrå, 1981)

HANS KLOTZ/OLE OLESEN

Mardones, José (*b* Fontecha, nr León, 14 Aug 1868; *d* Madrid, 4 May 1932). Spanish bass. He studied in Madrid, where he made his début in zarzuelas. In 1908 he joined the Lisbon S Carlos Opera and in 1909 made his North American début in *Aida* with the new Boston Opera. His best role in the most flourishing years of his career was Boito's Mefistofele, which he repeated at the Metropolitan in 1920. He had become leading bass there in 1917, remaining until 1926 and singing in the first performances there of *La forza del destino*, *Luisa Miller*, *Le roi de Lahore* and Spontini's *La vestale*. Returning to Spain, he resumed singing after an illness and made some fine recordings when nearly 60. His reputation was that of an indifferent actor with one of the most magnificent voices of the age. The voice is mightily impressive on recordings, which are also by no means wooden or characterless as interpretations. (*GV*; R. Celletti)

J.B. STEANE

Mardusari [Jaikem], **Nyai Tumenggung** [Bu Bèi, Nyi Bèi] (*b* Wonogiri, Java, 30 April 1909; *d* Surakarta, Java, 14 Sept 1993). Central Javanese PESINDHÈN (female singer with gamelan), dancer, teacher and batik designer. Called Jaikem as a child, she was brought by Prince Mangkunegara VII to his palace in Surakarta in about 1920 to study vocal music with Mas Ajeng Retnaningsih and dance with Radèn Ngabèi Harjosasmoyo, Radèn Ngabèi Atmosutagnyo and Radèn Ngabèi Atmosakseno. She married Mangkunegara VII in 1926. As an employee of the palace, she was granted the name Mardusari and a series of court titles, including Ngabèi (hence her nickname, Bu Bèi) and in 1987, Tumenggung. She taught and recorded at the Konservatori Karawitan Indonesia from 1950–61. In 1957 she established a music and dance school called Penyuarga (Penyuara Gamelan) with the help of two prominent musicians in Surakarta, Sutarman and Prawotosaputro. The leading singer and dancer in the Mangkunegaran palace, she was particularly acclaimed in the genres of *langen driyan* (all-female dance-opera), *temembangan* (classical sung poetry) and *wayang kulit* (shadow puppet theatre); she also composed her own vocal *cèngkok* (melodic patterns) and *wangsalan* (two-line vocal texts). Her vocal style was marked by intelligence, deep feeling and elegant simplicity. She made frequent broadcasts, also recording for Columbia (1928–37), the Mangkunegaran palace, Indra Foux and Lokananta (1957–8, 1975), Radio Republik Indonesia Surakarta, Kusuma Recording, Irama Jakarta (1958), UCLA (1957), Akademi Seni Karawitan Indonesia in Surakarta and the American Society for Eastern Arts in Berkeley, California, where she taught in 1974. The Indonesian government awarded her a prize for artistic creation and service to the arts from the Department of Hankam Kowilhan II in 1976 and the highest award for art, Piagam Wijayakusuma, in 1961.

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N.B. Mardusari: *Kidung kandhasanyata* [Sung epic narrative: speaking of truth] (Surakarta, 1991) [written in 1925]
P. Kitley: 'Portrait of an Artist: Nyai Tumenggung Mardusari', *Textile Museum Journal*, xxxi (1992), 97–108

SUSAN PRATT WALTON

Maréchal, Adolphe (Alphonse) (*b* Liège, 26 Sept 1867; *d* Brussels, 1 Feb 1935). Belgian tenor. He studied at the Liège Conservatory and made his début at Dijon in 1891. After singing for some years in provincial French houses he was engaged by the Opéra-Comique in 1895, where he sang in several premières, most notably those of *Louise* in 1900 and *Grisélidis* in 1901. This led to another important Massenet première, at Monte Carlo, where in 1902 he created the title role in *Le jongleur de Notre Dame*, playing 'his difficult role with infinite address and virtuosity', according to the *Journal de Monaco*. He made his Covent Garden début in 1902 as Don José, acting with 'marked and picturesque power' (*Musical Times*). He also appeared in *Faust*, *Manon* and the première, under Messager, of Herbert Bunning's *The Princess Osra*, with Mary Garden in the title role and the English libretto translated into French. He retired after a crisis of voice and health in 1907. Among his few and rare recordings is a solo from *Le jongleur* which shows a finely tutored voice and an eloquent style.

J.B. STEANE

Maréchal, (Charles) Henri (*b* Paris, 22 Jan 1842; *d* Paris, 12 May 1924). French composer. After first studying literature, he began his musical training in 1859 as a pupil of Chevé for solfège. Later he studied with Batiste (solfège), Laurent (harmony), Chollet (piano) and Massé (composition). Massé's appointment to the Paris Conservatoire in 1866 led Maréchal to enrol there; he continued with Massé and also studied counterpoint and fugue with Chauvet and the organ with Benoist. The following year he became chorus master of the Théâtre Lyrique and in 1870 shared the Prix de Rome (with Charles Edouard Lefebvre) for the cantata *Le jugement de Dieu*. He gained recognition with his *poème sacré La nativité* in 1875, and a year later established himself in the theatre, where his real ambitions lay, with *Les amoureux de Cathérine*. In the same year he wrote *La taverne des Trabans*, which was awarded the Monbinne prize but was not produced until 1881. His remaining works include six operas, a ballet (*Le lac des Aulnes*), incidental music, large-scale choral works, orchestral pieces (of which the symphonic poem *Antar* is best known), chamber music, several piano and organ works, and many songs. He published three

volumes of reminiscences which cover the period until 1874: *Rome: souvenirs d'un musicien* (1904), *Paris: souvenirs d'un musicien* (1907) and *Lettres et souvenirs* (1920), and wrote 'Souvenirs d'un musicien: Alexis Chauvet', published in *Le ménestrel* (12 Aug 1906), pp.245–6; repr. in *L'orgue: cahiers et mémoires*, no.46 (1991), 54–7).

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La taverne des Trabans (oc, 3, Erckmann-Chatrian and Barbier), 1876; Paris, OC (Favart), 31 Dec 1881 (1882)
L'étoile (idylle-opéra, 1, P. Collin), Paris, Societé Chorale d'Amateurs, 12 March 1881 (1881)
Déidamie (2, E. Noël), Paris, Opéra, 15 Sept 1893 (1893)
Calendel (4, P. Ferrier, after Mistral), Rouen, Arts, 21 Dec 1894 (1885)
Ping-Sin (drame lyrique, 2, L. Gallet), 1895; Paris, OC (Favart), 23 Jan 1918 (1917)
Daphnis et Chloé (3, J. and P. Barbier), Paris, Lyrique, 8 Nov 1899 (1895)
Le lac des Aulnes (ballet, 2, commentary in verse by J. Catulle Mendès), 1907 (1908)
Autour d'un tiare (drame lyrique, Melliet) (n.d.)
Incid music: L'ami Fritz (Erckmann-Chatrian, J. Barbier) (1877); Les Rantzau (Erckmann-Chatrian); Crime et châtiment (Dostoyevsky), unpubd; Smilis, unpubd

VOCAL

Le jugement de Dieu (cant., H. Dutheil), 1870
La nativité (poème sacré, 2, E. Cicile), 1875 (1898; vs, 1878)
Le miracle de Naïm (sacred drama, P. Collin), 1886 (1900; vs, 1886)
Les vivants et les morts, S, A, T, B, orch, 1886
Cantate de Valenciennes, 1902 (1902)
Les villes glorieuses (cant., A. Girard), 1910 (1910)
Many songs, choruses and motets

INSTRUMENTAL

Orch: Esquisses vénitiennes, 1894, pf red. (n.d.); Antar, sym. poem (1897); Feuillets d'album, pf, orch (n.d.); Introduction et valse (n.d.); suites
Chbr: Air de guet, wind qnt (1920); Pasquinade, pf trio (n.d.); Méditation religieuse, pf trio (n.d.); Elégie, vn/va, pf (n.d.); Fantaisie, hn, pf (1899); Sérénade joyeuse, vc, pf (n.d.)
Org: Airs d'église (1912); 124 pièces d'orgue d'auteurs français, italiens, allemandes . . . de XVe, XVIe, XVIIe et XVIIIe siècles, red. for single kbd, hmn or pf (1912)
Pf: En gondole (1892); Esquisses chorégraphiques (1904); Nocturne (1893); Pièces intimes (n.d.); 5 vieilles chansons (1922)

JOHN TREVITT

Maréchal, Maurice (*b* Dijon, 3 Oct 1892; *d* Paris, 19 April 1964). French cellist. He studied at the Dijon Conservatoire and later with Jules Loeb at the Paris Conservatoire, graduating at 19 with a *premier prix*. In 1919, after his army service in World War I, he made his début with the Lamoureux Orchestra, which launched his solo career. He subsequently toured internationally, and in 1926 made a memorable appearance with the Philadelphia Orchestra under Stokowski. Maréchal's superb playing, combined with his interest in contemporary composition, made him one of the major influences on French music of his time. Ravel dedicated his Sonata for violin and cello to Maréchal, who gave the first performance with the violinist Hélène Jourdan-Morhange in 1922; other premières include André Caplet's *Epiphanie* (1923), Ibert's Cello Concerto (1925), Robert Casadesus' Introduction and Polonaise for Cello and Orchestra (1927), Honegger's Cello Concerto (1930) and Jean Françaix' Fantaisie (1934). A keen chamber music player, Maréchal was a member of the Fauré and Franck quartets, with Alfred Cortot and Jacques Thibaud, and from 1922 to 1927 he was cellist of the Casadesus Trio with Robert and Marius Casadesus. Maréchal's playing was once described as possessing 'ineffably beautiful tone, artistic fantasy and poetic penetration'. In later years he developed a muscular disease which affected his right arm, but as a teacher at the Paris Conservatoire (from 1942) he continued to be active until his death.

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L. Ginsburg: *History of the Violoncello* (Neptune, NJ, 1983), 178–98

MARGARET CAMPBELL

Maregal. *See* MADRIGAL, §I.

Marek, Czesław (*b* Przemyśl, 16 Sept 1891; *d* 17 July 1985). Swiss composer, teacher and pianist of Polish birth. He studied in Lemberg (now L'viv) at the Łysenko Music Institute with Loewenhoff (piano) and Niewiadomski (harmony), in Vienna with Leschetizky (piano), Weigl (composition) and Adler (musicology), and in Strasbourg with Pfitzner. After a period as a professor at the Łysenko Music Institute he moved to Zürich in 1915; he remained there until his death in 1985, except for a short appointment as director and professor of composition at the Poznań Conservatory (1929–30). He took Swiss citizenship in 1932. Despite resistance from Swiss colleagues, Marek, without having any official appointment, developed a very successful career as a teacher of music theory, composition and piano until the very last years of his life. His pupils came from all over the world. From 1916 to 1926 he travelled as a pianist, performing in the main musical centres of Europe. In 1972 he published his internationally acknowledged *Lehre des Klavierspiels* (a shorter version was published 1961). Marek considered himself primarily as a composer, and characterized his own compositions as 'classically orientated late Romanticism'. In 1928 he received the Vienna Schubert Prize for his Sinfonia op.28. Other well-known works are the orchestral Suite op.25 and two song cycles composed on Polish folksongs.

WORKS

(selective list)

Orch: 4 méditations, op.14, 1911–13; Capriccio, op.15, 1914; Sinfonietta, op.16, 1915–16; Serenade, op.24, vn, orch, 1918; Suite, op.25, 1925, arr. pf, 1958; Sinfonia (Sinfonia brevis), op.28, 1928
Vocal: Ländliche Szenen, 7 polnische Volkslieder, op.30, S/T, chbr orch, 1929; Dorfgesänge, 7 polnische Bauernlieder, op.34, S/T, chbr orch, 1934; songs with pf, choruses
Pf: 12 Variations, op.3, 1911; Ballade, op.7, 1912; Echos de la jeunesse (Suite de 6 esquisses), op.9, 1913; 2 méditations, op.10, 1913; Sarabande, op.27, 1927; Fox-Trots, op.34, 1938–9; Suite, op.40, 1958
Other inst: Sonata, op.13, vn, pf, 1914; 2 pièces romantiques, hp, 1930; Petite suite, op.36, 3 wind/3 str, 1935

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C. Marek: *Lehre des Klavierspiels* (Winterthur, 1961, enlarged 1972, 3/1977)
K. von Fischer: *Czesław Marek (1891–1985)* (Zürich, 1987)

KURT VON FISCHER

Marek, George R(ichard) (*b* Vienna, 13 July 1902; *d* New York, 7 Jan 1987). American writer on music, of Austrian birth. He studied at the University of Vienna from 1918 to 1920, when he emigrated to the USA. Beginning his

career as an advertising executive, he was later a vice-president and general manager for the record division of RCA Victor (1950–65), and he was music editor of *Good Housekeeping* (1941–57). He was particularly interested in popularizing music: he was responsible for the series of recordings *Classical Music for People who Hate Classical Music*, and wrote a number of popular biographies of composers and books on opera.

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Bach on Records (New York, 1942)
Beethoven on Records (New York, 1942)
A Front Seat at the Opera (New York, 1948/*R*)
The Good Housekeeping Guide to Musical Enjoyment (New York, 1949)
Puccini: a Biography (New York, 1951)
ed.: *The World Treasury of Grand Opera* (New York, 1957/*R*)
Opera as Theater (New York, 1962/*R*)
Richard Strauss: the Life of a Non-Hero (New York, 1967)
Beethoven: Biography of a Genius (New York, 1969)
Gentle Genius: the Story of Felix Mendelssohn (New York, 1972)
Toscanini (New York, 1975)
with M. Gordon-Smith: *Chopin* (New York, 1978)
Cosima Wagner (New York, 1981)
Schubert (New York, 1985)

PAULA MORGAN

Marek z Płocka (*b* ?Płock; *fl* 1st half of the 16th century). Polish music theorist. He was educated at the monastery of St Mikołaj, Danzig [now Gdańsk], and was probably taught music by the organist Stanisław Krawczyk. In 1514 he entered a Dominican monastery in Kraków, becoming cantor there in 1517. Marek was probably associated with the Dominican theatre, which in 1518 staged the mystery play *Ścięcie Św. Jana Chrzciciela* ('The beheading of St John the Baptist'), containing an important song, *Pieśń Herodiady pląsającej* ('The song of Herodias dancing'). He also preached, and he took part in preparing evidence for the beatification of Jacek Odrowąż.

Marek's only extant work is his treatise *Hortulus musices*, written in 1518 (the extant manuscript of it, found in the Franciscan monastery at Wschowa, is probably a copy made in Silesia). The treatise is entirely about Gregorian chant, and is preceded by a lengthy introduction in which the author discussed the place of music in the system of *artes liberales*, as well as its definition and classification. The final chapter, 'De cantore', contains detailed instructions for cantors. In its content and treatment of material this treatise conforms with the usual 16th-century chant manuals.

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ELŻBIETA WITKOWSKA-ZAREMBA

Marenco, Romualdo (*b* Novi Ligure, 1 March 1841; *d* Milan, 9 Oct 1907). Italian composer, conductor and violinist. He was a violinist and second bassoonist at the Teatro Andrea Doria in Genoa and then started his career as a composer by writing the music for a ballet there, *Lo sbarco di Garibaldi a Marsala*, and two symphonies. Dissatisfied with these early works, he studied counterpoint and composition briefly with Emilio Taddei, but left him to study on his own, using the methods of Fenaroli and Stanislao Mattei. After a period as a first violinist in various orchestras he became in 1873 deputy concert leader and director of ballet music for seven seasons at La Scala. There he won special fame as the musical collaborator with the most distinguished choreographer of the period, Luigi Manzotti, and others such as Ferdinando and Giovanni Pratesi. Manzotti was the master of the *ballo grande*, which treated allegorical and historical subjects of profound significance with huge casts and overwhelming spectacle. Beginning with *Sieba* (1878), the two continued with the celebrated *Excelsior* (1881), *Amor* (1886) and *Sport* (1897), in which Manzotti expressed clearly the yearning for progress and the humanitarian ideals of the age. These works were enthusiastically received at La Scala and throughout Europe; the most famous of them, *Excelsior*, a historical apotheosis of human civilization with a cast of 508, was given 103 times in its first year and in 1889 by the Scala company in Paris at the newly erected Eden-Théâtre. Marenco's music, if not of great originality, is well written, tuneful, inventive, dynamic in rhythm and carefully moulded to the choreographic action.

WORKS
(*selective list*)

STAGE

Ops: Lorenzino de' Medici (3, G. Perosio), Lodi, Piontelli, 1 Dec 1874; I Moncada (2, F. Fulgonio), Milan, Dal Verme, 16 Oct 1880; Federico Struensee (4, R. Marenco), Novi Ligure, 7 Oct 1908
Operettas: Le diable au corps (E. Blum, R. Toché), Paris, Bouffes-Parisiens, 19 Dec 1884, vs (Paris, 1886); Strategia d'amore, Milan, Eden, 20 July 1896
*c*15 ballets, incl. Tentazione (F. Pratesi), Milan, Scala, carn. 1874; Sieba (L. Manzotti), Turin, 1878; Excelsior (Manzotti), Milan, Scala, 11 Jan 1881, arr. pf (Milan, 1881); Amor (Manzotti), Milan, Scala, 17 Feb 1886, arr. pf (Milan, 1886); Sport (Manzotti), Milan, Scala, 10 Feb 1897; Luce (G. Pratesi), Milan, Scala, 25 Feb 1905

OTHER WORKS

Orch: 2 syms.
Pf: 4 ballabili (Milan, 1883); 4 danze (Milan, 1883); other pieces

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FRANCESCO BUSSI

Marenzio [Marentio], **Luca** (*b* Coccaglio, nr Brescia, 1553 or 1554; *d* Rome, 22 Aug 1599). Italian composer. He was one of the most prolific and wide-ranging madrigalists of the later 16th century, particularly notable for the detailed word-painting of his early works and the advanced harmonic expressiveness of his later ones.

1. Life. 2. Secular works. 3. Sacred works. 4. Reputation.

1. LIFE. The only evidence of Marenzio's date of birth is the statement made in 1588 by his father, a Brescian notary clerk, that his son Luca, a musician then in the service of the Grand Duke of Tuscany, was 35 years old. Guerrini has suggested that he was named after the saint whose feast falls on 18 October, which would give him a birthdate of 18 October 1553. Cozzando claimed that the family was 'of humble and poor condition', and that

Marenzio was instructed in 'letters and the acquisition of skills' by a local priest, Andrea Masetto. This latter testimony is doubtful, given that the Andrea Masetto to whom the posthumous *Sacrae cantiones* were dedicated was about nine years younger than Marenzio (Guerrini). Guerrini's statement that Marenzio was a chorister in Brescia Cathedral, where Giovanni Contino was the *maestro di cappella*, is without foundation. But Rossi's claim that Marenzio studied with Contino may well be true; Rossi, himself a Brescian who may well have known Marenzio, appears to be a reliable witness (Bizarrini, 71–2). Assuming Rossi is correct it is possible to postulate an early career for Marenzio that fits the few documented details. From about 1568 until his death (1574) Contino was in the service of the Gonzaga family at Mantua; Marenzio may have accompanied him then, since in 1586 he was quoted by Scipione Gonzaga to the effect that 'he remembers having already spent some years in the same service' (i.e. the Gonzaga family at Mantua). Either before or shortly after Contino's death Marenzio entered the service of Cardinal Cristoforo Madruzzo, probably on the recommendation of Contino, who had been Madruzzo's *maestro di cappella* for 12 years in Trent. In the 1570s Madruzzo had resigned his see in Trent and was living in Rome, where he continued to cultivate music. Marenzio remained in the cardinal's service until the latter's death in July 1578, and then transferred to the household of Madruzzo's close friend, Cardinal Luigi d'Este, where he remained until d'Este's death in 1586.

At the beginning of his service with Luigi, Marenzio was 25 years old and known primarily as a singer, although he had already published one madrigal (in RISM 1577[7]). He was also a lutenist and a noted expert on the instrument, as is made clear by the bass Cesare Brancaccio in a letter to Cardinal Luigi d'Este dated 26 February 1581 (Bizarrini, 40). During the eight years that he served the cardinal he became internationally known as a composer, producing many volumes of madrigals that were often reprinted in Italy and published in the north. On the title-page of his first book of madrigals for six voices (1581) he called himself the cardinal's *maestro di cappella*; although Engel maintained that the cardinal had no *cappella* and that Marenzio was the only musician in his service, the cardinal's account books reveal that he employed several others, including the organist Giulio Eremita, a French lutenist, various singers and a musician 'to teach the pages to sing'. In 1579 the cardinal tried to obtain a vacant position in the papal choir for Marenzio, but was prevented by Vatican politics.

Marenzio remained in Rome during his years with Luigi d'Este although he occasionally visited the cardinal's villa in Tivoli and once, from November 1580 to May 1581, visited Ferrara as part of the cardinal's suite. That was just after his first five-voice book had been published, and his next two volumes are dedicated to Duke Alfonso II d'Este and his sister Lucrezia, the Ferrarese relations of his patron. The pieces were probably composed at Ferrara and many were certainly sung during his visit there. Archival evidence suggests that during this visit he participated as a singer in the celebrations of the wedding of Vincenzo Gonzaga and Margherita Farnese (Bizarrini, 108–9). He returned to Rome in summer 1581 and remained there for the next five years. During this period he produced seven more books of madrigals, one of *madrigali spirituali*, one of motets and all five books of canzonets (the last two were not published until early 1587, immediately after the cardinal's death). He was also apparently in demand as a performer; when his services were sought for the Oratorio della SS Trinità for the Lenten season of 1583, the prothonotary requested him from the cardinal in the preceding December 'since so much time is necessary in order to forestall the diligence of others'. The confraternity's account books for 1583 are missing, but payments to Marenzio are recorded for the years 1584 and 1592. In 1595 he also provided the music for the Lenten services of the Arciconfraternita del SS Crocifisso (attached to the church of S Marcello).

Luigi d'Este's strong ties with France are reflected in the dedicatees of several of Marenzio's prints: the Cardinal of Guise (Luigi's nephew), Florimont de Hallwin, Marquis of Piennes and the French ambassador Jean de Vivonne. It was also Cardinal Luigi who encouraged Marenzio to dedicate his third book of madrigals for six voices to Bianca Cappello, the Grand Duchess of Tuscany (1585). At some time in 1583 the cardinal intended to send Marenzio as a gift to the King of France, a plan that seems to have been under consideration for some time, but that finally failed, much to Marenzio's relief. In the same year Duke Guglielmo Gonzaga of Mantua considered Marenzio for the post of his private *maestro di cappella* (not that of the church of S Barbara, as previously assumed) but because of Luigi's plans to send the composer to France he was deemed unavailable. Palestrina's remark at the time that Marenzio 'is no greater a man than Soriano' was designed to console the duke, and was not motivated by malice, bias or a low opinion of Marenzio's skills, as Einstein and Ledbetter have assumed (Bizarrini, 111–12).

Marenzio frequently had difficulty obtaining his salary and board payments from Luigi. On at least one occasion, in 1584, he wrote an intense and anguished letter to the cardinal begging to be paid, 'but in such a way that your order be effected, since other times also Your Lordship has ordered that I be satisfied, but (for what reason I do not know) nothing ever took place'. In 1586 and 1587 he was again considered for the post of *maestro di cappella* at the Mantuan court. There were lengthy negotiations, which broke down when the duke refused to meet Marenzio's demands over salary and other arrangements. By the time of the duke's death on 14 August 1587 these negotiations had been discontinued.

Meanwhile the death of Luigi d'Este on 30 December 1586 had left Marenzio without regular employment. His reluctance to accept the Duke of Mantua's offer, along with his reported remark that he was used to spending 200 scudi a year in Rome, suggests that he was much in demand as a freelance musician and that this informal employment provided an income that was more than adequate. In 1587 Marenzio visited Verona, where he attended sessions of the Accademia Filarmonica and became acquainted with Count Mario Bevilacqua, to whom he dedicated his *Madrigali a quattro, cinque e sei* (1588).

On 13 May 1587 Marenzio was still without a patron, but it is likely that he entered the service of Cardinal Ferdinando de Medici in Rome some time later that year. In a letter written some years later (1595), Ferdinando stated that Marenzio had been in his service 'for the duration of three years' (Kirkendale, 1993, p.245). Since we know that Marenzio was dismissed from the Florentine court on 30 October 1589, we may conclude that

Marenzio entered Ferdinando's service in 1587 and followed him to Florence that same year, when he became grand duke. Before Marenzio moved to Florence, he was also in touch with a close ally of Cardinal Ferdinando, Cardinal Alessandro Montalto, the nephew of Pope Sixtus V and a generous music patron.

Ferdinando may have engaged Marenzio primarily for the preparations of the wedding festivities of May 1589; if so, Marenzio was one of several musicians he took with him to Florence. These celebrations included the six brilliant *intermedi* to *La pellegrina*, of which Marenzio composed the music for the second and third. In Florence he met the grand duke's nephew Virginio Orsini, the Duke of Bracciano, who in 1589 married Flavia Peretti, the sister of Cardinal Montalto. After Marenzio had left Florence at the end of October 1589 he took up residence in the Orsini palace in Rome, where he signed the dedication of his *Quinto libro de madrigali a sei voci* on 1 January 1591.

In this period, it seems that Marenzio was less close to any single patron than in his earlier career and that he moved freely in several musical circles connected with the nobility and cardinals resident in Rome. He maintained connections with Virginio Orsini at least until 1595, although he had left his residence by 1593. In 1592 he was recommended for a post or temporary assignment in Cardinal Montalto's household, but – although Marenzio participated in at least one gathering in Montalto's palace by 1593 – he seems never to have had fixed employment with the cardinal. At about this time Marenzio entered the service of Cardinal Cinzio Aldobrandini, nephew of Pope Clement VIII (who had ascended the throne in 1590) and papal secretary of state. Although Marenzio had an apartment in the Vatican in 1594 he does not seem to have been a member of the papal choir, as Adami suggested. This impression may have originated from the obituary notice in the *Liber mortuorum* of San Lorenzo in Lucina which identifies the composer as 'Luca Marentio Cantore di N[ostro] Sig[no]re'. Such a title might suggest that he had been a papal singer, yet his death is not recorded in the diary of the papal chapel as was the custom when a singer died in office. However, the notice does suggest that Marenzio may have had some private function at the papal court.

Marenzio's high standing at the papal court is confirmed by the commission he received (21 December 1594) from Pope Clement VIII to take over the work that Palestrina and Zoilo had begun on revising the chant books. At the same time he was commissioned to write sacred music, the words of which were audible in accordance with the stipulations of the Council of Trent (Bizarrini, 219–20). Evidence of his fame outside Rome comes from Vicenza, where his name appears in a list dating from 1596 of members *in absentia* of the Accademia Olimpica. Further afield, a remarkable tribute came in the form of collected editions of Marenzio's madrigals by the Antwerp publishers Phalèse and Bellère (five-voice madrigals, 1593; six-voice madrigals, 1594). By this time a few of his madrigals had been published with English texts (RISM 1588[29], 1590[29]), and in 1597 Dowland could add to the cachet of his *First Book of Airs* by reproducing one of several letters he had received from Marenzio. In the summer of 1595 Marenzio agreed to meet Dowland in Rome. A letter from the Jesuit priest John Scudamore dated 7 June 1595 addressed to Nicola Fitherbert in Rome states that Dowland, who had reached Florence, had undertaken the journey expressly for the purpose of meeting Marenzio. On 10 November 1595, in a letter to Sir Robert Cecil, he reiterated his desire to study with Marenzio (Bizarrini, 198), but it is not known if the two men met.

In the summer of 1595 Marenzio was ordered by the pope and Cardinal Cinzio Aldobrandini to take over as *maestro di cappella* of the court of the Polish King Sigismund III following the death of Annibale Stabile. Marenzio and other musicians eventually departed for Warsaw some time between 19 August and 14 October. Peacham's remark that Marenzio went to Poland 'being in displeasure with the pope for overmuch familiarity with a kinswoman of his' is not corroborated by any other source. By March 1596 Marenzio had arrived in Poland and was certainly still there in September when he directed a *Te Deum* to celebrate the birth of a princess. On 6 and 13 October Marenzio directed a mass he had written in the form of an echo. Although this does not survive, there is other evidence of performances of his double-choir music in the form of three pieces which survive in the collection *Melodiae sacrae* (RISM 1604[2]). In addition, banquets provided suitable occasions for the performance of secular music.

By 20 October 1598 Marenzio had returned to Italy. On this date he signed the dedication of his *Ottavo libro de madrigali a cinque voci* to Don Ferrante Gonzaga in Venice. It was the second of three Gonzaga dedications in his later years. (The other two were *Il sesto libro de madrigali a sei voci*, to Margherita Gonzaga d'Este, Duchess of Ferrara, on 30 March 1595 and *Il nono libro de madrigali a cinque voci*, to Duke Vincenzo Gonzaga on 10 May 1599.) Nothing certain is known about Marenzio's movements between 20 October 1598 and his death. In Venice he may have met Cardinal Cinzio Aldobrandini and travelled with him to Milan, where the cardinal resided until December (Macy; Bizarrini). He may also have returned to the Medici fold, for it was at the Villa Medici in Rome that Marenzio died in the care of his brother. Early biographers suggest that the Polish climate ruined his health, a more likely explanation than Peacham's claim that the pope's displeasure caused his final illness. The *avvisi di Roma* carried the news of his death, which suggests that, outwardly at least, he was still in good standing at the papal court. He was buried in the church of S Lorenzo in Lucina 'not without grief from the musicians here [in Rome], who did him honour for his compositions'.

2. Secular works. Marenzio's reputation as a composer is based mainly on his secular works, particularly the madrigals, which occupied much of his attention throughout the two decades of his career. He showed a marked preference for a five-voice texture and produced ten books in this medium, including one of *madrigali spirituali*. His style shows an extraordinary range and endless variety, embracing the seriousness of Rore and the lightness of Andrea Gabrieli, often within a few bars. He treated his chosen poems as a series of short phrases, each providing the material for a single musical idea, and wherever possible he translated verbal imagery into musical symbolism: *Due rose fresche* sung by a duet; physical objects described by a melody tracing the outline of the object (e.g. 'l'arco' in *Scaldava il sol*); words like 'darkness' or 'colour' represented by note coloration; 'eyes' peering from the page in semibreves (e.g. *Occhi*



Luca Marenzio: portrait by an unknown artist (Kunsthistorisches Museum, Vienna)

lucenti); directions or spatial concepts suggested by melodic direction (e.g. 'paradiso' in *Madonna mia gentil*); and solmization puns using syllables abstracted from the poem (e.g. *Mi fa lasso languire* and *Se la mia vita*). In a different type of symbolism, more expressive in intent, affective words such as 'fear' or 'shame' are heightened by an anguished chromatic alteration. Such word-painting is a common feature of his style and has been much discussed, but he rarely allowed it to destroy the unity of a composition.
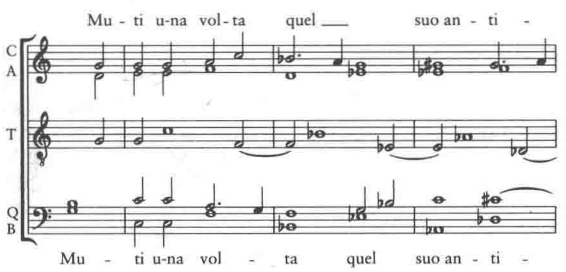
Not only individual words, but the rhetorical structure of entire sentences and poems is reflected in the music. Analogous or antithetical elements in the texts are all assigned equivalent musical characteristics. For example, the Petrarchan strophe which begins 'Nessun visse già mai di me più lieto, / Nessun vive più tristo e giorni e notti' contains a parallel verse structure connecting two contrasting statements. In Marenzio's setting the two statements are connected by analogous cycles of 5ths starting on the chord of A major and at the same time contrasted by fast and simple declamation giving way to a slower rhythm and suspensions. Tonal structure can likewise have a rhetorical function. The pitch of cadences and their relative weight are carefully chosen to reflect the status of the words within the syntactical hierarchy of the sentence. Thus commas and phrases are more likely to cadence on modally uncharacteristic pitches than full stops; in this way a hierarchy of tonal and pitch relationships is set up. More than any of his contemporaries, Marenzio exploited the shift from one modality to another to depict the meaning of the words or to effect a shift in mood or simply to create a tonal arch.
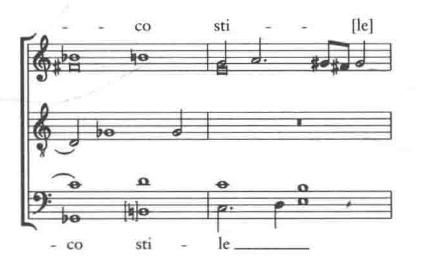
The pieces in the earliest madrigal books are generally in a pastoral mood, but the tone often suddenly turns serious. There is, moreover, a growing tendency towards seriousness throughout Marenzio's career, reflected in more sombre and intense texts set with richer harmonies, and a greater use of dissonance and chromaticism that approaches audacious extremes. Even in the earliest pieces a delight in sensuous harmonic brightness, using parallel 3rds, 6ths and 10ths, occasionally gives way to harmonic experimentation, the most extreme example of which occurs in *O voi che sospirate*, in which an enharmonic modulation depicts the words 'Muti una volta quel suo antico stil' ('once change [Death's] former style'; see ex.1). The vein of melancholy that runs through Marenzio's works from the beginning is typified by his occasional use of ₵ to indicate a steadier rhythmic pulse than the usual C. Many of the pieces affected are settings of stanzas from Petrarch's sestina *Mia benigna sorte e 'l viver lieto* or of Sannazaro, but a few are more modern madrigal texts (e.g. *Dolorosi martir*).

Both the melancholy tendency and the use of ₵ reach their climax in the *Madrigali a quattro, cinque e sei voci* (1588). In his dedicatory letter, addressed to the Veronese academician Count Mario Bevilacqua and dated 10 December 1587, Marenzio drew attention to the unusual nature of the collection: 'these madrigals which I recently composed in a manner very different from the past, having, both for the imitation of the words and the propriety of the style, arrived at a (so to say) sad gravity'. However, the collection represents not so much a shift in style as a concentration of one strand that was present in his music from the beginning. The collection was never reprinted, and Marenzio's style was to develop in a different direction.

In the later works, a more serious and passionate tone predominates. Engel argued that Marenzio must have been influenced by the Florentine Camerata, an idea that Einstein opposed on the grounds that so fully trained and professional a composer would have had little in common with such amateurs. But the stylistic currents that affected Florence – especially the Neapolitan singing style and monodic solo singing – would have been known to Marenzio in Rome, so the theory of Florentine influence is not so much wrong as unnecessary. From the time of his *Sesto libro de madrigali a cinque voci* (1594) Marenzio began to develop a declamatory style featuring a single soprano and two tenors as opposed to the dual soprano

Ex.1 *O voi che sospirate a miglior note* (II.5)
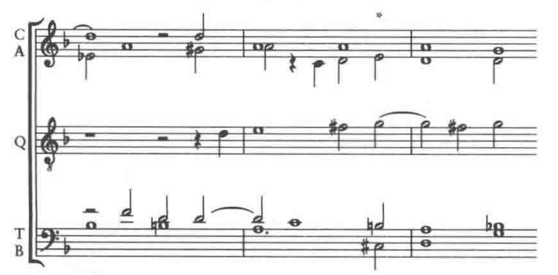




and single tenor found in many earlier works. This vocal line fluctuates in pitch and in speed in a way that captures the ebb and flow of impassioned speech, reminiscent of the delivery of an actor or solo singer. Dissonances are used with greater licence, in a manner resembling the *sprezzatura* of the first monodists.

Marenzio's stylistic change in the 1590s is paralleled by a change in literary sources. Whereas in his earlier works he preferred Petrarch, Sannazaro and the lyrical poems of Tasso and Guarini, in 1594 Marenzio started a vogue for setting passages from Guarini's controversial new *tragicomedia pastorale*, *Il pastor fido*. He also set several passages from an eclogue, possibly by Tasso, called *Il convito de' pastori*, whose plot resembles that of Guarini's drama. The third new favourite poet is Angelo Grillo, a monk who published sacred poetry in his own name and secular poetry under the pseudonym Livio Celiano. The overwrought, sentimental texts by 'Celiano' owe much to Tasso and Guarini and triggered some of Marenzio's most audacious harmonic experiments (e.g. *Care lagrime mie*).

The ninth and last book for five voices marks a return to a more contrapuntal style, while deliberately expanding on the harmonic asperities found in the immediately preceding books. Petrarch is back, and Dante is represented with the opening text, whose first line spells out Marenzio's intentions: 'Così nel mio parlar voglio esser aspro' ('And so in my diction I mean to be harsh'). Both this and *Crudele acerba* (a stanza from Petrarch's *Mia benigna fortuna*) are showcases of Marenzio's most dissonant manner (ex.2), while *Solo e pensoso* represents his most audacious and extended essay in linear chromaticism. Another important trend in the late compositions is the growing interest in cyclic composition, his sixth book for six voices (1595) consisting almost entirely of two large cycles, the sestina *Giovane donna* and the capitolo *Se quel dolor*.

The *Madrigali spirituali* belong stylistically with the secular works and differ mainly in the nature of their texts. Some are quasi-dramatic depictions of such events as the Annunciation (*Qual mormorio soave*) and others involve the anguish of a tormented soul, not unlike many of Petrarch's sonnets; in the sestina *Non fu mai cervo si veloce al corso* the poet cries out to God for aid, but his torment has clearly been caused by Cupid. Marenzio's three-voice villanellas and canzonettas were published in rapid succession between 1585 and 1587. All five books were prepared for publication by someone other than Marenzio (serious composers affected lack of interest in their productions of light music). They were evidently popular since they were frequently reprinted, and dedications of later volumes in the series refer to the speed with which the earlier ones had been taken up by musicians. In

Ex.2 *Crudele acerba inesorabil' morte* (IX.5)



these works Marenzio cultivated a certain artistic primitiveness, with frequent parallel 5ths and other normally forbidden procedures. Virtually all the works are strophic with the musical pattern *AABCC* for each strophe. Apart from *Donne il celeste lume*, for Cristoforo Castelletti's comedy *Le stravaganze d'amore* (March 1585), his only known works for theatrical performance are the two *intermedi* composed for the 1589 wedding celebration in Florence. Even this music does not survive complete; the depiction of Apollo's fight with the dragon was not published with the rest of the music (in RISM 1591[7]) and is now lost.

3. Sacred works. Marenzio's sacred works, fewer and less well known than his madrigals, comprise about 71 motets and four or five masses. The most outstanding quality of these works is their verbal imagery, often involving subtle religious symbolism; in this way they differ from the more restrained style of some composers in Roman circles, notably Palestrina and Victoria. Marenzio's choice of texts often reflects a preference for excerpts from psalms or vesper antiphons that afford opportunities for portraying a variety of moods and images.

The sacred music falls into three stylistic groups, which in general represent three stages of his career: the early collection of motets, published in 1616 but probably written between 1574 and 1580; the four-part motet book of 1585; and various motets and masses in manuscripts and in collections printed between 1592 and 1621. According to the preface, the early motets were composed 'in the flower of youth, during a return visit to [Marenzio's] homeland'. That may refer to a month's leave granted to him by Luigi d'Este in August 1580, but the word 'youth' suggests an earlier period, as does a certain prolixity in the formal design. There are lengthy points of imitation with repeated entries of voices and rather dense textures. The melodic lines are expansive, often melismatic and occasionally intensified by chromatically altered notes. Allusions to chant melodies occur most often in the motets with Marian texts. The pieces in the 1585 book, the only surviving volume of sacred music published during his lifetime, show a notable change in the conciseness of musical treatment accorded each line of text, and in the textural variety between successive sections. Here word-portrayal depends often on subtle rhythmic effects, such as the use of long repeated notes in the bass or rapid ascending melismas in the upper voices over sustained notes in the lower ones. Marenzio's other sacred works are almost entirely polychoral and can be divided into two categories. The first, settings of full liturgical texts (*Magnificat*, *Te Deum*, the masses etc.), are more broadly flowing, emphasizing segments of the text through contrasts of texture and (in many instances) the doubling of instruments. The second, settings of parts of psalms (*Deus venerunt gentes*, *Exsurgat Deus* etc.), afford an opportunity to represent images through madrigalesque rhythmic and melodic patterns or through the quick alternation of individual words and phrases between choirs.

4. Reputation. Six months after the death of Palestrina the *avvisi di Roma* (12 August 1595) referred to Marenzio as the 'foremost musician in Rome', and Cardinal Cinzio Aldobrandini in a letter to the King of Poland wrote that Marenzio was 'second to none in Italy' (Bizarrini,

208–10). Marenzio's pre-eminence in Italy, which remained unchallenged until Monteverdi was thrust into the limelight as a result of his controversy with Artusi (1600), is reflected by frequent representation in anthologies and by the number of reprints of his early books. His popularity abroad is reflected by the wide diffusion of his earlier madrigals in collections printed as far afield as Antwerp, Nuremberg and London. It was the early works rather than the serious and difficult ones of his last years on which his reputation was mainly based, and which continued to provide the image of his style. Morley praised Marenzio for his 'good ayre and fine invention', implying that his music is more pleasing to the ear than Alfonso Ferrabosco's 'deepe skill' (*A Plaine and Easie Introduction to Practicall Musicke*, 1597/*R*). The word 'ayre' was taken up by Peacham, while the Italian equivalent, 'aria', appears in the writings of Vincenzo Giustiniani (*Discorso sopra la musica*, MS, *c*1628) and G.B. Doni (*Lyra Barberina*, compiled 1632–5). The madrigals of Giovannelli and Marenzio impressed Giustiniani for their 'new air [nuova aria] pleasing to the ear, with easy points of imitation without extraordinary artifice'. Pietro della Valle singled out the much admired and imitated *Liquide perle* as an example of Marenzio's 'grazie' (*Della musica dell'età nostra*, 1640). Alessandro Guarini (*Il farnetico savio, overo Il Tasso*, 1610) described him as 'that musician who goes dispersing delight with his sweetness and lightness, determined above all not to offend the ear, but enticing it with exquisite sweetness', unlike Luzzaschi who 'does not fear harshness, does not fear bitterness, nor does he even shun dissonance contrary to a well formed style'. Although it was the madrigals of the 1580s that were most popular, there was nevertheless a marked appreciation of the more extraordinary ninth book of madrigals for five voices (1599), to judge from the number of its reprints and manuscript scores. Among connoisseurs the achievements of his late style were also recognized. In his division of the musical history into three periods Severo Bonini assigned the madrigals before 1587 to his second period and those after 1587 to the third, for their 'double conceits, dissonances skilfully contrived and resolved, and divine sweetness, [Marenzio] having used affects appropriate to the words' (*Discorsi e regoli sopra la musica*, MS, *c*1650).

Marenzio's posthumous reputation never faded entirely: in England, 17th-century textless viol transcriptions attest an appreciation of the purely musical properties of the madrigals, while a few madrigals were also sung by antiquarian and amateur groups in the 18th and 19th centuries. Marenzio studies received a boost at the time of the quatrocentenary of his birth, but only recently have printed scores of the later works become available, allowing a more balanced appraisal of his achievement.

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SECULAR

Il primo libro de madrigali, 5vv (Venice, 1580) [1580]
Il primo libro de madrigali, 6vv (Venice, 1581) [1581a]
Il secondo libro de madrigali, 5vv (Venice, 1581) [1581b]
Il terzo libro de madrigali, 5vv (Venice, 1582) [1582]
Il secondo libro de madrigali, 6vv (Venice, 1584) [1584a]
Madrigali spirituali, 5vv (Rome, 1584, with addl secular madrigals, 1610) [1584b]
Il quarto libro de madrigali, 5vv (Venice, 1584) [1584c]
Il primo libro delle villanelle, 3vv (Venice, 1584) [1584d]
Il quinto libro de madrigali, 5vv (Venice, 1585) [1585a]
Il terzo libro de madrigali, 6vv (Venice, 1585) [1585b]
Il secondo libro delle canzonette alla napolitana, 3vv (Venice, 1585) [1585c]
Madrigali … libro primo, 4vv (Rome, 1585) [1585d]
Il terzo libro delle villanelle, 3vv (Venice, 1585, with 1 omission and 1 addition, 1587, enlarged 4/1600) [1585e]
Il quarto libro de madrigali, 6vv (Venice, 1587) [1587a]
Il quarto libro delle villanelle, 3vv (Venice, 1587, rev. 4/1600) [1587b]
Il quinto libro delle villanelle, 3vv (Venice, 1587) [1587c]
Madrigali … libro primo, 4–6vv (Venice, 1588) [1588]
Il quinto libro de madrigali, 6vv (Venice, 1591[21]) [1591]
Il sesto libro de madrigali, 5vv (Venice, 1594) [1594]
Il sesto libro de madrigali, 6vv (Venice, 1595) [1595a]
Il settimo libro de madrigali, 5vv (Venice, 1595[10]) [1595b]
L'ottavo libro de madrigali, 5vv (Venice, 1598) [1598]
Il nono libro de madrigali, 5vv (Venice, 1599) [1599]
[Il secondo libro de madrigali], 4vv, lost, see Kast
Works in 1577[7], 1582[4], 1582[5], 1583[10], 1583[11], 1583[12], 1585[7], 1586[1], 1586[2], 1586[3], 1586[10], 1588[17], 1589[7], 1589[11], 1589[12], 1590[31], 1591[7], 1591[12], 1591[13], 1591[23], 1592[14], 1592[22], 1593[3], 1596[10], 1596[11], 1599[6]
compendiums: 5 voice madrigals: bks I–V (Antwerp, 1593); bks I–IX (Nuremberg, 1601); bks VI–IX (Antwerp); 6-voice madrigals: bks I–V, incl. 1 10-voice madrigal and other madrigals from anthologies (Antwerp, 1594); bks I–VI (Nuremberg, 1608); villanellas: bks I–V (Antwerp, 1610)
A che tormi 'l ben mio, 5vv, 1584c; E ii, S ii
Ad una fresca riva, 3vv, 1585e; G iii
Affliger chi per voi la vita piagne (G. della Casa), 4vv, 1588; LM vii
Ah dolente partita (G. Guarini), 5vv, 1594; E ii, S iv
Ahi chi t'insidia al boscareccio nido (A. Grillo as L. Celiano), 5vv, 1598; LM xv, S v
Ahi dispietata morte, ahi crudel vita (F. Petrarch), 4vv, 1585d; I, SF
Ahime che col fuggire, 3vv, 1584d; G i
Ahime ch'io peno et ardo, 3vv, 1587c; G v
Ahime pur s'avicina (Ancina), 3vv, 1599[6]
Ahime qual empia sorte, 3vv, 1587c; G v
Ahime qual fu l'errore, 3vv, 1585c; G ii
Ahime tal fu d'Amore (V. Quirini), 6vv, 1581a; MJ iv
A la mia Clori avanti, 3vv, 1585e; G iii
A la strada o Dio, 3vv, 1585c; G ii
Al lume delle stelle (T. Tasso), 5vv, 1595b; LM xiv, S iv
Alma che fai, che pensi, 3vv, 1584d; G i
Al primo vostro sguardo, 3vv, 1584d; G i
Al suon de le dolcissime parole, 6vv, 1581a; MJ iv
Al vago del mio sole, 5vv, 1581b; E i, S i
Amanti voi, che Amore in preggio havete, 3vv, 1585e; G iii
Amatemi ben mio … che se d'amarmi, 3vv, 1587b; G iv
Amatemi ben mio … per che sdegn'il mio core (T. Tasso), 6vv, 1591; MJ vi
Ami Tirsi e me 'l neghi, 5vv, 1595b; LM xiv, S iv
Amor è ritornato, 3vv, 1585e; G iii
Amor fa quanto sai, 3vv, 1585c; G ii
Amor i ho molti e molt'anni pianto (Petrarch), 5vv, 1599, S v

Amor io non potrei (L. Ariosto), 5vv, 1581b; E i, S i
Amor, poiche non vuole (G. Parabosco), 5vv, 1581b; E i, S i
Amor sciolto è lo laccio, 3vv, 1585c; G v
Amor se giusto sei, 5vv, 1594; E ii, S iv
Amor tien il suo regno, 3vv, 1584d; G i
Amor tu voi ch'io segua chi mi fugge, 3vv, 1587b; G iv
Amor vuol far un gioco di ventura, 3vv, 1584d; G i
Andar vidi un fanciul ignudo e cieco, 3vv, 1585c; G ii
Anima cruda sì, ma però bella (B. Guarini), 5vv, 1594; E ii, S iv
Apollo s'ancor vive il bel desio (Petrarch), 4vv, 1585d; I, SF
Arda pur sempr'o mora (Guarini), 5vv, 1595b; LM xiv, S iv
Ard'ogn'hora il cor lasso e mai non more, 3vv, 1584d; G i
Ardono di Sicilia i monti altieri, 3vv, 1587b; G iv
Arsi gran tempo e del mio foco indegno (T. Tasso), 6vv, 3/1593, MJ v
Baci soavi e cari (Guarini), 6vv, 1591; MJ vi
Bascia e ribascia (M. Veniero), 5vv, 1593[3] (inc.), 1596[10], S vi
Basciami basciami mille mille volte, 5vv, 1585a; E ii, S iii
Basti fin qui le pen'e i duri affanni (J. Sannazaro), 10vv, 1588; LM vii
Belle ne fe natura (O. Rinuccini), 3vv, 1591[7]; W
Ben ho del caro oggetto i sensi privi (A. Caro), 5vv, 1594; E ii, S iv
Ben me credetti gia d'esser felice (Quirini), 6vv, 1581a; MJ iv
Ben me credeva, lasso (Sannazaro), 5vv, 1588; LM vii, S vi
Bianchi cigni, e canori (?T. Tasso), 6vv, 1583[10], ed. in *NewcombMF*, ii
Cadde già di Tarquinio al cieco errore, 5vv, 1584c; E ii, S ii
Cantai già lieto il mio libero stato, 6vv, 1584a; MJ iv
Cantate ninfe leggiadrette e belle, 6vv, 1581a; MJ iv
Cantava la più vaga pastorella, 5vv, 1580; E i, S i
Cantiam la bella Clori, 8vv, 1594; E ii, S iv
Care lagrime mie (Grillo as Celiano), 5vv, 1598; LM xv, S v
Care mie selve, a Dio (Guarini), 5vv, 1595b; LM xiv, S iv
Caro Aminta pur vuoi, 6vv, 1587a; MJ v
Caro dolce mio ben chi mi vi toglie, 5vv, 1582; E i, S ii
Caro e dolce conforto, 3vv, 1587c; G v
Cedan l'antiche tue chiare vittorie, 6vv, 1584a; MJ iv
Che fa hoggi il mio sole, 5vv, 1580; E i, S i
Chi dal delfino aita (Rinuccini), 6vv, 1591[7]; W
Chi vuol udir i miei sospiri in rime (Sannazaro), 4vv, 1585d; I, SF
Chi vuol veder amanti in terra il cielo, 3vv, 1585e; G iii
Chi vuol veder Amore, 5vv, 1585a; E ii, S iii
Chiaro segno Amor pose alle mie rime (Petrarch), 5vv, 1599; S v
Chiudete o Muse i limpidi ruscelli, 3vv, 1584d; G i
Clori che col bel volto, 3vv, 1587b; G iv
Clori mia, Clori dolce (G.B. Strozzi sr), 5vv, 1594; E ii, S iv
Clori nel mio partire (?B. Bevilacqua), 5vv, 1594; E ii, S iv
Com'è dolce il gioire o vago Tirsi (Guarini), 5vv, 1595b; LM xiv, S iv
Come fuggir per selv'ombrosa e folta (Della Casa), 6vv, 1591; MJ vi
Come inanti de l'alba ruggiadosa, 6vv, 1581a (acronym: 'Cleria Cesarini'); MJ iv
Come potrò giamai, 3vv, 1585c; G ii
Come vuoi ch'habbia 'n te più fed'Amore, 3vv, 1584d; G i
Com'ogni rio che d'acque dolci et chiare (on the name 'Mario Bevilacqua'), 6vv, 1588; LM vii
Con dolce sguardo alquant'acerb'in vista (F.M. Molza), 6vv, 1585b; MJ v
Con la fronte fiorita e i crin'ardenti, 3vv, 1584d; G i
Con la sua man la mia, 6vv, 1591; MJ vi
Consumando mi vo di piagg'in piaggia (Petrarch), 5vv, 1585a; E ii, S iii
Coppia di donne altera, 5vv, 1592[14]; S vi
Corran di puro latte, 5vv, 1584c (wedding canzona); E ii, S ii
Così nel mio parlar voglio esser aspro (Dante), 5vv, 1599; S v
Credete voi ch'i viva (Guarini), 5vv, 1599; S v
Credo crudel signora, 3vv, 1585e; G iii
Cruda Amarilli che co 'l nom'ancora (Guarini), 5vv, 1595b; LM xiv, S iv
Crudele acerba inesorabil' morte (Petrarch), 5vv, 1599; S v
Crudel perché mi fuggi, 6vv, 1587a; MJ v
Da i bei labri di rose aura tranquilla (Strozzi sr), 6vv, 1585b; MJ v
Danzava con maniere sopr'humane (B. Gottifredi), 6vv, 1585b; MJ v
Da voi mio ben mia vita, 3vv, 1587b; G iv
Deggio dunque partire, 5vv, 1581b; E i, S i
Degli occhi il dolce giro, 3vv, 1585e; G iii
Deh poi ch'era ne' fati (Guarini), 5vv, 1595b; LM xiv, S iv
Deh, rinforzate il vostro largo pianto, 6vv, 1581a; MJ iv
Deh Tirsi mio gentil non far più stratio (Guarini), 5vv, 1598; LM xv, S v
Deh Tirsi, Tirsi anima mia perdona (Guarini), 5vv, 1594; E ii, S iv
Deh vezzose del Tebro amate ninfe, 5vv, 1582; E i, S ii
De la speranza ond'io nudrisco il core, 3vv, 1585e; G iii
Del cibo, onde il signor mio sempr'abonda (Petrarch), 6vv, 1584a; MJ iv
Dice la mia bellissima Licori (Guarini), 6vv, 1587a; MJ v
Dicemi la mia stella, 3vv, 1584d; G i
Di nettare amoroso ebro la mente (T. Tasso), 6vv, 1587a; MJ v
Di pianti e di sospir nudrisco il core, 3vv, 1587c; G v
Disdegno e gelosia (T. Tasso), 5vv, 1584c; E ii, S ii
Dissi a l'amata mia lucida stella (G.B. Moscaglia), 4vv, 1585d; I, SF
Dolce mia pastorella, 3vv, 1585c; G ii
Dolce mia vita e amara morte mia, 3vv, 1585c; G ii
Dolce vaga pastorella, 3vv, 1585c; G ii
Dolci son le quadrella ond'Amor punge (Della Casa), 4vv, 1585d; I, SF
Dolorosi martir, fieri tormenti (L. Tansillo), 5vv, 1580; E i, S i
Dolor tant'è la gioia che mi dai, 5vv, 1585a; E ii, S iii
Donna bella e crudele, se sdegn' havete (R. Nannini), 5vv, 1577[7] (canto and alto only; the other 3vv added by J. Chater, 1999)
Donna che con l'ardent'acuto strale, 3vv, 1587c; G v
Donna co 'l sguardo tenti, 5vv, 1596[11]
Donna da vostri sguardi, 3vv, 1584d; G i
Donna de l'alma mia, de la mia vita (?T. Tasso), 5vv, 1594; E ii, S iv
Donna fuggir vorrei, 3vv, 1585e; G iii
Donna più d'altr'adorna di beltate, 6vv, 1585b; MJ v
Donna più vaghi mai, 3vv, 1585e; G iii
Donna se nel tuo volto, 3vv, 1589[11]
Donne il celeste lume (C. Castelletti), 9vv, 1587a, 3/1593; MJ v, SF
Donò Cinthia a Damone (Guarini), 6vv, 1585b; MJ v
Due rose fresche, e colte in Paradiso (Petrarch), 5vv, 1585a; E ii, S iii
Dunque romper la fè, dunque deggio io (?T. Tasso), 5vv, 1598; LM xv, S v
Dunque sol per amare, 3vv, 1587c; G v
Dura legge d'amor ma benché obliqua (Petrarch), 5vv, 1599; S v
Ecco che 'l ciel a noi chiar'et sereno (G. Troiano), 6vv, 1591; MJ vi
Ecco che un'altra volta o piagge apriche (Sannazaro), 5vv, 1588; LM vii, S vi
Ecco il dardo col qual mi punse Amore, 3vv, 1587c; G v
Ecco l'aurora con l'aurata fronte (Quirini), 5vv, 1584c; E ii, S ii
Ecco Maggio seren, chi l'ha vestito (Strozzi sr), 5vv, 1594; E ii, S iv
Ecco più che mai bella e vaga l'aura, 5vv, 1582; E i, S ii
E questo il legno che del sacro sangue (Sannazaro), 5vv, 1584b; LM xvii, S iii
Ero così dicea (M. Martinengo), 4vv, 1588[17]; ed. H.B. Lincoln, *The Madrigal Collection 'L'amorosa Ero'* (Albany, NY, 1968)
E s'io mi doglio Amore, 6vv, 1584a; MJ iv
Falsa credenza havete, 5vv, 1586[10]; S vi
Fan'aspra guerra in me sdegno et Amore, 3vv, 1587b; G iv
Fiere silvestre che per lati campi (Sannazaro), 5vv, 1588; LM vii, S vi
Filli ama Tirsi et arde e no 'l vol dire, 3vv, 1587b; G iv
Fillida mia più che i ligustri bianca (Sannazaro), 5vv, 1581b; E i, S i
Filli, l'acerbo caso, 5vv, 1584c; E ii, S ii
Filli mia bella a Dio (A. Spinola), 6vv, 1584a; MJ iv
Filli tu sei più bella (C. Pavesi), 5vv, 1585a; E ii, S iii
Filli volgendo i lumi al vago Aminta (?T. Tasso), 5vv, 1598; LM xv, S v
Fiume ch'a l'onde tue (A. Ongaro), 5vv, 1599; S v
Forz'è che sempre i grida, 3vv, 1585c; G ii
Fra le ninfe, e fra pastori, 3vv, 1587b; G iv
Fra questi sassi e luoghi aspri e selvaggi, 3vv, 1584d; G i
Fuggirò tant'Amore, 3vv, 1584d; G i
Fuggi, speme mia (?G.B. Cini), 6vv, 1584a; MJ iv
Fuggito è 'l sonno a le mie crude notti (Petrarch), 5vv, 1588; LM vii, S vi
Già Febo il tuo splendor rendeva chiaro, 5vv, 1581b; E i, S i
Già torna a rallegrar l'aria e la terra, 5vv, 1581b; E i, S i
Giesu più rilucente [risplendente], 3vv, 1591[13]
Giovane donna sott'un verde lauro (Petrarch), 6vv, 1595a; LM vi, MJ vi
Giovani incauti che seguite Amore, 3vv, 1585c; G ii
Giunt'a un bel font'io trasmutato in fiore, 6vv, 1591; MJ vi
Giunto a la tomba (T. Tasso), 5vv, 1584c; E ii, S ii
Gratie renda al signor meco la terra (B. Guidi), 5vv, 1584b; LM xvii, S iii
Grave dolor mi da l'aspra partita, 3vv, 1585c; G ii
Hor ch'esce fuor l'Aurora, 3vv, 1587b; G iv
Hor chi Clori beata (Strozzi sr), 5vv, 1594; E ii, S iv
Hor gitevi a fidare o lieti amanti, 3vv, 1587c; G v

Hor pien d'altro desio (L. Alamanni, after Horace), 5vv, 1582[4]; S vi (3rd stanza of 6-stanza cycle by G.M. Nanino, Moscaglia, Marenzio, Macque, Soriano, Zoilo; 1st stanza is Nanino's Mentre ti fui si grato)
Hor vedi Amor che giovinetta donna (Petrarch), 4vv, 1585d; I, SF
I begl'occhi sereni e il viso adorno, 3vv, 1587b; G iv
Il di che di pallor la faccia tinse (Castelletti), 5vv, 1584b; LM xvii, S iii
I lieti amanti e le fanciulle tenere (Sannazaro), 4vv, 1585d; I, SF
Il ladro ch'a la strada v'a rubare, 3vv, 1584d; G i
Il suo vago gioioso e lieto manto, 5vv, 1585a; E ii, S iii
Il vago e bello Armillo (Grillo as Celiano), 5vv, 1599; S v
Il vostro divo aspetto, 3vv, 1585c; G ii
In quel ben nato (Sannazaro), 5vv, 1582[4]; S vi
Interdette speranze e van desio (Sannazaro), 6vv, 1588; LM vii
In un bel bosco di leggiadre fronde (T. Tasso), 6vv, 1584a; MJ iv
In un boschetto de bei mirti e allori, 3vv, 1584d; G i
In un lucido rio (T. Tasso), 6vv, 1585b; MJ v
Io amo, e certo vivo, 3vv, 1585c; G ii
Io ardo, e se l'ardore, 3vv, 1585e; G iii
Io morirò d'amore, 6vv, 1585b; MJ v
Io son'Amore, 3vv, 1585c; G ii
Io son ferito e chi mi punse il core, 3vv, 1585e; G iii
Io son pur sciolto Amor da l'empio laccio, 3vv, 1587c; G v
Io son rimaso solo, 3vv, 1587c; G v
Io vidi già sotto l'ardente sole (T. Tasso), 6vv, 1584a; MJ iv
I' piango; ed ella il volto (Petrarch), 5vv, 1581b; E i, S i
Ite, amari sospiri (Guarini), 5vv, 1598; LM xv, S v
Itene a l'ombra de gli ameni faggi (Sannazaro), 5vv, 1581b; E i, S i
La bella donna mia anzi mia dea, 3vv, 1587c; G v
La bella man vi stringo (Guarini), 5vv, 1599; S v
La bella ninfa mia ch'al Tebro infiora (Molza), 5vv, 1581b; E i, S i
La dipartita è amara (G.B. Pigna), 6vv, 1587a; MJ v
La dove sono i pargoletti Amori (T. Tasso), 6vv, 1595a; LM vi, MJ vi
La farfalla sen' vol'al lume intorno, 3vv, 1587c; G v
La fiera vist'al venenoso sguardo, 3vv, 1592[22] (lute intabulation)
L'alto e nobil pensier che si sovente (Sannazaro), 5vv, 1585a; E ii, S iii
La mia Clori è brunetta (Grillo as Celiano), 5vv, 1598; LM xv, S v
La pastorella mia spietata e rigida (Sannazaro), 5vv, 1582; E i, S ii
La rete fu di queste fila d'oro (Ariosto), 5vv, 1585a; E ii, S iii
Lasso ch'io ardo e 'l mio bel sole ardente, 5vv, 1580; E i, S i (acronym: 'Livia B.')
Lasso dicea perche venisti Amore (T. Tasso), 4vv, 1585d; I, SF
Lasso non è cor mio ch'io ti rimiri, 3vv, 1584d; G i
Lasso, quand'havran fin tanti sospiri, 3vv, 1584d; G i
L'aura che 'l verde lauro e l'aureo crine (Petrarch), 5vv, 1599; S v
Laura se pur sei l'aura (Grillo as Celiano), 5vv, 1598; LM xv, S v
L'aura serena che fra verdi fronde (Petrarch), 6vv, 1581a; MJ iv
La ve l'Aurora appar', 5vv, *I-VEaf*; S vi
La dubbie speme, il pianto e 'l van dolore (Sannazaro), 5vv, 1584b; LM xvii, S iii
Leggiadre ninfe e pastorelli amanti (L. Guicciardi), 6vv, 1591, MJ vi
Leggiadrissima eterna primavera, 6vv, 1591 (for the wedding of Virginio Orsini and Flavia Peretti); MJ vi
Le rose, fronde e fiori, 3vv, 1584d; G i
Le vaghe chiome d'oro, 3vv, 1587b; G iv
Liete, verdi, fiorite e fresche valli (Sannazaro), 5vv, 1585a; E ii, S iii
Liquide perle Amor da gli occhi sparse (L. Pasqualino), 5vv, 1580; E i, S i
Lucida perla a cui fu conca il cielo (?Guarini or ?T. Tasso), 6vv, 1595a (for wedding of Alfonso II d'Este and Margherita Gonzaga); LM vi, MJ vi
Lunge da voi mia vita, 5vv, 1582; E i, S ii
Lungi dal mio bel sole, 3vv, 1587c; G v
Madonna mia gentil ringratio Amore, 5vv, 1580; E i, S i
Madonna, poich'uccider mi volete, 5vv, 1582; E i, S ii
Madonna sua merce per una sera (Sannazaro), 4vv, 1585d; I, SF
Menando un giorno gl'agni presso un fiume (Sannazaro), 4vv, 1585d; I, SF
Mentre fia caldo il sol, fredda la neve, 6vv, 1581a; MJ iv
Mentre fra perle frange e fra rubini, 3vv, 1585e; G iii
Mentre havrà stelle il ciel, le stelle lume, 3vv, 1587b; G iv
Mentre humil verginella, 3vv, 1585e; G iii
Mentre il ciel è sereno, 5vv, 1584c; E ii, S ii
Mentre l'aura spirò nel verde lauro, 5vv, 1582[5]; S vi
Mentre qual viva pietra, 5vv, 1594; E ii, S iv
Mentre sul far del giorno, 6vv, 1581a; MJ iv
Mia sorte empia e rubella, 3vv, 1585c; G ii
Mi fa lasso languire (L. Cassola), 5vv, 1581b; E i, S i
Mi parto, ahi sorte ria, 3vv, 1587b; G iv
Mi vorria lamentar le notte e 'l di, 3vv, 1587b; G iv
Molti animai selvaggi, 3vv, 1587c; G v
Ne fero sdegno mai donna mi mosse, 6vv, 1587a; MJ v
Nel dolce seno della bella Clori (T. Tasso), 6vv, 1591; MJ vi
Nel più fiorito aprile, 6vv, 1581a; MJ iv
Nessun visse giamai più di me lieto (Petrarch), 6vv, 1584a; MJ iv
Non al suo amante più Diana piacque (Petrarch), 4vv, 1585d; SF
Non è dolor nel mondo, 3vv, 1584d; G i
Non è questa la mano (T. Tasso), 6vv, 1581a; MJ iv
Non fu mai cervo si veloce al corso (Sannazaro), 5vv, 1584b; LM xvii; S iii
Non m'è grave il morire, 3vv, 1587b; G iv
Non più gl'Arabi fumi, 4vv, 1587c; G v, SF
Non porta ghiaccio aprile (A. Pocaterra), 6vv, 1587a; MJ v
Non posso più soffrire, 3vv, 1587c; G v
Non può tanto l'accesa alta facella, 3vv, 1585c; G ii
Non sò fuggir'io più ne più pensare, 3vv, 1587b; G iv
Non sol dissi tu poi, anima fera (?T. Tasso), 5vv, 1598; LM xv, S v
Non vidi mai dopo notturna pioggia (Petrarch), 4vv, 1585d; I, SF
Nova angeletta sovra l'ale accorta (Petrarch), 4vv, 1585d; I, SF
Novo Titio son io ch'in cibo il core, 3vv, 1587b; G iv
O bella man che mi distringi il core (Petrarch), 4vv, 1585d; I, SF
Occhi dolci e soavi, 3vv, 1587b; G iv
Occhi lucenti e belli (V. Gambara), 5vv, 1582; E i, S ii
Occhi miei che miraste si bel sole, 5vv, 1585a; E ii, S iii
Occhi sereni e chiari, 6vv, 1581a; MJ iv
O che soave e non inteso baccio (Guarini), 6vv, 3/1593; MJ v
O disaventurosa acerba sorte (P. Bembo), 5vv, 1595b; LM xiv, S iv
O dolce anima mia, dunque e pur vero (Guarini), 5vv, 1582; E i, S i
O dolcezze amarissime d'Amore (Guarini), 5vv, 1595b; LM xiv, S iv
O dolorosa sorte (Quirini), 6vv, 1581a; MJ iv
O fere stelle homai datemi pace (Sannazaro), 6vv, 1588; LM vii
O fido, o caro Aminta (Guarini), 5vv, 1595b; LM xiv, S iv
O figlie di Piero (Rinuccini), 18vv, 1591[7]; W
Ohime che novo, 3vv, in A. Borsaro: Il primo libro delle villanelle (Venice, 1587)
Ohime, dov'è 'l mio ben, dov'è 'l mio core (B. Tasso), 5vv, 1580; E i, S i
Ohime il bel viso, ohime il soave sguardo (Petrarch), 5vv, 1582; E i, S ii
Ohime, l'antica fiamma (Guarini), 5vv, 1585a; E ii, S iii
Ohime se tanto amate (Guarini), 5vv, 1582; E i, S ii
O liete piante, herbett'e bianchi fiori, 3vv, 1584d; G i
Ombrose e care selve (Guarini), 5vv, 1595b; LM xiv, S iv
O Messir'o Patrù, 9vv, 1590[31] (dialogue madrigal, 5vv by Marenzio, 4vv by Oratio Vecchi; see Kirkendale); ed. in Capolavori polifonici del secolo, xvi, 2 (Rome, 1940)
O mille volte mille (Rinuccini), 8vv, 1591[7]; W
O Mirtillo, Mirtillo anima mia (Guarini), 5vv, 1595b; LM xiv, S iv
O occhi del mio core e d'Amor lumi (?T. Tasso), 5vv, 1598; LM xv, S v
O quante volte in van cor mio ti chiamo (Guarini), 6vv, 1585b; MJ v
O sventurati amanti, 3vv, 1585c; G ii
O tu che fra le selve occulta vivi (?T. Tasso), 8vv, 1580; E i, S i
O tu che mi dai pene, 3vv, 1585c; G ii
O valoroso dio (Rinuccini), 4vv, 1591[7]; W, SF
Ov'è condotto il mio amoroso stile (Petrarch), 4vv, 1588; LM vii
O verdi selv'o dolci fonti o rivi (T. Tasso), 6vv, 1595a; LM vi, MJ vi
O voi che sospirate a miglior note (Petrarch), 5vv, 1581b; E i, S i
Padre del cielo, hor ch'atra nube il calle (T. Tasso), 5vv, 1584b; LM xvii, S iii
Partirò dunque, ohime mi manca il core, 5vv, 1580; E i, S i
Parto da voi mio sole, 6vv, 1585b; MJ v
Parto o non parto (Guarini), 5vv, 1599; S v
Passa Madonna come il vento gli anni, 3vv, 1585c; G ii
Passando con pensier per un boschetto (F. Sacchetti), 6vv, 1584a (14th-century caccia); MJ iv
Perche adoprar catene (M. Manfredi), 5vv, 1583[12]; S vi
Perche di pioggia 'l ciel non si distille, 5vv, 1581b; E i, S i
Per duo coralli ardenti, 6vv, 1581a; MJ iv
Piangea Filli e Amor seco piangea, 3vv, 1587b; G iv
Piangea Filli e rivolte ambe le luci (Strozzi sr), 6vv, 1585b; MJ v
Piango che Amor con disusato oltraggio, 4vv, 1588; LM vii
Poi che da voi, ben mio, 3vv, 1587c; G v
Poi che di si vil foco, 3vv, 1587c; G v
Poi ch'io non ho speranza Donna homai, 3vv, 1585e; G iii
Posso cor mio partire, 6vv, 1585b; MJ v

Potrò viver io più se senza luce, 6vv, 1581a; MJ iv
Primo che per Giesù spargesti il sangue, 3vv, 1585[7]
Provate la mia fiamma (Grillo as Celiano), 5vv, 1598; LM xv, S v
Pur venisti cor mio (Guarini), 5vv, 1598; LM xv, S v
Qual'hor del mio bel sol contemplo il lume, 3vv, 1587b; G iv
Qual mormorio soave, 5vv, 1584b; LM xvii, S iii
Qual paura, qual danno, qual tormento, 3vv, 1586[2]
Qual per ombrose et verdeggianti valli, 6vv, 1585b; MJ v
Qual vive salamandra in fiamm'ardente, 6vv, 1581a; MJ iv
Quand'io miro le rose (Grillo), 5vv, 1598; LM xv, S v
Quando i vostri begl'occhi un caro velo (Sannazaro), 5vv, 1580; E i, S i
Quando sorge l'aurora, 5vv, 1581b; E i, S i
Quando vostra beltà, vostro valore (Ariosto), 5vv, 1584c; E ii, S ii
Quasi vermiglia rosa (A. Orsi), 5vv, 1584b; LM xvii, S iii
Quella che lieta del mortal mio duolo (Della Casa), 5vv, 1585a; E ii, S iii
Quell'augellin che canta (Guarini), 5vv, 1595b; LM xiv, S iv
Quel lauro che fù in me già così verde, 10vv, 1582[5]; S vi
Quell'ombra esser vorrei (G. Casone), 6vv, 1585b; MJ v
Questa di verd'herbette, 5vv, 1580; E i, S i
Questa in cui pose Amore, 3vv, 1585e; G iii
Questa ordì il laccio (Strozzi sr), 6vv, 3/1593; MJ v
Questi leggiadri odorosetti fiori (Grillo as Celiano), 5vv, 1598; LM xv, S v
Questi vaghi concenti, 5vv, 1595b; LM xiv, S iv
Qui di carne si sfama (Rinuccini), 12vv, 1591[7]; W
Real natura, angelico intelletto (G.B. Zuccarini), 5vv, 1584c (wedding sonnet); E ii, S iii
Ridean già per le piagg'herbette e fiori, 5vv, 1582; E i, S ii
Rimanti in pace, a la dolente e bella (Grillo as Celiano), 5vv, 1594; E ii, S iv
Rivi fontane e fiumi a l'aur'al cielo, 5vv, 1589[7]; S vi
Rose bianche e vermiglie, 5vv, 1582; E i, S ii
Sapete amanti perche ignudo sia (V. Marcellini), 5vv, 1584c; E ii, S ii
Satiati Amor ch'a più doglioso amante, 6vv, 1584a; MJ iv
S'a veder voi non vengo alma mia luce, 6vv, 1591; MJ vi
Scaldava il sol di mezzo giorno l'arco (Alamanni), 5vv, 1582; E i, S ii
Scendi dal paradiso, 5vv, 1584c; E ii, S ii
Scherzando con diletto, 5vv, 1582; E i, S ii
Se bramate ch'io mora, 6vv, 1587a; MJ v
Se brami morto il core, 3vv, 1585e; G ii
Seguir una ch'odia e sprezza, 3vv, 1587c; G v
Se il dolce sguardo del divin tuo volto, 3vv, 1584d; G i
Se la mia fiamma ardente, 5vv, 1582; E i, S ii
Se la mia vita da l'aspro tormento (Petrarch), 4vv, 1588; LM vii
Se la speranza all'hor mi mantenea, 3vv, 1585e; G iii
Se la vostra partita, 3vv, 1587c; G v
Se legete nel viso i miei martiri, 3vv, 1585c; G ii
Se le pene ch'io sento, 3vv, 1585c; G ii
Se 'l pensier che mi strugge (Petrarch), 8vv, 1581b; E i, S i
Se 'l raggio de vostri occhi, 4vv, 1591[12]; SF
Se m'ami e se non m'ami, 3vv, 1585e; G iii
Se m'uccidi, crudele, 3vv, 1587c; G v
Se nelle voci nostre (Rinuccini), 12vv, 1591[7]; W
Sen gia fatto pittore, 3vv, 1585e; G iii
Sento squarciar del vecchio Tempio 'l velo (F. Coppetta), 5vv, 1584b; LM xvii, S iii
Senza cor, senza luce, 5vv, 1584c; E ii, S ii
Senza il mio sole in tenebre e martiri (Sannazaro), 5vv, 1588; LM vii, S vi
Senza il mio vago sol (Troiano), 5vv, 1588; LM vii, S vi
Se perche non uccida, 3vv, 1585c; G iii
Se per servirti ogn'hora, 3vv, 1587c; G v
Se quel dolor che va inanzi al morire (Tansillo), 6vv, 1595a; LM vi, MJ vi
Servirò il grande Iddio prima ch'io mora, 3vv, 1585[7]
Se sì alto pon gir mie stanche rime (Petrarch), 5vv, 1599; S v
Se tu, dolce mio ben, mi saettasti (Guarini), 5vv, 1598; LM xv, S v
Se tu mi lasci perfido tuo danno (T. Tasso), 5vv, 1583[11]; S vi
Se voi sete cor mio, 5vv, 1585a; E ii, S iii
Sì dolce son li strai, le fiamme e 'l laccio, 3vv, 1587c; G v
Signor, che già te stesso, 5vv, 1586[1]; S vi
Signor, cui già fu pocho, 5vv, 1584b; LM xvii, S iii
S'io parto, i' moro, e pur partir conviene, 5vv (R. Arlotti), 1594; E ii, S iv
S'io vissi cieco e grave fall'indegno (Della Casa), 5vv, 1585a; E ii, S iii
Sì presso a voi mio foco (Guarini), 5vv, 1582; E i, S ii
Sola angioletta starsi in treccie a l'ombra (Sannazaro), 5vv, 1585a; E ii, S iii
Solo e pensoso i più deserti campi (Petrarch), 5vv, 1599; S v
Sospir nato di fuoco, 5vv, 1595b; LM xiv, S iv
Sotto l'ombra de tuoi pregiati rami, 5vv, 1585a; E ii, S iii
Spiega mondo maligno, 3vv, 1586[2]
Spiri dolce Favonio Arabi odori (Troiano), 6vv, 1591 (wedding sonnet); MJ vi
Spirto a cui giova gli anni a buona fine, 5vv, 1584c; E ii, S ii
Spuntavan già per far il mondo adorno, 5vv, 1580; E i, S i
Stillò l'anima in pianto (A. Ongaro), 5vv, 1594; E ii, S iv
Stride il lauro nel foco il suo bel verde, 3vv, 1587b; G iv
Strider faceva le zampogne a l'aura, 5vv, 1581b; E i, S i
Stringeami Galatea, 6vv, 1585b; MJ v
Strinse Amarilli il vago suo Fileno (Strozzi jr), 6vv, 1581a; MJ iv
Su l'ampia fronte il cresp'oro lucente (T. Tasso), 6vv, 1585b; MJ v
Su 'l carro della mente auriga siedi (T. Tasso), 4vv, 1585d; I, SF
Tale è il mio stato o Clori, 3vv, 1585e; G iii
Tigre mia se ti pesa (L. Groto), 6vv, 1585b; MJ v
Tirsi mio, caro Tirsi (Guarini), 5vv, 1595b; LM xiv, S iv
Tirsi morir volea (Guarini), 5vv, 1580; E i, S i
Tirsi nel cor si sente, 3vv, 1587b; G iv
Togli dolce ben mio, 5vv, 1582; E i, S ii
Tra l'herbe a pie d'un mirto che 'l copriva, 6vv, 1587a (Gottifredi); MJ v
Tu m'uccidi, cor mio, 3vv, 1587c; G v
Tuoni lampi saette e terremoti, 3vv, 1587b; G iv
Tutte sue squadre di miserie e stenti, 6vv, 1584a; MJ iv
Tutto 'l dì piango e poi la notte, quand. (Petrarch), 4vv, 1585d; I, SF
Udite, lagrimosi spirti d'Averno, udite (Guarini), 5vv, 1594; E ii, S iv
Uscite, uscite ninfe, 6vv, 1591[23]
Vaghi augelletti che per valli e monti, 5vv, 1584c; E ii, S ii
Vaghi capelli aurati, 6vv, 1584a; MJ iv
Vaghi e lieti fanciulli (P. Barbati), 6vv, 1584a; MJ iv
Valli riposte e sole (Sannazaro), 6vv, 1588; LM vii
Vaneggio od'è pur vero (P. Barignano), 6vv, 3/1593; MJ v
Vattene anima mia (Pigna), 6vv, 1587a; MJ v
Vedi le valle e i campi (Sannazaro), 4vv, 1585d, I, SF; 1589[12] (rev. version, 5vv, by L. Balbi)
Veggo dolce mio bene, 4vv, 1585d; I, SF
Venite amanti a rimirar costei, 3 vv, 1584d; G i
Venuta era Madonna al mio languire (Sannazaro), 5vv, 1580; E i, S i
Vergine gloriosa e lieta, 5vv, 1584b; LM xvii, S iii
Vergine saggia e pura, 5vv, 1584b; LM xvii, S iii
Vezzosi augelli in fra le verdi fronde (T. Tasso), 4vv, 1585d; I, SF
Vieni, Clori gentil; boschetti e prati, 10vv, 1581a; MJ iv
Vienne Montan, mentre le nostre tormora (Sannazaro), 4vv, 1585d; I, SF
Vita de la mia vita (T. Tasso), 6vv, 1584a; MJ iv
Vita soave e di dolcezza piena (T. Tasso), 5vv, 1598; LM xv, S v
Viva fiamma d'amor e vivo foco, 3vv, 1587c; G v
Vivea da lacci sciolto, 3vv, 1587b; G iv
Vivo in guerra mendico e son dolente (Ongaro), 5vv, 1599 S; v
Vivrò dunque lontano, 6vv, 1591; LM vi, MJ vi
Voi bramate ch'io mora, 5vv, 1594; E ii, S iv
Voi mi tenesti un tempo, 3vv, 1587b; G iv
Voi sete la mia stella, 3vv, 1585e; G iii
Vorria parlare e dire, 3vv, 1584d; G i
Zefiro torna e 'l bel tempo rimena (Petrarch), 4vv, 1585d; I, SF
Sinfonia, a 5, 1591[7]; W

SACRED

Motectorum pro festis totius anni cum Communi Sanctorum, 4vv (Venice, 1585R) [1585]
Completorium et antiphonae, 6vv (Venice, 1595), lost, mentioned in *FétisB*
Motetti, 12vv (Venice, 1614), lost, mentioned in *FétisB*
Sacrae cantiones, 5, 6, 7vv (Venice, 1616) [1616]
Works in 1587[14], 1592[2], 1599[2], 1600[1], 1600[2], 1603[1], 1604[2], 1611[1], 1612[2], 1614[3], 1615[2], 1617[1], 1617[24], 1618[1], 1621[2]
Antequam comedam, 6vv, 1616; MJ i
A solis ortus cardine, ?8 or 12vv (inc.), 1604[2]; MJ i
Ave maris stella, 12vv, *D-MÜp*, *Rp*; MJ iii
Beatus Laurentius, 4vv, 1585; H 59, MJ ii
Caeciliam cantate, 5vv, 1616; MJ i
Cantantibus organis, 4vv, 1585; P i/2, 432, MJ ii
Cantate Domino, 8vv, *D-Kl*; MJ iii
Christe redemptor, 5vv, *I-Rvat*; MJ iii
Christus Jesus, 4vv, 1585; H 54, MJ ii

Conceptio tua, 4vv, 1585; P i/2, 277, MJ ii
Cum jucunditate, 4vv, 1585; H 37, MJ ii
Cum pervenisset, 4vv, 1585; H 82, MJ ii
Deus venerunt gentes, 8vv, 1611[1]; MJ iii
Domine ne in furore, 7vv, 1616; MJ i
Domine quando veneris, 5vv, 1616; MJ i
Dum aurora finem daret, 6vv, 1616; MJ i
Dum esset summus pontifex, 4vv, 1585; P i/2, 484, MJ ii
Egredimini filiae Sion, 8vv, *Rn* (inc.); MJ vii
Estote fortes, 4vv, 1585; H 97, MJ ii
Et respicientes, 4vv, 1585; P i/2, 151, MJ ii
Exaltabo te, 8vv, *D-Dlb* (inc.); MJ vii
Exsurgat Deus, 8vv, 1612[2], 1615[2], 1617[24]; MJ iii
Exsurgat Deus, 6vv, *Dlb* (inc.); MJ vii
Gabriel angelus locutus est Mariae, 4vv, 1585; MJ ii
Gaudent in coelis, 4vv, 1585; H 111, MJ ii
Hic est Martinus, 7vv, 1616; MJ i
Hodie beata virgo, 4vv, 1585; H 13, MJ ii
Hodie Christus natus est, 4vv, 1585; MJ ii
Hodie completi sunt, 4vv, 1585; H 12, MJ ii
Hodie Maria virgo, 4vv, 1585; H 65, MJ ii
Hodie Paulus, 4vv, 1585; P i/2, 331, MJ ii
Iniquos odio habui, 8vv, 1611[1], 1621[2]; MJ iii
Innocentes pro Christo occisi sunt, 4vv, 1585; MJ ii
In tua patientia, 4vv, 1585; H 87, MJ ii
Iste est Joannes, 4vv, 1585; H 1, MJ ii
Iste sanctus, 4vv, 1585; H 106, MJ ii
Jubilate Deo (cant.), 8vv, 1614[3], 1617[1], *D-Dlb*, *WA* (inc.); MJ vii
Jubilate Deo (cant.), 12vv, 1604[2], (inc.) *I-Rn* (inc.), *PL-PE* (tablature); MJ vii
Jubilate Deo (servite), 8vv, 1600[2], 1603[1], 1617[24], 1618[1], 1621[2], *CH-Bu* (4vv), *D-BS*, *W*, MJ iii; rev. as Jubilate Deo (servite), 8vv, *MÜs*, *I-Rn*, *Rsc*; M
Lamentabatur Jacob, 12vv, *I-Bc*, *Rsc*; MJ iii [also attrib. Clinio, *I-TRca(d)*]
Laudate Deum, 4vv, *CH-Bu* (tablature)
Laudate Dominum, 8vv, 1617[24], *GB-T*, *I-Rvat*; MJ iii
Laudate Dominum, 8vv, *CH-Bu*, *D-Rp*, *W* (tablature); MJ iii [also attrib. Giovanelli, 1590[6], Giovanelli: *Sacrarum modulationum* (1593); Palestrina, 1617[6]]
Laudate Dominum, 12vv, 1604[2] (inc.), *I-Rn* (inc.); MJ vii
Levavi oculos, 5vv, 1616; MJ i
Magnificat, 8vv, *D-Bsb*; MJ iii
Magnificat, 8vv, 1592[2], 1599[2], 1600[1], *I-Rvat*; MJ iii
Magnum haereditatis, 4vv, 1585; H 8, MJ ii
Misit rex, 4vv, 1585; H 68, MJ ii
Missa 'Ego sum panis', 8vv, *PL-GD*; MJ i
Missa 'Jubilate Deo' (servite), 8vv, Trent, Biblioteca provinciale d'arte; M
Missa 'Jubilate Deo' (servite), 8vv, *D-Dlb* (inc.); MJ vii
Missa 'Laudate Dominum', 12vv, *A-Wn* (inc.); MJ vii
Missa 'Iniquos odio habui', 8vv, *PL-GD*; MJ i [Vintz claimed it as his own composition in his *Missae ad praecipuos dies* (1630), copy in *A-Wgm*]
Mulier quae erat, 4vv, 1585; H 41, MJ ii
Nativitas gloriosae, 4vv, 1585; P i/2, 365, MJ ii
O beatum pontificem, 4vv, 1585; P i/2, 419, MJ ii
O quam gloriosum est, 4vv, 1585; P i/2, 410, MJ ii
O quam metuendus est, 4vv, 1585; H 120, P i/2, 410, MJ ii
O Rex gloriae, 4vv, 1585; P i/2, 169, MJ ii
O sacrum convivium, 4vv, 1585; H 7, MJ ii
Princeps gloriosissime, 4vv, 1585; H 77, MJ ii
Puer qui natus, 4vv, 1585; H 33, MJ ii
Quem dicunt, 4vv, 1585; P i/2, 327, MJ ii
Quia vidisti, 4vv, 1585; H 92, MJ ii
Quis revolvet, *PL-GD* (B only); MJ i
Salve regina, 5vv, 1616; MJ i
Sancta Maria, 4vv, 1585; H 49, MJ ii
Sepulierunt Stephanum, 4vv, 1585; P i/2, 54, MJ ii
Si filius honorabilis, 8vv, *D-Lr* (tablature, 'Ist nicht Ephriam'); MJ iii
Similabo eum, 4vv, 1585; P i/2, 494, MJ ii
Solve jubente, 4vv, 1585; H 46, MJ ii
Super flumina Babylonis, 12vv, *D-MÜp*, *Rp*, 8vv, 1614[3]; MJ iii [also attrib. Lucatello (7 partbooks to Lucatello, 5 to Marenzio)]
Super omnia ligna, 4vv, 1585; H 72, MJ ii
Te Deum, 13vv, *A-Wn* (inc.); MJ iii
Te Deum patrem ingenitum, 4vv, 1585; H 22, MJ ii
Tradent enim, 4vv, 1585; H 102, MJ ii
Tribus miraculis, 4vv, 1585; P i/2, 73, MJ ii
Veni sponsa, 4vv, 1585; MJ ii
Veni sponsa Christi, 5vv, 1616; H 115, MJ i
Contrafacta: Brevis et nimis fallax, 5vv, *CH-Bu* (tablature); MJ i [based on Questa di verd'herbette, bk 1 a 5 (1580)]; Nunc facta est salus, 10vv, 1602[10]; MJ iii [based on Basti fin qui le pene, bk 1 a 4, 5, 6, 10 (1588)]; Sacrum coelesti, 9vv, *D-Rp*; MJ iii [based on Donne, il celeste lume, *Le stravaganze d'amore* (1585)]

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STEVEN LEDBETTER/JAMES CHATER (1, 2, 4), ROLAND JACKSON (3)

Mareš, Jan Antonín [Maresch, Johann Anton] (*b* Chotěboř, Bohemia, 1719; *d* St Petersburg, 30 May/10 June 1794). Czech horn player, cellist and musical director active in Russia. He learnt music first at Chotěboř, later in Prague and in Dresden where he studied the horn with A.J. Hampel and the cello with Josef Zyka. After working as a music teacher in Berlin he was appointed in 1748 to the orchestra of the Russian grand chancellor, Count A.P. Bestuzhev-Ryumin, at St Petersburg as a horn player. Prince S.K. Narishkin, the master of the hunt to the Empress Elizabeth, entrusted Mareš in 1751 with the reorganization of his hunting band, and in 1757 he was appointed director of the imperial hunting band which he also reorganized. In addition he was a member of the imperial court orchestra from 12 April 1752 (until 1774 as a horn player and later as second cellist). After suffering a stroke in 1789 he retired in 1792.

In 1751 Mareš's hunting band consisted of a central group (12 french horns, two trumpets, two posthorns and two percussion instruments of his own invention) and an accompanying group of hunting horns (first of 16 horns, each playing one note of a D major chord, later of 24 horns encompassing two octaves in semitones). For training the serfs who made up the band he dispensed with staff notation and developed his own.

In 1752 Mareš established an independent group of single-note hunting horns, for which he wrote simple three-part compositions. The following year this group had grown to 36 horns of five sizes (bass, tenor, alto and two discants) spanning three octaves; the players stood in four ranks with the discants at the front. For this group Mareš supplied more challenging four-part compositions and arrangements of symphonies, overtures and arias (Vertkov, 1948; none of Mareš's compositions survives). In 1777 he added a tuning mechanism, a movable copper coupling attached at the bell to lengthen the horn and lower the pitch as much as three semitones; he also added a key which raised the pitch of the instrument one semitone, and occasionally had his players use more than one instrument, or produce higher overtones by overblowing. According to Fitzpatrick (1970) he anticipated Charles Clagget 'in the idea of combining two horns of different pitch by means of a common mouthpiece in order to facilitate a scale of open notes'. Mareš's ensemble even accompanied operas, employing leather-covered wooden horns and special muting devices.

Mareš's horn bands were models for similar groups founded throughout Russia, and 'Russian horn music' ('rogovaya muzïka'), as it became known, remained popular until the 1830s, some horn bands encompassing more than four octaves with 40 musicians playing up to 91 horns.

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MILAN POŠTOLKA

Marescalchi, Luigi (*b* Bologna, 1 Feb 1745; *d* Marseilles, 1812). Italian music publisher and composer. About 1770 he began publishing in Venice and, probably in mid-1773, took the violinist and composer Carlo Canobbio (1741–1822) into partnership. Although the enterprise was temporarily abandoned about 1775, the brief period of its duration marked the revival of music publishing in Italy after 70 years of almost total inactivity. In Venice Marescalchi issued some 70 engraved publications, most in oblong format, evenly distributed between vocal pieces (mainly full scores and orchestral parts of single numbers from operas performed in Venice) and instrumental works (ballet, dance, chamber music and opera overtures). Anfossi, Boccherini, Naumann, Paisiello and Marescalchi himself were the composers of more than half of this output. In his Venice publications Marescalchi worked closely with Alessandri & Scattaglia, who were probably responsible for all his music engraving as well as being named on most of the title-pages as his selling agents, at their premises on the Rialto; one title-page also describes them as his printers, and this may have been another of their regular responsibilities. This connection between the two firms has often led cataloguers and bibliographers to ascribe to Alessandri & Scattaglia publications which should properly be regarded as Marescalchi's, with the result that numerous entries in RISM, the *British Union Catalogue* and other works of reference are incorrect.

In 1775 Marescalchi probably visited Lisbon for the revival of his opera *Il tutore ingannato*; during the next ten years he was not engaged in publishing and became more active as a composer (he had studied composition with Padre Martini). Three further operas were written, for Venice, Piacenza and Rome, and more than 30 ballets, mainly for Venice and Rome (most to the choreography of Onorato Viganò). On 15 November 1785 he obtained an exclusive royal licence for the printing of music in Naples, and, in partnership with his brother Francesco, he began to publish there in 1786. He established himself first in the new Palazzo in the strada di Chiaia beside the convent of S Orsola; he was still there late in 1789 but between then and the closing of his business in 1799 he moved to 32 Vicola della Campana, Largo di Castello. For about his first year in Naples he used as retailers the booksellers Antonio Hermil and Giuseppe Maria Porcelli; thereafter he opened his own shop, where he sold music and instruments as well as running a hire library and a

flourishing *copisteria*. His engraved publications of instrumental music included several works by Haydn and Pleyel and an early edition of Mozart's violin and viola duo K423, probably the first work by Mozart to be published in Italy. He published many operatic excerpts in full score, particularly of Bianchi, Cimarosa, P.A. Guglielmi and Paisiello; he also reprinted (as separate numbers) most of Sarti's *Giulio Sabino* from the plates of the Vienna first edition of about 1782 and issued a second edition of Millico's *La pietà d'amore*, his largest publication.

From about 1793 Marescalchi's output of printed editions appears to have diminished, but his exclusive licence was evidently renewed and up to January 1799 the librettos of operas given at the S Carlo and del Fondo theatres still announced that the music could be obtained from him. In June 1799 political rioters destroyed his house and printing works, and he was arrested on a trumped-up charge, imprisoned and shortly afterwards exiled; he went to live in Marseilles. It is possible that the destruction of his business was incited by Neapolitan music copyists, whose livelihood had been badly affected by the licence given him and who had long since petitioned unsuccessfully against it.

Marescalchi had a reputation for unscrupulousness. In common with many contemporary publishers he was frequently guilty of piracy (e.g. his unauthorized publication in 1786 of music from Paisiello's *Olimpiade*) but his reputation for forgery is probably unfounded. It is based on the accusation, repeated in several reference books, that he published works of his own composition under Boccherini's name (six trios for two violins and cello op.7, Gérard, 125–30). Not only are these now thought likely to be authentic works of Boccherini, but Marescalchi never himself published them: they came out in Paris and London only.

WORKS

VS – *Venice, Teatro S Samuele*
RA – *Rome, Teatro Argentina*

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Ballets: Oreste, o sia La morte di Clitemnestra (O. Viganò), VS, carn. 1776, *D-Dla*; I petits maîtres burlati (Viganò), VS, carn. 1776; La pastorella liberata (G. Banti), Venice, S Moisè, carn. 1777; Il Meleagro (Viganò), Florence, Intrepidi, aut. 1779; Diana e Endimione (Viganò), RA, carn. 1780; La pastorella impertinente (Viganò), RA, carn. 1780; Gli avvenimenti campestri (Viganò), Rome, Dame, spr. 1780; La caccia di Enrico IV (Viganò), Rome, Dame, spr. 1780; Rinaldo ed Armida (Viganò), Rome, Dame, spr. 1780; Li sposi ridicoli delusi per virtu' magica (Viganò), Rome, Dame, spr. 1780; Las Parejas, o siano Le quadriglie del real torneo, Naples, 1781, *E-Mp*; Didone abbandonata (C. Le Picq), Naples, S Carlo, 20 Jan 1781; Ninias, tiranno di Babilonia punito da Zoroastro, o sia Piramo e Tisbe (Viganò), VS, aut. 1781; Li sposi ridicoli burlati (Viganò), VS, aut. 1781; La favola d'Aci e Galatea (Viganò), RA, carn. 1780; [Unamed] (Viganò), VS, carn, 1782; Filemon e Bosis (J. Favier), Venice, S Moisè, aut. 1782; Minosse re di Creta, o sia La fuga d'Arianna e di Fedra (Viganò), VS, aut. 1782

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Inst: 12 minuetti, 2 vn, 2 ob, 2 hn, b, op.10 (Venice, n.d.); 12 contraddanze, 2 vn, 2 hn, b, op.11 (Venice, n.d.); 12 contraddanze, 2 vn, b, for opening of Teatro degli Intrepidi, Florence, 1779, *Mc*; 7 minuets, orch, in Raccolta di 24 minuetti (Venice, n.d.); Vn Conc., D, *GB-Lbl*; 6 Trios, Serenata, 2 vn, vc (n.p., n.d.); 6 Trios, 2 vn, b, *I-Nc*; Trio no.4, 2 fl, va, *Gl*; 5 Trios, 2 vn, va, mentioned by Eitner

Other works: 6 duetti notturni, 2 S, 2 vn ad lib (Venice, n.d.); Scale semplici e doppie per piano-forte in tutti i tuoni maggiori e minori secondo il metodo antico (Naples, n.d.; Milan, 1819)

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RICHARD MACNUTT

Maresch, Johann Anton. *See* MAREŠ, JAN ANTONÍN.

Mareschall [Mareschal; Marescallus], **Samuel** (*b* Tournai, May 1554; *d* Basle, ?Dec 1640). Swiss composer, writer on music, organist and teacher of Flemish birth. Due to the destruction of the Tournai archives his first appearance in documentary records is in Basle. He became organist at Basle Cathedral shortly after Gregor Meyer's death in November 1576, and in 1577 matriculated at Basle University. He was appointed the university's first *Professor musices* and also taught at the Gymnasium and Collegium Alumnorum, holding all four posts until his death at the age of 86. His marriage to the daughter of a Basle preacher, probably in 1578, produced 11 children, and numerous supplications to city authorities attest to his continual anxiety about income. In 1588/9 a curriculum for the re-founded Gymnasium was established, and in response Mareschall published his *Porta musices*, a short treatise and viol tutor. Mareschall's *musica practica* teaching included not only instruments and keyboards but also the singing of four-voice psalms in German and Latin. His *Melodiae Suaves et Concinnae Psalmorum* of 1622 offered a small selection of Latin psalms, to which he appended a brief *Musices rudimenta*.

Mareschall's harmonized German psalms, for which he is best known, appeared in two complete versions in small

choirbook format, both published in Basle in 1606. The 'French' melodies of the Genevan Psalter, set entirely in the highest voice for the first time, as Mareschall advertised and defended, were taken from Lobwasser's psalter; *Der gantz Psalter* initiated a trend for Lobwasser in northern Switzerland that accounted for more than 60 publications over the course of the century. Mareschall also set 'German' Lutheran melodies in cantional style in his *Psalmen Davids* (the earlier existence of this psalter-hymnal in a Leipzig print of 1594, or its identity with the composer's 'lost' Lobwasser psalter, is disputed). The combined volumes were reprinted in the 17th century and enjoyed popularity well into the 18th (editions appeared in 1704, 1717 and 1743), although a revised version had been issued in 1660 by Mareschall's successor, Johann Jakob Wolleb.

At the age of 84 Mareschall began work on four volumes of didactic keyboard music (*CH-Bu* F IX 47–50), primarily intabulating ornamented versions of his French psalm settings and the opening sections of polyphonic vocal works, mostly chansons by Lassus. These appear to have been prepared as a legacy for his friends or students of limited talent. The two largest (*Bu* F IX 48, 49), which also included three short fugues and prelude-like intonations and their transpositions on the 12 tones, were written in the last year of the composer's life with dedications to the Basle law professor Remigius Faesch. An earlier large collection of French and German psalm intabulations, together with the spitirual chanson *Susanne un jour*, was dedicated in 1593 to the Bohemian aristocrat Ladislav Velen de Zerotin (Velké Losiny, Castle Zerotin). These tablatures may offer a distant reflection of Mareschall's own presumably improvised solo and *alternatim* performances on the cathedral's famous instrument, the only major organ intact and in use in Reformation Switzerland.

Mareschall's music, destined as it was for non-professional use (students and congregations) is competent, with curious exceptions (perhaps arising from a written-out improvisational style), but not without interest. That the composer was admired during his lifetime is documented by the contemporary pastor Jakob Menzinger, who commented on the beauty and perfection of the music at the cathedral.

WORKS

VOCAL

Der gantz Psalter von Herrn Ambrosio Lobwasser D. hiebevor auss der Frantzösischen Composition, mit gleicher Melodey und zahl der Syllaben in teutsche Reymen zierlich und lieblich gebracht, 4vv (Basle, 1606) [bound with Psalmen Davids]; ed. in Kendall (1940)

Psalmen Davids, Kirchen Gesänge und geistliche Lieder von D. Martin Luther und andern gottsgelehrten Männer gestellet, 4vv (Basle, 1606) [bound with Der gantz Psalter]; ed. in Kendall (1940)

Melodiae suaves et concinnae psalmorum, 4vv . . . adjectae sunt in calce hujus libelli brevissima Musices rudimenta (Basle, 1622); ed. J.-M. Bonhôte (Brooklyn, NY, 1971), also ed. in Kendall (1940)

2 canons, 4, 5vv, Basle, 1578, Stadtmuseum, Cologne, HM 97/50; ed. in Drux and Niemöller, 29–30

KEYBOARD

158 intabulations: 124 French psalms, 33 German psalms and hymns, 1 chanson spirituelle, Basle, 1593, Velké Losiny, Castle Zerotin, ded. Ladislav Velen de Zerotin; see Kucerova (1984)

38 Psalmen Davids Lobwassers (37 Der gantz Psalter, 1606), Basle, 1638, *CH-Bu* F IX 47; ed. in Kendall (1940), some ed. in CEKM, xxvii (1967), some in R. Ischer, ed., *Samuel Mareschal: Les Psaumes ornementés pour clavier* (Fleurier, 1991–2)

89 intabulations (based on Der gantz Psalter, 1606), Basle, 1640, *Bu* F IX 48, ded. 'Remy Fesch'; ed. in Kendall (1940), some ed. in CEKM, xxvii (1967), some in R. Ischer, ed., *Samuel Mareschal Les Psaumes ornementés pour clavier* (Fleurier, 1991–2)

39 intabulations of opening sections of vocal works by Lassus, Hassler, Merulo and others, Basle, 1640, *Bu* F IX 49, ded. 'R. Faesch'; 22 also in *Bu* F IX 50, Basle, 1639; all ed. in Kendall, index and 4 works ed. in Merian (1927)

3 fugues, 2 dances, 12 intonations with transpositions (Die zwölff toni oder modi utraque scalae), Basle, 1640, *Bu* F IX 49; ed. in Kendall and in CEKM, xxvii (1967)

THEORETICAL

Porta musices, das ist Eynführung zu der edlen Kunst Musica, mit einem kurtzen Bericht und Anleitung zu den Violen, auch wie ein jeder Gesang leichtlich anzustimmen seye (Basle, 1589)

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W.R. Kendall: *Samuel Mareschall: his Life and Works* (diss., Cornell U., 1940)

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A. van der Linden: 'La légende d'un psautier perdu de Samuel Mareschall', *Hommage à Charles van den Borren*, ed. S. Clercx and A. vander Linden (Antwerp, 1945), 308–17

H. Drux and K.W. Niemöller: 'Musikalische Widmungen aus dem Jahre 1578 im Stammbuch des Kölners Gerhard Pilgrum', *Mitteilungen der Arbeitsgemeinschaft für rheinische Musikgeschichte*, no.12 (1958), 13–36

H.P. Schanzlin: 'Samuel Mareschall', *Der Reformation verpflichtet: Gestalten und Gestalter in Stadt und Landschaft Basel aus fünf Jahrhunderten* (Basle, 1979), 59–62

M. Kucerova: *Les Pseaumes de David en tablature sur l'espinete* (thesis, Brno U., 1984)

M. Kucerova: 'La tablature d'épinette de Samuel Mareschall', *Revue musicale de Suisse Romande*, xxxix/2 (1986), 71–81

M. Kucerova: 'Remarques sur la mise en tablature de la chanson de Lassus *Susanne un jour* par Mareschal (de la tablature d'épinette 1593)', *Sborník Prací Filozofické fakulty Brněnske univerzity, H: Rada hudebnevdna*, xxiii–xxiv (1988), 7–11

RAYMOND KENDALL/SARAH DAVIES

Marescotti, André-François (*b* Carouge, Geneva, 30 April 1902; *d* Geneva, 18 May 1995). Swiss composer. After technical and mathematical studies at the Technikum in Geneva he attended the Geneva Conservatoire, where he studied the piano with Alexandre Mottu, instrumentation with Joseph Lauber and composition with Henry Chaix. Later he became a composition pupil of Roger-Ducasse in Paris. He became choirmaster at Sacré-Coeur, Geneva, in 1924, professor of piano at the conservatory in 1931, and choirmaster at St Joseph in 1940. He was also active in a number of Swiss musical organizations. At first Marescotti was strongly influenced by Debussy, Ravel and especially Roussel. Later he became fascinated by the lightness and opportunities for humour offered by neo-classicism. *Fantasque* (1939), written for the Geneva International Music Competition, made Marescotti's name internationally known. In 1942 an encounter with Berg's *Wozzeck* plunged Marescotti into a creative crisis lasting seven years, during which time he devoted himself to studying the music of the Viennese School. From 1948 onwards Marescotti composed with freely atonal, dodecaphonic and later with serial methods. The emotionality of Expressionism, and above all the example of Alban Berg, continued to leave a mark on his work. In 1963 he was awarded the Composer's Prize of the city of Geneva, and in 1964 the prize of the Swiss Musicians' Association. Marescotti also wrote a manual of instrumentation entitled *Les instruments d'orchestre* (Paris, 1950).

WORKS
(*selective list*)

Orch: Ouverture pour la comédie de celui qui épousa une femme muette, 1930; Aubade, ov., 1936; Concert carougeois I, 1941; III, 1966; Pf Conc., 1956; Concert carougeois II, 1958; Festa, ov., 1961; Insomnies, Mez, orch, 1951–61; Hymnes, 1963; Concert carougeois III, 1966; Nuages sur la vigne, 1984; Amandine, 1986; Concert carougeois IV, 1986; Aphrodite, vn, orch, 1990

Stage: Où l'étoile s'arrêta (incid music, W. Timmermans), 1938; Les anges du Greco, ballet, 1947

Choral: La lampe d'Argile, orat, 1947; 3 Motets, chorus, org, 1967; Incantations, chorus, perc, 1969; Salve Regina, female chorus, 1990; many other pieces

Pf: Esquisses, 1922–5; Suites, G, 1928, C, 1932, B, 1944; Fantasque, 1939; Suite, B, 1944; Ittocsram, 1980–82

Principal publisher: Henn, Jobert

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Werkverzeichnis von A.-F. Marescotti, Zentralarchiv Schweizerischer Tonkunst (Zürich, 1962)
A. Goléa: *A.-F. Marescotti* (Paris, 1963)
C. Tappolet: *André-François Marescotti* (Geneva, 1986)
Schweizer Komponisten unserer Zeit (Winterthur, 1993)

ROMAN BROTBECK

Marescotti [Mariscotti], **Giorgio** [Georges Marescot, Mareschot] (*d* Florence, April 1602). French bookseller and printer, active in Italy. Resident in Florence from the mid-1550s, on 7 April 1558 he matriculated in the *Arte dei medici e speziali* and became associated with Lorenzo Torrentino, the 'stampatore ducale'. By 1563 he was commissioning the Torrentino firm to print books on his behalf, and some time later he acquired the firm's equipment and stock. His production contains nothing of musical interest until Francesco Bocchi's *Discorso sopra la musica* (1580–81). Soon after, he completed Vincenzo Galilei's epochal *Dialogo della musica antica et della moderna* (1581/*R*), and in 1582 he published an anthology of three-part madrigals (RISM 1582[8]), in 1584 a volume of two-part pieces by Vincenzo Galilei, in 1585 a reprint of Arcadelt's *Il primo libro di madrigali a quattro voci*, and in 1596/7 Stefano Venturi del Nibbio's *Il terzo libro de madrigali a cinque*.

Marescotti was the first, and during his lifetime the only, music printer in Florence. His entry into the field was perhaps spurred by the vigorous experimentation in music going on there, and he became the first printer of opera and the new monody. In 1600–01 he printed the first opera scores, Caccini's *Euridice* (*see* ITALY, fig.6) and Peri's *Le musiche sopra l'Euridice*. In late 1601 or early 1602 the printing of Caccini's *Le nuove musiche* (for illustration *see* CACCINI and SINGING, fig.1) was begun 'appresso i Marescotti'; according to the colophon, it was completed in late June 1602 by 'the heirs of Giorgio Marescotti' who also issued Giovanni del Turco's *Il primo libro de madrigali a cinque* in July. Marescotti's music fount later appears in Antonio Brunelli's *Regole utilissime* printed in 1606 by a German printer working in Florence, Volcmar Timan. Giorgio Marescotti printed music only sporadically (of almost 300 titles, fewer than a dozen are devoted to music or music theory), in part because of the economic difficulties facing the printing industry in Tuscany. But his fine editions are not without distinction and interest. His usual printer's mark is a ship amid the waves, with the motto 'Et vult et potest'.

His eldest son and principal heir, Cristofano Marescotti (*b* *c*1580; *d* Sept 1611), took over the firm only after extensive litigation between members of the family on Giorgio's death. He began to sign his own name to publications in 1604 and continued to issue Florentine monody and other music to 1610 (eight music editions bearing his imprint survive, including volumes by Severo Bonini, Marco da Gagliano, Jacopo Peri and Francesco Rasi). His music fount differs from that of his father. In December 1611 the last Marescotti music publication, Piero Benedetti's *Musiche* for solo voice, was published by 'the heirs of Cristofano Marescotti'. Cristofano's widow, Margherita Pugliani, then joined with a new partner, Zanobi di Francesco Pignoni, who later (apparently by mid-1614) bought out the firm.

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C. Sartori: *Dizionario degli editori musicali italiani* (Florence, 1958)
A.H. King: *Four Hundred Years of Music Printing* (London, 1964, 2/1968)
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T. Carter: 'Music-Selling in Late Sixteenth-Century Florence: the Bookshop of Piero di Giuliano Morosi', *ML*, lxx (1989), 483–504

THOMAS W. BRIDGES/TIM CARTER

Maretzek, Max (*b* Brno, 28 June 1821; *d* New York, 14 May 1897). American conductor, impresario and composer of Czech birth. After working as a conductor and composer in central Europe and Paris he became chorus master at Covent Garden in 1844. In 1848 Edward Fry invited him to conduct Italian opera at the Astor Place Opera House in New York. In 1849 Maretzek began a career as impresario, initially with the Astor Place company, conducting and managing companies in New York (principally at the Academy of Music), and touring the USA, Cuba and Mexico. He managed to engage excellent singers and conducted the American premières of *La traviata* (1856) and *Don Carlos* (1877). His managerial policies helped to establish continuing popular support for opera in New York. In 1878 Maretzek retired from management, though he continued to conduct and teach. He composed an opera, *Sleepy Hollow, or The Headless Horseman* (1879), and wrote two volumes of reminiscences: *Crotchets and Quavers* (New York, 1855) and *Sharps and Flats* (New York, 1890), both reprinted in 1968 as *Revelations of an Opera Manager in 19th Century America*.

WILLIAM BROOKS

Marez Oyens, Tera de [née Wansink] (*b* Velsen, 5 Aug 1932; *d* Hilversum, 29 Aug 1996). Dutch composer. She graduated from the Amsterdam Conservatory in 1953, where she studied piano with Jan Odé. After graduation she studied composition and orchestration privately for two years with Henkemans. Her earliest compositions included religious works, such as choral songs and psalm settings. Raising her four children stimulated her to write educational works and children's operas, such as *Partita for David* (1960) and *Adventures in Music* (1970), both

for school orchestras, and the opera *Van de vos Reynaerde* (1966). She was firmly convinced that acquainting children at an early age with contemporary music would develop their appreciation for this type of music. In 1978 she wrote a manual for school teachers, *Werken met moderne klanken*, a progressive series of short vocal or instrumental, mainly graphically notated, études. Her own workshops on contemporary music, which she continued to present throughout her career, proved her to be a talented teacher. In the 1960s she became interested in electronic music and studied with Gottfried M. Koenig at the Institute for Sonology in Utrecht. Many of her works show that she was often inspired by text. She also explored the sounds of words, stripped of meaning. In the choral work *Bist du bist II* (1973), which uses both graphic and exact notation, only four German words are heard in dramatic, emotional eruptions: 'da', 'der', 'du' and 'bist'. A number of later compositions, such as *Litany of the Victims of War* (1985) and *Sinfonia testimonial* (1987), the latter based on texts by the Chilean writer Ariel Dorfman and the Mexican Rosario Castellanos, express her deep concern with human suffering. She also composed several large-scale dramatic works to texts by her second husband, the political scientist and philosopher Menachem Arnoni, including an oratorio, *The Odyssey of Mr Good-Evil* (1981). In most of her music the texture is spare. Short rapid motifs are repeated in ascending or descending direction in assymetrical patterns. This style effectively highlights the texts in *Vignettes* (1986), seven short haiku-like poems she wrote herself and set for soprano, flute, percussion and piano. From the early 1980s until her death she was involved in the women's movement in music, often representing Dutch women composers at international congresses. She also performed her own works for piano, and conducted amateur and professional choirs and orchestras on an incidental basis. Throughout her life she lectured internationally on music education, group improvisation and the role of women in music, and wrote articles on these subjects. From 1978 to 1988 she taught at the Zwolle Conservatory. She was a prolific composer with an output of over 200 works. Many of her compositions were commissioned by the Dutch Ministry of Culture and various broadcasting networks. In 1995 she was commissioned to write *Unison* for the 50th anniversary of the United Nations. A few months before her death she married Marten Toonder, a renown Dutch writer and cartoonist.

WORKS

(*selective list*)

Children's op: Dorp zonder muziek, 1960; Anders dan Andersen, 1966; De kapitein is jarig, 1966; Van de vos Reynaerde, 1966

Orch: Partita for David, children's, orch, 1960; Adventures in Music, children's orch, 1970; Litany of the Victims of War, 1985; Symmetrical Memories, vc, orch, 1989; Confrontations, pf, orch, 1990; Linzer Concert, accdn, orch, 1991, rev. 1992; Concerto, a sax, orch, 1992; Squaw Sachem Symphony, 1993; Ceremonies, 1993; Unison, 1995

Chbr and solo inst: Deducties, ob, hpd, 1964; Conc., hn, tape, 1980; Ballerina on a Cliff, 1980; Str Qt Contrafactus, 1981; Octopus, b cl, perc, 1982; Charon's Gift, pf, tape, 1982; Möbius by Ear, va, pf, 1983; Valalan, gui, 1985; Parallels, perc, 1986; Gilgamesh Qt, 4 trbn, 1988; Str Qt no.3, 1988; Trajectory, sax qt, 1988; Dublin Qt, vn, va, vc, pf, 1989; Nam San, mar, 1992; Pražský Hrad, 2 gui, 1993, Ananse Duo, ob, accdn, 1993

Choral: Motet over Pss lxix, 1957; Pss cxv, SATB, tpt, org, 1961; Deposuit potentes de sede, SAB, 1970; Canto di parole (Marez Oyens), SAATTB, 1971; From Death to Birth (M.S. Aznoni), 1974; Black, 1981; The Odyssey of Mr Good-Evil (orat, M.S. Arnoni), 2 nar, 4 solo vv, 2 choruses, orch, 1981; Abschied, 1983

Other vocal: Der chinesische Spiegel, T, orch, 1962; Bist du bist I (F. Mons), solo vv, 1972–3; Bist du bist II (Mons), solo vv, 1973; Vignettes (Marez Oyens), S, fl, perc, pf, 1986; Sinfonia testimonial (A. Dorfman, R. Castellanos), SATB chorus, orch, tape, 1987; Recurring Thoughts of a Haunted Traveller (A. Welles), S, sax qt, 1991; Wiener Brot, 2 Ct, T, 2 Bar, B, 1991; A Wrinkle in Time, S, fl, perc, pf, 1994; The Narrow Path, S, fl, 2 gui, 1996; Towards an Unknown Goal (Marez Oyens), S, fl, cl, vn, vc, pf, perc, 1996

For amateurs: Bist du bist III, chorus, 1973; Snapshots, orch, 1979; Free for All, 5 insts, 1986; Music for a Small Planet, 1v, 8 insts, perc, 1988

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T. de Marez Oyens: '"Wenn ich Musik höre, dann ist es, als ob ich die Klänge einatme"', *Annäherungen an sieben Komponistinnen*, v, ed. B. Sonntag and R. Matthei (Kassel, 1989), 53–60

E. Overweel: 'Tera de Marez Oyens', *Zes vrouwelijke componisten*, ed. H. Metzelaar (Zutphen, 1991), 199–232

H. Metzelaar: 'Death Came Too Soon', *IAWM Journal* (1997), 3–4

HELEN METZELAAR

Margaret of Austria. Patron of music, member of the HABSBURG family.

Margiono, Charlotte (*b* Amsterdam, 24 March 1955). Dutch soprano. After studying with Aafje Heynis at the Arnhem Conservatory, she sang a delightful Mařenka in Kupfer's staging of *The Bartered Bride* at the Komische Oper in 1985, then was admired as Susanna in Berne in 1988, Vitellia (*La clemenza di Tito*) at the Aix Festival the same year and Amelia (*Simon Boccanegra*) with the Netherlands Opera in 1989. She gained international recognition when she undertook Fiordiligi in Jürgen Flimm's arresting production of *Così fan tutte* at Amsterdam in 1990 with Harnoncourt conducting (also recorded), and the same year won plaudits for her Agathe at Amsterdam and her Vitellia with Gardiner at the Holland Festival; she was also praised in the latter role at the Salzburg Festival in 1991 with Colin Davis. Her other Mozart parts include Countess Almaviva (sung at Aix, 1991, and recorded with Harnoncourt), Donna Elvira (recorded with Gardiner) and Pamina. In 1995 she sang Agathe at the Maggio Musicale in Florence, conducted by Sawallisch, and the following year appeared as Desdemona in Amsterdam. In 1999 she added to her repertory Marguerite in a concert performance of *La damnation de Faust* with Haitink in Amsterdam. Margiono is a noted concert singer, especially in the *Missa solemnis*; her recording of the work with Gardiner discloses the lyrical warmth and refined style of her approach. She also gives recitals, often with the mezzo-soprano Birgit Remmert.

ALAN BLYTH

Margola, Franco (*b* Orzinuovi, Brescia, 30 Oct 1908; *d* Nave, nr Brescia, 9 March 1992). Italian composer. He studied the violin at the Brescia Istituto Musicale with Romano Romanini (diploma 1926), and composition at the Parma Conservatory with Guido Guerrini, Carlo Jachino and Achille Longo (diploma 1933). In 1930 he won the Camerata Musicale Napoletana prize with *Il campiello delle streghe*. He taught history of music at the Brescia Istituto Musicale (1936–9) and composition at

the conservatories in Cagliari (1941–9), Bologna (1950–52), Milan (1952–7), Parma (1963–75) and at the Accademia di S Cecilia in Rome (1957–9). He was director of the Messina Liceo Musicale (1939–41) and the Cagliari Conservatory (1960–63).

From the Casella-influenced neo-classicism of his early works, with their linear idiom and calm, unproblematic sound world (e.g. the Trio in A and the String Quartets nos.4 and 5), Margola turned in the postwar years to a free use of 12-note technique. His music retained an unmistakable diatonic imprint and an exemplary expressive simplicity, seen particularly in pieces like the two *Kinderkonzerte*.

WORKS
(*selective list*)

STAGE

Il mito di Caino (1, E. Ziletti), Bergamo, delle Novità, 29 Sept 1940
Il navigatore assurdo (ballet), *c*1949
Il segno sulla fronte (op), 1960–73

ORCHESTRAL

Il campiello delle streghe, 1930; Espressioni eroiche, 1934; Trittico, str, 1937; Arioso, str, 1939; Notturno e fuga, 1940; Sinfonia in 4 tempi 'delle isole', str, 1940–42; Pf Conc., 1943; Conc., chbr orch, 1946; Vc Conc., 1949; Conc. di Oschiri, 2 pf, orch, 1950; Sym., 1950; Fantasia su un tema amarico, str, 2 tpt, pf, 1951; Kinderkonzert no.1, pf, orch, 1954; Mosaico, 1954; Kinderkonzert no.2, vn, orch, 1955; Partita, str, 1955; Fantasia, vc, str, 1957; Conc., str, 1958; Conc. 'per la candida pace', spkr, orch, 1960; Double Conc., vn, pf, str, 1960; Hn Conc., 1960; Sym. [no.2], 1961; Passacaglia, str, 1962; Piccolo Conc., ob, orch, 1964; Variazioni sopra un tema giocoso, str, 1965; Passacaglia, str, pf, perc, 1967; Pf Conc. no.3, 1968; 6 madrigali, str, 1971; Teorema armonico, 1971; Tpt Conc., str, perc, 1972–3; Conc. breve, gui, str, 1975; Sinfonia no.3, 1975; Suite, cl, str, 1975

VOCAL

Preghiera d'un Clefta (anon. Gk, N. Tommaseo), v, pf, 1933; Possa tu giungere (G. d'Egitto, E. Mariano), v, pf, 1951; 3 epigrammi greci, v, hn, pf, 1959

CHAMBER

8 str qts: 1935, 1936–7, 1937, 1938, 1938–9, 1946; with fl, 1948; 1950
5 sonatas, vn, pf: 1931, 1935, 1936–7, 1944, 1959
4 sonatas, vc, pf: 1931, 1937, 1945, 1977
5 sonatas, fl, gui: 1974, 1975, 1975, 1975, 1976
Other: Pf Qnt, F♯, 1933; Pf Trio, a, 1935; Pf Qnt, 1946; Str Trio, 1947; Partita, 2 vn, 1951; Sonatina a 6, wind, pf, 1961–2; Partita a 3, vn, va, vc, 1963; Impressioni 1967, gui, vn, va, vc, 1967; 4 episodi, fl, gui, 1969; Partita, str qnt, 1972; 6 duetti, 2 fl, 1974; Fantasia, gui, pf, 1979

PIANO

6 sonatas: 1956, 1957, 1957, 1958, 1982
Other: Berceuse, 1938–9; Sonatina, op.26, 1942; La ginevrina, fantasia, 2 pf, 1951; 6 sonatine facili, 1954; 4 sonatine, 1956; 3 pezzi, pf 4 hands, 1966; Sonata pianistica per due mani destre, 1968

GUITAR

4 sonatas: 1972, 1977, 1978, 1979
2 fantasie: 1980, 1982
Other: 8 pezzi, 1967; 8 studi da concerto, 1969; Ommagio a De Falla, 1976; Sonata, 2 gui, 1978; Sonata, 3 gui, 1981

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F. Margola: *Guida pratica per lo studio della composizione* (Milan, 1954)
G. Ugolini: 'Franco Margola', *Il bruttanome* (Brescia, 1963), 467
R. Carugati: 'Franco Margola: ottant'anni di musica', *Civiltà musicale*, iii/2 (1989), 53–7
O. De Carli: *Franco Margola (1908–1992): catalogo delle opere* (Brescia, 1993)
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O. De Carli: *Franco Margola (1908–1992): il musicista e la sua opera* (Brescia, 1995)

VIRGILIO BERNARDONI

Margono bin Sitar (*b* Mlilir, Mediun, East Java, 1920). Javanese gamelan and *kethoprak* (folk theatre) performer, *dalang* (shadow puppeteer) and gamelan maker, active in Malaysia. He came to Malaysia at the age of 22 during World War II. After the Japanese surrender in 1945, Margono was interned by the British and transferred to a Dutch army camp in Sungei Besi with other Javanese war detainees; here he was made to perform *kethoprak* (Javanese folk theatre), *wayang wong* (dance drama) and Javanese gamelan. He escaped from the detention camp and took refuge in Batu Pahat, Johor. Here Margono became well known for his ability as a *dalang* (shadow puppeteer) of *wayang kulit purwa* (Javanese shadow play) (particularly for his skills in *sabetan*, puppet manipulation), as a *kethoprak* performer, and as a gamelan musician. He made his first set of gamelan instruments from iron plates and steel drums in 1954 for a *ludruk* (East Javanese folk theatre) company in his village. Since then he has become the only person in Malaysia known for his skills in making gamelan idiophones from iron. Many of his iron gamelan are made for schools, colleges and cultural organizations. He has received several awards for his commitment to promoting gamelan music in Malaysia.

MOHD. ANIS MD NOR

Mari, Elvira. *See* CASAZZA, ELVIRA.

Maria Antonia Walpurgis, Electress of Saxony (*b* Munich, 18 July 1724; *d* Dresden, 23 April 1780). German princess, composer, singer and patron. The eldest daughter of the Elector Karl Albert of Bavaria (later Emperor Karl VII) and of Archduchess Maria Amalia of Austria, she received her first musical training in Munich from Giovanni Ferrandini and Giovanni Porta. After her marriage in 1747 to Friedrich Christian, later Elector of Saxony, she continued her studies in Dresden with Nicola Porpora and J.A. Hasse. With the Seven Years War and the death of the elector in 1763 the cultural life at the Dresden court declined. Her lively exchange of letters with Frederick the Great of Prussia from 1763 to 1779 bears witness to her increasing sense of personal and artistic isolation; the musical ideals she had grown up with as a pupil and devotee of Hasse and a correspondent of Pietro Metastasio lost their validity, and new music, in particular the new Neapolitan operatic style, found no favour with her.

Maria Antonia Walpurgis was also a patron of the painter Raphael Mengs, the composers Hasse, Porpora and J.G. Naumann and the singers Regina Mingotti and Gertrud Mara (the latter making her début in Maria Antonia's *Talestri* in 1767), and was herself an active participant in the arts. She frequently performed at court as a singer or keyboard player; Burney warmly praised her singing. She took leading roles in court performances of her own operas – *Il trionfo della fedeltà* (summer 1754, Dresden) and *Talestri, regina delle amazzoni* (6 February 1760, Munich, Nymphenburg) – both to her own texts. They were published by Breitkopf, performed in other European capitals and translated into several languages. Their texts are clearly modelled on Metastasio (who made alterations to *Trionfo*), and their music on Hasse, who may have had a hand in the composition of *Trionfo*. The published score of *Trionfo* included her self-portrait,

engraved by Giuseppe Canale, on the title-page. Many other compositions in manuscript in Dresden bear her name, but cannot be authenticated; in many cases her name merely indicates ownership. Among the compositions attributed to her are arias, a pastorale, intermezzos, meditations and motets. She wrote the texts of Hasse's oratorio *La conversione di Sant'Agostino* and several cantatas, and her poems were set to music by Hasse, Naumann, G.B. Ferrandini and Gennaro Manna, among others. Antonio Eximeno's *Dell'origine e delle regole della musica* (Rome, 1774) was dedicated to her and included her portrait. A manuscript thematic catalogue of her library (compiled *c*1750–90) is in the Bayerische Staatsbibliothek, Munich.

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GERHARD ALLROGGEN

Mariachi. Ensemble of guitars, *guitarrón* (bass guitar), diatonic harp, violins and trumpet, originating in western Mexico. Few dispute that the ensemble originated in Jalisco, western Mexico; however the *Documento de Rosamorda* (1852) refers to a *mariachi* ensemble in Nayarit. The term is not derived (as has been suggested) from the French 'mariage'; rather it comes from native languages of western Mexico (Náhuatl and Coca language groups) where the term refers to a social event involving dancers performing on a wooden platform. An equivalent Spanish term is *fandango*.

Mariachi orchestration in western Mexico has changed as repertories have undergone modernization. This process has made clear the existence of two main types: traditional *mariachi* with string instruments, and modern *mariachi* with the inclusion of the trumpet. Along with this, there has been a history of substitution of instruments in the traditional ensemble. The older Jalisco *mariachi* was basically a string ensemble. Mendoza (1956) contains illustrations of this early orchestration, with one *guitarrón* (bass guitar with five or six strings and wide convex back) and two *jarana* (flat-back five-string guitar) in an ensemble from Cocula, Jalisco. Indeed, the *guitarrón* itself had replaced the diatonic harp of 28 to 36 strings. In Cocula and certain other neighbouring towns there was a *mariachi* ensemble featuring *arpon grande de la sierra* (harp with 40 strings), vihuela (five-string guitar with convex back), *guitarra de golpe* (flat-back five-string guitar, also called *jarana*) and two violins. The modern orchestration of the Jalisco ensemble includes one or two B♭ trumpets, one *guitarrón* and one or two guitars. Before the advent of the six-string guitar, a *guitarra quinta* (five-string guitar) was used with one or two vihuelas and three or more violins. Currently there are only a few *mariachi* groups that include the diatonic harp; in the few that do include it, the harp is for visual ornamentation rather than having an important musical role, as the sound is less audible owing to the inclusion of trumpets and the multiplication of the numbers of violins and strumming guitars. In the older orchestration, the harp was balanced by only one or two guitars and one or two violins.

There are several references to the presence of the trumpet in Jalisco *mariachi* ensembles, but no shared opinion regarding who was responsible for its inclusion. According to local history, the first *mariachi* ensembles that migrated to Mexico City in the 1930s were from Cocula, and these included both the trumpet and woodwind instruments. Rafael (1982, pp.124–5) mentions the cases of the Mariachi Reyes and Concho Andrade ensembles (the latter named after a well-known *guitarrón* player) both of which came from Cocula and included one cornet (*piston*) and one clarinet. Another version of events suggests that the Silvestre Vargas Mariachi from Tecalitlón was the first to include trumpet in the ensemble. However Juregui (1990) believes that the inclusion of trumpet was the idea of Amilio Azcraga, founder of XEW radio station in Mexico City. All versions agree that the instrument was included because of its powerful and higher pitch, which was ideal for radio broadcasts.

The trumpet gave the *mariachi* ensemble a new image, and it was subsequently hired for stage performances and spectaculars. Stanford (1984) mentions that his informants from Tuxpan, Jalisco, recall the presence of trumpets in *mariachi* ensembles from the 1930s, at the time when *mariachi* music began to be promoted in Mexican films and on radio. Stanford stresses the devastating effect the inclusion of the trumpet initially had on traditional ensembles, particularly in causing the role of the violin to atrophy. According to Stanford, the violin players in the first modern *mariachi* groups (after the inclusion of the trumpet) subsequently viewed their instrument as less important, and began to play out of tune and with less care. In small *mariachi* ensembles, the violin was retained only to complete the overall visual image. Stanford describes *mariachi* with trumpet and multiple violins (incorporated to balance the trumpet, but unfortunately obscuring other instruments) as *orquestra de mariachi*.

Stanford (1984) stresses the diatonic harp as the basic chordophone of old-style *mariachi*. Its presence is documented from the 16th century, although Bravo (1974) suggests that the harp came from a similar string ensemble known in the 17th century as 'Venetian orchestra', and comprising various types of vihuela, guitars, psaltery and chitarrone. The diatonic harp was not common in older *mariachi* ensembles from Los Altos or central Jalisco, but was the main instrument in *mariachi* ensembles from southern Jalisco. Indeed, the sound of the harp characterized music from coastal and lower lands in Jalisco, Colima and Michoacán; the best-known *arperos* (diatonic harp players) from western Mexico since the mid-20th century have come from Michoacán.

In the evolution of the *mariachi* ensemble, the diatonic harp was replaced by the *guitarrón*. Formerly, its strings were made of animal intestine, but are now made of plastic or metal. The most common form of *guitarrón* is tuned *a–d–g–c–e–a* and is descended from the archlute.

Stanford has noted that it was formerly rare to find both *guitarrón* and diatonic harp playing in the same ensemble; where it was found, the *guitarrón* reinforced the weak sound of the lower strings of the harp. The large size of the diatonic harp and the difficulty of accommodating it in early vehicles may be one of the reasons for its replacement by the *guitarrón*. Before the arrival of the automobile, the harp was transported from village to village by rail, or by mules and horses following *caminos de arriera* (field tracks). Indeed, the *caminos de arriera* were the routes for 'walking mariachis', who followed in the steps of muleteers: Juregui (1990) cites the 1852 *Documento*, found in Nayarit, which refers to *fandangos* (dance and music gatherings) featuring walking *mariachi* ensembles.

The inclusion of the guitar in the ensemble is described by Stanford as a replacement for the vihuela, although this instrument has also remained in the ensemble. The Mexican vihuela bears some similarities to the Spanish *vihuela de mano*. The five-string Mexican version is tuned *a–d–g–b–e* and has a convex back. Older *mariachi* ensembles from southern Jalisco also included *guitarra de golpe* (*jarana*); however this instrument has disappeared from the modern ensemble.

Another type of characteristic *mariachi* from Los Altos and Zacatecas was the *mariachi con tambora* (with bass drum) or *tambora ranchera* (guitar, violins, vihuela, *guitarrón*, snare drum and bass drum). In the opinion of several writers from Los Altos, the inclusion of the bass drum (an indigenous instrument) designates this ensemble as an indigenous *mariachi*. Currently there are few *mariachi* with *tambora*, although several exist in certain areas of Jalisco.

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ARTURO CHAMORRO

Maria Laach. Benedictine abbey near Koblenz on the Laacher See, Germany. Its Romanesque church, built between 1092 and 1220, towers over the monastery. From the time it was founded by Count Palatine Heinrich II the monastery was inhabited by monks without a break until its dissolution in 1802, after which the church and the library were plundered for their treasures. The monastery then changed hands several times: from 1862 to 1873 it belonged to the Jesuits and from 1892 it was again inhabited by monks from the Benedictine community of Beuron. In the ensuing period the monastery became one of the first and most important centres for the revival of Gregorian chant in the Rhineland. In 1910 a double organ, divided between the west gallery and the west transept, was installed in the church. It contained 66 stops and was built by Stahlhut of Aachen; in 1956 it was enlarged to 78 stops and was one of the first organs with fully electric transmission to have sliderless wind-chests. There are plans to bring together the two parts of this organ in the west gallery, and to install a new choir organ (Klais/Bonn) on the west wall of the south transept. Since the time of Ildefons Herwegen (abbot 1913–46), Maria Laach has provided a great stimulus for liturgical revival and for the appreciation of Gregorian chant. The *Jahrbuch für Liturgiewissenschaft*, produced by the abbey and published from 1921 in Münster and from 1950 as *Archiv für Liturgiewissenschaft* (published in Regensburg), contains up-to-date information on Gregorian studies; Urbanus Bomm was appointed compiler in 1927. The abbey's chanting tends towards the Benedictine style as developed at Solesmes but with its own characteristic tone-quality and interpretation; the neumatic notation is taken as an indication for artistic shaping. The cantors of the abbey have been Gregor Böckeler (until 1922), Ambrosius Stock (until 1932), Urbanus Bomm (until 1968) and Willibrord Heckenbach (1968–), who in 1972 also became the editor for German-speaking countries of the periodical *Musica sacra*, the journal of the Allgemeiner Deutscher Cäcilienverein, and in 1984 began to teach Gregorian chant at the Staatliche Hochschule für Musik in Cologne. The organist and monk Anselm Ross, who was active in Laach between 1931 and 1963, was well known as an organist and teacher. Regular concerts of church music in the abbey church attract visitors from all over the Rhineland.

Manuscripts of musicological interest from the abbey include a sacramentary (*c*1150, now *D-DS* LB891) containing 15 prefaces, two Sanctus incipits, two melodies for the Lord's Prayer and ten intonations for the Gloria in Lorraine notation on uncoloured lines; a 12th- and 13th-century manuscript in several parts (formerly Berlin lat.qu. 106, now *D-Tu* Rose 955), which was a guide for cantors and which contains information for the establishment of the calendar, the *Musica* of Wilhelm of Hirsau (*d* 1091) and that of his pupil Theogerus of Metz (*d* 1120); a tonary and formulae for the psalm tones, and a didactic poem with 12 strophes arranged in pairs and set to neumes; and a sacramentary (now *GB-Lbl* Harl.2835) belonging to Johann Augustin Machhausen (abbot 1552–68) containing, in Gothic notation, altar chants that include five intonations for the Gloria preceded by the ends of the corresponding Kyries, probably indicating performance without organ. Machhausen's *Rituale monasticae hyparchiae coenobii Lacensis* (*D-BNu* S354) lays down the orders of service.

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HEINZ ANTON HÖHNEN

Mariana, Juan de (*b* Talavera, 1536; *d* Toledo, 16 Feb 1623). Spanish historian and social philosopher. He studied at the University of Alcalá de Henares, became a Jesuit at the age of 18 and taught in Rome, Sicily and Paris. In 1574 he returned to the Jesuit house at Toledo, remaining there for the rest of his life in scholarly activity. He is best known for his history of Spain (*Historiae de rebus Hispaniae*), which he published in 1592 and subsequently enlarged and translated into Spanish. His writings concerning music occur in two lesser works, one dealing with rulers (*De rege et regis institutione*, Toledo, 1599; ed. L. Sánchez Agesta, Madrid, 1981), and the other condemning the popular entertainments of his time (originally published at Cologne in 1609 with the title 'De spectaculis' as the third section of his *Tractatus VII*; later translated by the author as 'Tratado contra los juegos publicos'). In the former work he elaborated on the classical concept of the moderating influence of music and discussed in detail the place it should occupy in the life of a prince. In the latter he condemned as lascivious the popular and theatrical music of his time; his description – among the first – of the saraband, which he stated to be a recent Spanish invention, is of particular interest.

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ALMONTE HOWELL

Mariana Islands. *See* MICRONESIA, §IV.

Marian antiphon. *See* ANTIPHON, §5(v).

Mariani, Angelo (Maurizio Gaspare) (*b* Ravenna, 11 Oct 1821; *d* Genoa, 13 June 1873). Italian conductor and composer. At the Accademia Filarmonica in Ravenna he studied the violin under Pietro Casalini and Giovanni Nostini, and counterpoint under the cathedral organist, Gerolamo Roberti. In 1842 he was appointed bandmaster at Sant'Agata Feltria and was soon playing the violin and viola in the orchestras of Rimini and Macerata, where he attracted the attention of Rossini with two of his own overtures and a concerto. In 1843 he was teacher and orchestral director to the Philharmonic Society of Faenza, and in June 1844 he directed a brief season of opera at Trent, interrupting a period of study in composition at Bologna undertaken on Rossini's advice. Over the next two years he was concert director and conductor at Messina, where, by his own account, his attempts to enforce discipline among the players were resented as coming from a 'too young foreigner'. After two visits to Naples, where he met with encouragement from Mercadante, Mariani moved in 1846 to Milan, where his performance on 1 July at the Teatro Re of *I due Foscari* so delighted Verdi that he hoped to engage Mariani for *Macbeth* in Florence; but his financial terms proved too high. In August at the Teatro Carcano he was much applauded for his playing of the concertante violin solo in *I Lombardi alla prima crociata* (at the time operas in Italy were still directed by the orchestral leader working from a cued violin part). In 1847 Mariani was threatened with imprisonment by the Austrian authorities for having given too rebellious an expression to *Nabucco*. In November he left to conduct a season at Copenhagen, which was cut short by the death of Christian VIII, for whom he composed a Requiem. Offered the post of director of the royal chapel, Copenhagen, he chose instead to return to Italy to volunteer for military service during the uprising of 1848, though whether he took part in the fighting remains uncertain. In September of that year he accepted an engagement as musical director of the new Italian theatre at Constantinople. There he remained for two years, composing a number of salon pieces, two dramatic cantatas and a new Turkish national anthem, until ill-health drove him back to Italy. After further spells at Naples and Messina, by now fully appreciative of his gifts, in 1852 he obtained the post of resident conductor at the Teatro Carlo Fenice, Genoa on the recommendation of Saverio Mercadante, which he retained until his death, though with freedom to conduct elsewhere, notably Bologna, whose autumn season was entrusted to him regularly from 1860 onwards.

Mariani's association with Verdi began with the première of *Aroldo* at Rimini in 1857, after which a warm friendship developed between the two men. Over the next 12 years Mariani devoted himself to Verdi's service, whether in musical or domestic matters (he was responsible for procuring the composer's winter residence in Genoa). His performance of *Don Carlo* at Bologna in 1867 won golden opinions from critics and public alike. However, Mariani's failure to act on Ricordi's instruction urging the Bologna authorities to sanction the performance of the composite Mass (Verdi's own idea) designed to mark the anniversary of Rossini's death in 1868 marked the beginning of friction between the two men. The subsequent hostility of Verdi's agent Mauro Corticelli, and the singer Teresa Stolz, for a while Mariani's fiancée but by now an intimate of the Verdi household, aggravated the situation even further. In 1871 Mariani offered to conduct the première of *Aida* at Cairo, but Verdi decided to send someone else. When the chosen conductor proved unavailable, Verdi turned to Mariani, who, by now broken in health, dithered and finally declined. The two men never spoke again. Meanwhile, Mariani covered himself with glory with the Italian première of *Lohengrin* at Bologna (1 November 1871), the first Wagner opera to be heard south of the Alps. *Tannhäuser* followed (11 November 1872), after which Mariani returned to Genoa, where after prolonged suffering he died of intestinal cancer.

Alongside Michele Costa and Luigi Arditi, active only abroad, and Giovanni Bottesini and Carlo Pedrotti, Mariani was one of the first Italian conductors in the modern sense of the word, uniting the two functions of *maestro concertatore* (often the composer himself), who rehearsed the singers at the piano, and the *primo violino*, who set the tempo of each number with his bow arm before joining in the performance. In total command of every musical and stage aspect, he was able to present each work as a unified conception. Letters from Meyerbeer, Mercadante, Rossini and Wagner bear witness to his extraordinary skill in communication. Nor was his activity confined to opera. In 1853 he gave Genoa its first taste of Beethoven's 'Eroica', dismissed by the local critic with the one word, 'difficult'. His numerous compositions are eclectic in style, occasionally experimental, but otherwise unremarkable.

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published in Milan unless otherwise stated

VOCAL

Cants.: Matilde, o La fidanzata del guerriero, S, vv, orch, *I-Mr**, vs (?1850); Gli esuli, unpubd; L'addio, S, vv, orch, Genoa, Carlo Felice, for marriage of Maria Pia of Savoy, 28 Sept 1862 (Turin, 1862)

Songs: La rimembranza, romanza (?1846); Il giglio: canto d'un orfana, romanza (?1846); Il giovane accatone, romanza (?1847); Passata, presente e futuro, romanza (?1849); Inno nazionale turco (?1850); Rimembranze del Bosforo, 6 songs (?1852); Il trovatore nella Liguria, 8 songs (?1855); Liete e triste rimembranze, 5 songs (?1856); Album, 7 songs, 1 duet (?1856); 22 melodie italiane (London, ?1859) [incl. many of the preceding]; La rosa felsinea, 8 songs (?1864); Il colle di Carignano, 8 songs (?1871); Care memorie della Liguria, 5 songs, 1 duet (?1872); Ad un fiume, romanza (London, 1877); La lira, in *Anacreonte odi tradotte da Andrea Maffei* (?1877); Chiamatelo destino, romanza (?1878)

Sacred: Requiem, unpubd; Salve regina, T, vv, org (?1856); Alma Redemptoris mater, S/T, hmn/org/pf (?1857); Mag, SATB, orch, unpubd; other works, lost

INSTRUMENTAL

Orch: Sym., B♭, unpubd, *FZc*; Sym., B♭, lost; Sym., c, unpubd, *Gl*; L'appassionata, waltz, arr. pf (?1863)

Chbr: Fantasia, bn, pf (?1846); Una notte sul Bosforo, vc, pf (?1850); Rimembranze di Arenzano, 4 pensieri romantici, vc, pf (?1857)

Pf: Baby-polka, 4 hands (?1850); Rimembranze del Bosforo: Ottavia, polka-mazurka, 4 hands (?1851); Rimembranze del Bosforo: Virginia, polka-mazurka, 4 hands (?1851); 4 pensieri a guisa di polka-mazurka (?1853); A lei, pensiero melancolico (?1856)

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MARY JANE PHILLIPS-MATZ/JULIAN BUDDEN

Mariani, Enrico. The name under which JAMES HENRY MAPLESON sang at Lodi and Verona.

Mariani, Giovanni Lorenzo (*b* Lucca, bap. 17 Oct 1722; *d* Genoa, 20 March 1793). Italian composer. He studied with Padre Martini in Bologna (1746–53) and became a member of the local Accademia Filarmonica in 1751. In December 1753 he started working for Franceso Maria della Rovere as *maestro di cappella* of Savona Cathedral. Unsatisfied with his position, in 1779 he applied for the post of *maestro di cappella* of Milan Cathedral, a position awarded to Giuseppe Sarti after a controversial competition. He remained at Savona until 1792, then moved to Genoa, where he died the following year. Erudite and also talented in poetry, he was admitted to the *Colonia degli Arcadi Sabazi* of Savona in 1754 under the name 'Mirtindo Acrejo'. Apart from composing cantatas for the annual Arcadian *accademie* (now lost), he wrote almost exclusively sacred music, especially for eight voices. His extant works (mostly preserved in *I-Bc*, *Rsc*, *SAa*, *Md*, *Baf* and the Archivio Chiesa N.S. del Rimedio, Genoa) include liturgical pieces, motets and masses (one a coronation Mass for doge M.A. Cambiaso, ed. G.E. Cortese, Genoa, 1997). Mariani corresponded with Padre Martini (letters in *I-Bc*, *Bsf*) and Giovenale Sacchi, and his pupils included Luigi Lamberti and Francesco Gnecco.

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MAURIZIO TARRINI

Maribor. Slovenian town, under Austrian rule until 1919. Records of church music go back to the 13th century. In the late 16th century, when many musicians left the Slovenian region, among them was the Maribor native Daniel Lagkhner. Music of the Baroque period and later is held in the archives of the Catholic diocese and of the main parish church, the latter including manuscripts of the composer Valentin Lechner, who worked in Maribor between 1800 and 1805. There is documentary evidence of professional musicians playing at social gatherings from the Baroque era onwards. Subsequent musical institutions included the Casinoverein (1823), the Musikverein (1825), which had a music school, and the Männergesangverein, which branched off from the Musikverein in 1846 and continued to exist for another 90 years. Liszt played in the knights' hall of Count Brandis's castle on 16 June 1846, and Wolf was at the Gymnasium during the years 1873–5.

The Slovenksa Čitalnica (1861) provided a centre for Slovenian culture up to the outbreak of World War I, during which period the development of Slovenian music was fostered by the Ceciljansko Društvo (Cecilian Society), Slovensko Bralno in Pevsko Društvo (Slovenian Reading and Singing Society) and Katoliško Pevsko Društvo (Catholic Singing Society). The association Glasbena Matica (1919–41) presided over the golden years of Slovenian music in Maribor; it had a mixed choir, a symphony orchestra and a conservatory (later two), and provided a forum for some of the most highly regarded Slovenian composers in roles as conductors, teachers or critics. Slavko Osterc began his musical training in Maribor as a pupil of Emerik Beran, and composed his first pieces there.

In 1946 the Koncertna Poslovalnica (Concert Agency) took control. Demetrij Žebre, the first postwar conductor of the opera, formed his players into the Maribor PO (1952–65), which was refounded in 1993 to give about eight concerts a year. A junior conservatory (now the Srednja Glasbena Šola Maribor, or School of Music and Ballet) was founded in 1945, and in 1964 a department of music education was instituted at the Academy of Education; this department was transferred to the university in 1987.

MANICA ŠPENDAL

Marić, Ljubica (*b* Kragujevac, 18 March 1909). Serbian composer. She studied composition with Slavenski at the Stanković Music School, Belgrade, and with Suk at the Prague Conservatory, where she also attended Alois Hába's classes in quarter-tone music and the conducting

classes of Method Doležil and Nikolay Malko. She later returned to Belgrade as a professor at the Stanković School and as a teacher of theory at the Academy of Music; in 1963 she was elected a member of the Serbian Academy of Arts and Sciences.

Marić's early compositions boldly explored atonality, athematicism and quarter-tone music and were well received at festivals in Amsterdam and Strasbourg (1933). Her affinity with Serbian medieval culture, which she expressed in a personal and contemporary manner, enriched her mature style of the 1950s. The novel combination of old and new is best exemplified in her much-acclaimed cantata *Pesme prostora* ('Songs of Space', 1956), based on inscriptions from Bogumil tombstones. Many of her orchestral and chamber works were inspired by the melodic principles of the *oktōēchos*, the ancient cycle of Orthodox liturgical music that acted on her as a kind of 'ancestral memory' and provided a tonal basis for her music.

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(*selective list*)

Oktōēchos cycle: Muzika oktoiha, 1, orch, 1958; Vizantijski koncert [Byzantine Conc.], pf, orch, 1959; Prag sna [The Threshold of Dreams] (cant.), 2vv, reciter, chbr orch, 1961; Ostinato super tema octoicha, hp, pf, str, 1963

Other orch and inst: Wind Qnt, 1932; 3 Preludes, pf, 1945; Vn Sonata, 1948; Passacaglia, orch, 1958; Invokacija, db, pf, 1983; Monodija oktoiha [Monody of the Octōēchos], vc, 1984; Asimptota, vn, str, 1986; Arhaja I, str trio, 1992; Arhaja II, wind trio, 1993; Torzo (Torso), pf trio, 1996

Other vocal and choral: Stihovi iz 'Gorskog venca' [Verses from 'The Mountain Wreath'], Bar, pf, 1948; Pesme prostora [Songs of Space] (cant.) chorus, orch, 1956; Čarobnica (The Sorceress) S, pf, 1964; Iz tmine pojanje [Chant from Darkness], 1v, pf, 1984; Čudesni miligram [Wonderful Miligram], 1v, fl, 1992

Principal publishers: Prosveta, Srpska Akademija Nauka i Umetnosti, Udruženje kompozitora Srbije

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MELITA MILIN

Marie, Jean-Etienne (*b* Pont-l'Evêque, 22 Nov 1917; *d* Nice, 25 Dec 1989). French composer. After studying business and theology, he became a student of Messiaen and Milhaud at the Paris Conservatoire (1946–9). A radio producer with RTF (1949–75), he founded the Cercle Culturel du Conservatoire de Paris (1947), the Schola Cantorum experimental music course (1959–71), the Centre International de Recherche Musicales (1968), the Semaines de Musique Contemporaine d'Orléans (1968) and the Musiques Actuelles Nice Côte d'Azur (MANCA) festival (1979). From 1970 to 1975 he taught at the University of Paris, where he completed the doctorate in 1978. He was made an Officier des Arts et des Lettres in 1985. In his works he employed a multiplicity of autonomous, antagonistic and co-existing time structures, from the most advanced mathematical formalizations to the freest improvisations. His experimental compositions combine orchestral or solo instrumental forces and electronics (*Milieu divin*, 1969), link audiovisual research to spatialized performance (*BSN 240*, 1969) and associate the use of microtonal instruments with pre-recorded and mixed temperaments (*Tombeau de Julian Carrillo*, 1966). His interest in microtones led him to develop synthesizers (Oberheim, EMS) with potentiometers allowing for regulation of the variability of microtones and the plurality of micro-temperaments.

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Orch: Images thanaïques, spkr, orch, tape, 1960; Polygraphie polyphonique no.2, ens, tape, 1961; Expérience ambigüe, ens, tape, 1962; Obedeins usque ad mortem, 11 brass, perc, 1966; Tlaloc, orch, 3 tape rec, 1967; Milieu divin, conc., 2 orch, 5 tape rec, 1969; Ecce ancilla domini, 32 str, 1972; Ithos, ens, 2 tape rec, 1976; Tombeau de Césaire Levillain, 12 str, tape, live elecs, 1977; Gravure polymorphique, 10 insts, tape, 1979; Tlaloc II, orch, 3 tape rec, elec spatialization, 1980; De l'ambiguité, 1982; Des pirates avalaient des couleuvres, 1987; Marana Tha, 1988

Vocal: Poésies vocales pour des textes du 3ème dimanche de carême, chorus, 1951; Poésie, chorus, 1956; Mimodrame 68, spkr, 1v, tpt, trbn, pec, 1969; Savonarole, 2 spkr, chorus, 15 str, 6 tapes, 1970; In manus tuas domine, chorus, 4 tapes, 1975; Cuirassé Potemkine (S.M. Eisenstein), spkr, tape, live elecs, film, 1978; Papa, maman, la musique et moi, spkr (S. Morgenstern), spkr, chorus, tape, 1986

Chbr and solo inst: Ouverture et danse, ondioline, pf, perc, 1948; 2 Poems (P. Eluard), spkr, pf, 1948; Sonatine, ob, 1950; Polygraphie polyphonique no.1, vn, tape, film, 1957; Pentathle monogénique, pf, 1959; Hommage à Julian Carrillo, pf [tuned in third-tones], 1965; Tombeau de Julian Carrillo, 2 pf [one tuned in third-tones], tape, 1966; Quand Elie l'entendit, org, tape, live elecs, 1977; Labyrinthes, trbn, synth, 1978; Aulographie, fl, tape, live elecs, 1981; Hephaistos, 2 perc, live elecs, 1981; Je ne suis pas allé à Thoare, fl, tape, 1981; Tombeau du Dr Douady, pf, tape, 1983; Lis abiho fasien vioulon de sis aleto, cl, tape, 1984; Au lieu et place de, fl, tape, 1985; Armures aux duites enchaînées, hp [tuned in sixteenth-tones], tape, 1987

Other: Appel au Tiers Monde, spkr, tape, 1967; BSN 240, tape ad lib, 1969; S 68, tape, 1969; Tombeau de Jean-Pierre Guézec, tape, 1971; La parole de Dieu est comme une épée, org, 3 tapes, 1972; Syms., tape, 1972; Un fanal pour mes canaux, tape, 1972; Vos leurres de messe, tpt, hn, tape, 1972; Chréodes, synth, tape, 1974–8; Observer 01, 02, synth, tape, 1976–81; 3 affiches d'Holger Matthies, pf, live elecs, 1980; Irrationnelle Homothétie, synth, 2 tape recs, 1980; Fractal Figural I, II, synth, live elecs, 1981; Espaces de rèves 1 'La répétition', tape, 1981; Complies à St-Thomé, tape, 1981; Le violent harmonieux combat, tape, 1981; Les bijoux de Cornélia, tape, 1982; Topique topiaire, org, tape, 1982; Bonjour Mr Ligeti, tape, 1983; Limonaire lithographe, org, tape, 1983; Sylviana Story, tape, 1983; Holzwege, tape, insts ad lib, 1984; Sinfonietta, tape, 1984; 3 poèmes sans textes, 3 synth, 1988

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Musique vivante (Paris, 1953)

L'homme musical (Paris, 1976)

Trois discours sur le musical (Aix-en-Provence, 1983)

PASCALE CRITON

Marié de l'Isle, Célestine. *See* GALLI-MARIÉ, CÉLESTINE.

Marien, Ambrosio (*b* Artois; *d* in or after 1584). French composer active in Italy. An Italian madrigal by him was published in the second book of five-voice madrigals by Pietro Vinci (RISM 1567[24]), a Sicilian who he claimed was his teacher. His own books of madrigals, *Primo libro de madrigali* (Venice, 1580) and *Secondo libro de madrigali* (Venice, 1584[9]), both for four voices, are dedicated to members of the noble Gesualdo family, and the dedications suggest that he was employed by the family in Naples when the volumes were published. The

madrigals are attractive and facile, with a hint of harmonic colouring in works such as *Anima bella* from the second book, but they lack the rhythmic interest, textural contrasts and chromatic movement traditionally associated with Neapolitan composers of the following decades.

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GLENN WATKINS/CLYTUS GOTTWALD

Marienklage (Ger.: 'Mary's lament'; Lat. *planctus Mariae*). A unique form of medieval Passion play, in which the 'Complaint of Mary' at the foot of the cross was the central action. It was especially popular in Germany – hence the adoption of the modern German term in literature on the subject – and, in simpler forms, in Italy.

For further information and bibliography *see* MEDIEVAL DRAMA, §III, 2(i); *see also* PLANCTUS.

Marien Trompet (Ger.). *See* TRUMPET MARINE.

Mariétan, Pierre (*b* Monthey, 23 Sept 1935). Swiss composer and conductor. He studied with Marescotti and others at the Geneva Conservatory (1955–60) and, from 1960 to 1963, with Zimmermann (composition) and Koenig (electronic music) in Cologne at the Staatliche Hochschule für Musik and the Hochschule für Musik der Stadt Köln. He also attended the Darmstadt summer courses (1960–61) and the classes given by Boulez and Stockhausen at the Basle Academy of Music (1961–3). In the mid-1960s he worked in the electronic music studios of WDR and held scholarships to the Cologne Courses for New Music (1963–6), directed by Stockhausen and Pousseur. During this period he appeared in most western European countries as a conductor of contemporary music. In Paris in 1966 he founded an instrumental ensemble the Groupe d'Etude et de Réalisation Musicales (GERM). From 1972 to 1977 he directed the Garges-lès-Gonesse Conservatory. He has also taught at the Universities of Paris I and VIII (1969–88), and has lectured on acoustics at the Ecole d'Architecture, La Villette.

The decisive influence on Mariétan's early work was serialism, the music of Boulez especially. In the 1960s he turned to composing sketch-scores and guidelines for improvisation, some of the former being intended for amateurs and children. Since the 1970s he has been principally concerned with combining composed music, what he calls 'music of the interior', with everyday environmental sounds, 'music of the exterior'. This preoccupation has led him to electronic and radiophonic composition – *Paysmusique* brings together the sounds of 96 voices speaking in different Swiss dialects – as well as to the creation, sometimes in collaboration with architects, of sound installations and sound environments. His acoustical studies of 'rumblings', low-frequency sounds in urban areas, have fed into a number of works, notably *Le bruit court*.

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(*selective list*)

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Chbr and solo inst: Passages I–III, va, vc, 1961; Ersatz, va, 1961; Caractères, fl, va, db, 1961; Marques, vc, pf, 1966; Parts et ensembles, fl, cl, bn, pf, 3 perc, va, db, 1967; Systèmes, pf, 1968; Quatemio I, carillon, 1970; Remémoration d'un ami commun, vn, pf, tape, 1970; Version III, vn, vc, tape, 1971; De par ce fait, eng hn, basset-hn, 7 hn, tape, 1975; Transmusique I à V, 6 insts, 2 computers, 1986; Paysmusique 2, str qt, elecs, 1992; Bruissant et sonnant, fl, hpd, 1996
Vocal: Récit suivi de légende, S, fl, eng hn, cl, hn, hp, pf, va, 1963–6; Initiales de Marsyas, S, fl, sax, trbn, hp, pf, va, vc, 1967; Scène I (sur-sis), female v, wind, hp, pf, 2 perc, vn, vc, 1970
Variable forces: Trait(s), 1–9 vn, 1961; Circulaire, 1–3 pf, 1–12 hands, 1966; Forte-piano, 1 wind, pf, elecs, 1966–8; 7 jours de Marsyas, spkr, 2 or more insts, 1967; Initiatives, programme d'action musicale, 1968–72: MF/MP, essai instrumental et radiophonique, 4/8/16 insts, 1970; Milieu et environnement, exécution simultanée de plusieurs pièces pour une 'musicalisation d'un espace déterminé', 1971; Anti-musiques, vv, stones, whistles, insts, 1972; Je donne à entendre, 6/8 insts, spkr, elecs, 1975; Son silence bruit, 1 musician, 1975; Rose des vents, 7-day musical happening in an urban environment, 1982
Radiophonic: Milieu–environnement–radiophonie, 1963–72; Lieu-dit Derborence (C.F. Ramuz), 1978; Paysmusique, 1991; Le bruit court, 1996
Sound sculptures and installations: Jeu du cor, installation of 16 glass fibre horns in 30 European cities, 1985; Installation sonore, Seville, Expo '92, 1992; L'oreille au-dessus du barrage, sound installation, Pierrefitte, nr Paris, 1986, collab. J.P. Lopez; Musiscène, sound sculpture, 1993

Principal publisher: Jobert

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FRITZ MUGGLER/R

Marigalis. *See* MADRIGAL.

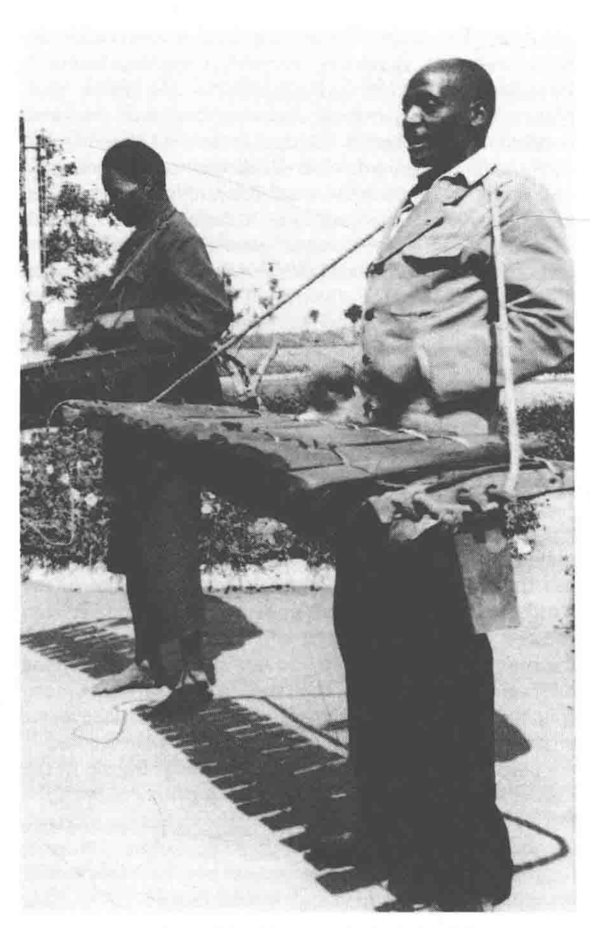
Mariinsky Theatre. *See* ST PETERSBURG, §2(ii).

Marimba. Term for a group of idiophones, some of which are plucked (lamellophones) and some of which are struck (xylophones). In parts of eastern and southern Africa, it may denote either type of instrument. In Latin America, it is mostly used for the calabash-resonated xylophone introduced from Africa, but in 19th-century Brazil it also applied to calabash-resonated lamellophones of African origin, and in Colombia it is used generically to denote any melodic instruments other than aerophones (see List, 1968). The name is now almost universally applied to the commercially manufactured, fully resonated orchestral xylophone developed from Latin American models. For full classification details, *see* IDIOPHONE; for marimba lamellophones, *see* LAMELLOPHONE, §2(i). *See also* XYLOPHONE, §§3 and 5 and VIBRAPHONE.

1. Africa and Latin America. 2. The modern orchestral marimba.

1. AFRICA AND LATIN AMERICA. Trough-resonated xylophones are called *marimba* among the Zaramo on the Tanzanian coast near Dar es Salaam (Hyslop, 1974), as are similar instruments recorded by Hugh Tracey in Zanzibar. Lamellophones, which were a 19th-century import into central Tanzania from the Congo through the Bagamoyo–Kijiji caravan trade route, came to be called *marimba madogo* ('small xylophone(s)') in Kiswahili.

The term *marimba* (fig.1) is composed of the word stem *-rimba* (or *-limba*) and the prefix *ma-*, expressing an accumulation of objects. Accordingly, the stem alone,

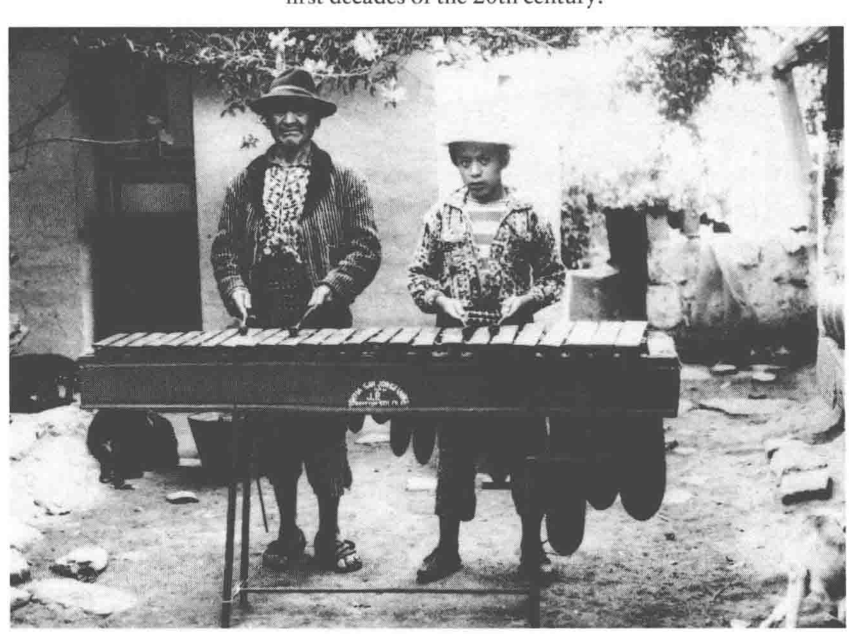


1. Marimbas (timbila) of the Chopi people, Quissico, Inhambane district, Mozambique

limba, is used in southern Malawi, eastern Zambia and parts of central Mozambique to denote a single-note xylophone. In the Zambezi valley, large lamellophones with up to 36 notes, played by Phodzo (Podzo), Dzimba and other musicians, are often called *malimba* ('l' and 'r' are one phoneme in many Bantu languages and are therefore interchangeable). The geographical distribution of the word stems *-rimba* and *-limba* with a variety of prefixes covers most of South-east Africa, with extensions into southern Tanzania and northern Angola, where xylophones are called *madimba* among the Mbondo of Malanji province.

In the 16th and 17th centuries Portuguese travellers, traders and administrators adopted the term from Bantu language speakers in South-east Africa and introduced it in their territories, notably in Brazil, where slaves recruited from South-east and Central African areas began to reconstruct musical instruments from their home countries. On his journey to northern Brazil in 1783 to 1792, Alexandre Rodrigues Ferreira reported a 16-note lamellophone, found with a slave who most certainly came from south-western Angola, under the designation 'marimba, instrumento que tocão os Prétos'. The same term has survived until today for a gourd-resonated xylophone used at Bairro de São Francisco, Municipio de São Sebastião, in the State of São Paulo (Setti, 1994).

With the reconstruction of Central African and South-east African xylophone models by slaves in various New World places, the term *marimba* became a generic label for such instruments in New World countries, such as Colombia, Ecuador, Guatemala (fig.2) and Panama, continuing long after these instruments had migrated into Amerindian cultures, notably in Guatemala, Nicaragua and other countries of Central America. In Cuba, xylophones did not establish a foothold, but a large box-resonated lamellophone was developed, most probably from (smaller) eastern Nigerian and southern Cameroonian models. A new term, *marimbula*, emerged through addition of the (Spanish) suffix *-ula*, and these lamellophones rapidly spread across the Caribbean during the first decades of the 20th century.



2. Marimba de tecomates of the Cakchiguel-Maya of San Jorge la Laguna, Guatemala

With the original meanings of the word *marimba* now largely forgotten in New World places, the name came to be used in the 20th century for other New World instruments of African origin as well. In Colombia, George List (1966) reported the application of the name *marimba* in particular for a type of mouth-bow that clearly has roots in the Bight of Biafra (an area extending from eastern Nigeria to Gabon).

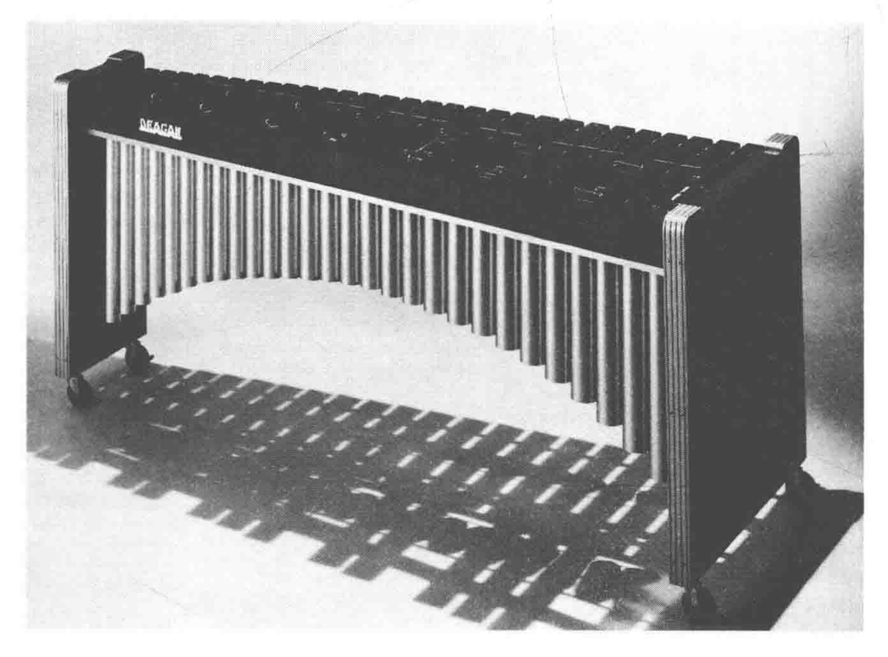
During the first half of the 20th century, European musicologists used the term *marimba* as a general name for African and New World gourd- or bamboo-tube resonated xylophones but never for lamellophones, which they incorrectly called '*sanza*'. Later research has clarified the term's etymology, its geographical distribution in Africa and the history of its introduction into Central and South America.

2. THE MODERN ORCHESTRAL MARIMBA. The manufacture of the modern marimba (fig.3) as used in the orchestra began in the USA in 1910, the earliest experiments being made by J.C. Deagan and U.G. Leedy. Stopped metal tubes graduated in length served as resonators, and for very deep notes were made U-shaped. A vibrating membrane (mirliton) feature, which is found on some African and Latin American instruments, was used in certain early models (e.g. the *nadimba*). Later experiments included the *octarimba* (obsolete) in which two narrow bars an octave apart in pitch were arranged side by side, the octaves being struck simultaneously by fork beaters. The marimba became a popular instrument in vaudeville and light ensembles. It was considerably enhanced by Clair Omar Musser, virtuoso and composer, who gave a memorable concert with his 100-piece marimba band in 1935 at Carnegie Hall in New York.

With the exception of Percy Grainger, who scored for the marimba and *nadimba* in the suite *In a Nutshell* (1916), serious composers neglected the marimba until after World War II. Milhaud's Concerto for marimba and vibraphone (1947), in which the technique of four-hammer playing was exploited, was one of the first postwar compositions to make extensive use of the marimba. The instrument is being increasingly used in the large orchestra. It occurs in Richard Rodney Bennett's First Symphony (1965), K.A. Hartmann's Eighth Symphony (1960–62; which includes cadenzas for two marimbas), Messiaen's *Chronochromie* (1959–60) and Carl Orff's *Antigonae* (1941–9). Concertos for marimba and orchestra have been written by several composers, including Robert Kurka, James Basta and Paul Creston. Composers who have written music for solo marimba include Mitchell Peters (*Yellow After the Sun*), Gordon Stout (*Two Mexican Dances*, 1977), Paul Smadbeck (*Rhythm Song*, 1991), Keiko Abe (*Michi*, 1979, *Variations on Japanese Childrens' Songs*) and Minoru Miki (*Marimba Supirichuaru*, 1989).

The last quarter of the 20th century saw the development of a vastly enlarged repertory involving the adoption of revolutionary new playing techniques and various improvements to the marimba including the adoption of a greater range. The original four-mallet technique for bar percussion instruments was designed to facilitate the playing of chords. The 'traditional grip', as it is known, has the shafts of the mallets crossed in the palm of the hand, with the outside shaft under the inside and between the first and second fingers, and the inside mallet under the thumb, and the thumb and first finger controlling the interval that is played. The 'traditional grip' has given way to: (1) the 'Burton grip' (after the jazz vibraphone virtuoso Gary Burton), in which the shafts are crossed in the palm of the hand with the outside shaft on top of the inside, and the grip has an axle pivot principal with the third and fourth fingers controlling the size of the interval; (2) the 'Musser' grip (named after Clair Omar Musser), in which the mallets are not crossed but the inside mallet is controlled by the first and second fingers, the outside by the third and fourth fingers; and (3) a variant of the latter developed by the marimba virtuoso Leigh Howard Stevens, which he describes as a 'child of Musser grip'.

Marimbas today are found in a variety of sizes. The standard 'concert grand' of four and a third octaves is still available, but new solo marimba repertory requires



3. Modern four-octave orchestral marimba by J.C. Deagan, Chicago

instruments of five octaves, *C–c''''*. Hard mallets should not be used, particularly on the lower register, as they will easily crack the bars and in any case rob the instrument of its characteristic mellow tone quality. Music for the instrument is written (at actual pitch) in treble or bass clef, or sometimes on a double staff. The so-called 'steel marimba', manufactured from 1916 by the Leedy Drum Co., is in fact a vibraphone. An instrument that combines characteristics of both xylophone and marimba is variously called xylo-marimba, marimba-xylophone and XYLORIMBA.

HARRY PARTCH constructed five tuned idiophones, four of which form a family based on the traditional marimba principle: the Diamond Marimba (1946), the Quadrangularis Reversum (1965), the Bass Marimba (1950, revised 1960), and the Marimba Eroica (1951 and 1954). (For further details, see *GroveI*, 'Marimba', §3; R. Roberts.)

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GERHARD KUBIK (1), JAMES BLADES/JAMES HOLLAND (2)

Marimbaphone. An obsolete metallophone in the form of a steel marimba introduced about 1920 by J.C. Deagan of Chicago. The term remains in use to signify a marimba. Deagan's instrument comprised a series of shallow metal bars arranged chromatically and individually tube-resonated. The tone of the instrument resembled that of the CELESTA (marimba gongs are similarly constructed). The marimbaphone was used primarily in marimba bands and as a solo instrument by stage artists. Percy Grainger was one of the few composers to score for it.

JAMES BLADES

Marimba-xylophone. *See* XYLORIMBA.

Marin, Constantin (*b* Urleta, Buzău district, 27 Feb 1925). Romanian conductor. He studied at the Bucharest Conservatory and became conductor of various student ensembles, including the Bucharest University Choir (1948), the Artistic Ensemble of the Union of Communist Youth (1953) and the Capella corala Gheorghe Cucu (1958–63). As musical director of Romanian Opera (1966–9) he fostered contemporary Romanian works, as he also did with the Madrigal Chamber Choir, which he formed at the Conservatory in 1963. The choir's main concern is with pre-Classical music, and especially early Romanian Byzantine music, which it has performed on tour in Europe and North America. He was a professor at the Academy of Music in Bucharest and has composed choral and vocal music.

His son Ion Marin (*b* Bucharest, 8 July 1960), also a conductor, studied in Bucharest and at the Mozarteum in Salzburg, and attended the Accademia Musicale Chigiana in Siena. In 1981 he became musical director of the Transylvania PO. He was resident conductor of the Vienna Staatsoper (1987–91) as Abbado's assistant, and in 1989 toured Japan with the company. In 1991 he made his London début, with the LSO, and his US début, conducting the Dallas Opera. The following year he made his Metropolitan début with *Semiramide*. He has appeared as a guest conductor with the BBC SO, the CBSO, the Philadelphia Orchestra, the Montreal SO and other orchestras. Among his recordings are vivid, idiomatic readings of *Lucia di Lammermoor* and several Rossini operas.

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VIOREL COSMA

Marín, José [Josef, Joseph, Juseppe] (*b* ?1618/19; *d* Madrid, 8 March 1699). Spanish composer and singer. He sang tenor in the royal chapel of Felipe IV from December 1644 to June 1649, receiving a substantial salary increase in January 1648. After travels possibly to Rome for

ordination and to the Indies, he had returned by 1654 when, according to the *Avisos* of Jerónimo Barrionuevo and other documents (in *E-Mah*), he was involved in criminal activities and later exiled.

Marín was possibly a singer at the Convento de la Encarnación during this time, as his petition of 1692 mentions 14 years in royal service, but this is unconfirmed. He does not appear in official documents of 1663–91, but in 1674 Domingo Ortiz de Zárate, a tenor in the Mercedarian convent in Madrid, sent a vocal piece by Marín to a friend in Segovia.

Between 1686 and 1694 Martín García de Olague, organist at the Trinitarian convent in Madrid and from 1695 at Cuenca Cathedral, copied a manuscript (possibly commissioned by Miguel Martín, an adult treble singer in the royal chapel) of 51 secular vernacular *tonos*, composed or arranged by Marín in a version for voice and five-course guitar, known as the *Cancionero de Marín* (*GB-Cfm* 727).

Marín's financial resources were probably limited, as he requested royal pensions on the basis of poverty in January 1649 and April 1692 and died intestate. The *Gazeta de Madrid* of 17 March 1699 reported his death 'at the age of 80', stating that he was 'known within and outside Spain for his rare ability in the composition and performance of music'.

In addition to the *Cancionero*, ten other secular and two sacred *tonos* survive (in *E-Bcd* and *GCA-Gc*). Marín's *tonos* exploit Spanish harmonic and rhythmic conventions, with their distinctive cadences and extended hemiolas, to the full. None is directly connected to specific events or performing contexts, but several are settings of *tono* texts from *teatro menor*. *Corazón que en prisión* (*Cancionero*, no.10; ed. E. Pujol, Paris, n.d.) appears in at least 12 musical and textual concordances. In the *Cancionero* the guitar part is similar in style to Francisco Guerau's *Poema harmónico* (Madrid, 1694/*R*), with discreet two- and three-voice continuo realizations without strummed chords. The collection is important, not only as a significant body of music but also as one of the few surviving examples of complete realizations of 17th-century Spanish continuo parts.

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M. JUNE YAKELEY

Marin, Marie-Martin Marcel, Vicomte de (*b* Saint Jean-de-Luz, nr Bayonne, 8 Sept 1769; *d* Toulouse, after 1861). French harpist and composer of Italian descent. His precocious natural talent was fostered from an early age by his father, the violinist Guillaume Marcel de Marin (*b* Guadeloupe, 1737), who is known to have composed a *Stabat mater* (Paris, n.d.) and other sacred works. While still very young Marin studied the violin in Italy with Nardini, then the harp in Paris (probably with Christian Hochbrucker and Krumpholtz). At the age of 14 he was made a member of the Arcadian Academy in Rome. He was said to be without equal in skilful improvisations and full-score playing, as well as performing Bach fugues and other keyboard music on the harp.

After a short period of military service in France, Marin began to travel throughout Europe in 1786. When the Revolution broke out he went to England, where he was quite successful as a teacher and composer. Among his friends and benefactors was Muzio Clementi, who arranged some of his harp sonatas for piano (opp.6, 15). He retired to Toulouse, where he played only in salons or private circles.

Fétis described Marin's compositions as 'truly Classical'. He published many works for the harp in Paris and London, including sonatas (opp.6, 10, 15, 16), variations on popular airs (opp.11, 13), duets (opp.8, 12, 17; some with violin or piano), *romances* with harp accompaniment, a quintet for harp and string quartet (op.14), arrangements of works by Mozart and Beethoven and many small pieces; he also wrote a few chamber works for strings. His compositions show great variety of dynamics, rhythm and sound, and in some ways they presage the works of the 19th-century virtuoso Elias Parish Alvars.

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HANS J. ZINGEL

Marinelli, Gaetano (*b* Naples, 3 June 1754; *d* after 1820). Italian composer. He was a pupil of Manna and P.A. Gallo at the Conservatorio di S Maria di Loreto, Naples, and then from 1772 at the Pietà dei Turchini, where he studied under Cafaro and Lorenzo Fago and became a *maestrino*. In 1776 his intermezzo *Il barone di Sardafritta*, perhaps a student work, was performed at a Naples convent. The autograph of a sacred cantata, *Tobia alle nozze con Sara*, is dated January 1781. His first known comic opera was *I tre rivali*, for the Teatro Pace, Rome, in Carnival 1784 (an earlier work for that theatre is considered doubtful). The next year he wrote *Gli uccellatori* for the Teatro della Pergola, Florence.

In 1786 he married in Naples and went to Madrid, where he lived until 1789, working as a singing teacher. In Carnival 1790 two comic operas were performed in Naples, *La contadina semplice* and *La bizzarra contadina*, in December another, *Gli accidenti inaspettati*, and on 30 May 1791 he achieved a performance at S Carlo with his first *opera seria*, *Lucio Papirio*. This led to a contract for the spectacle opera *La vendetta di Medea*, given in Venice in 1792, a year in which he wrote a total of four operas. Thereafter he wrote two or three a year, mainly for Naples and Venice, but after 1796, when Napoleon invaded Italy, his output dropped, with some apparently barren years. Marinelli is said to have been in the service of the Duke of Bavaria, so one or more visits to Munich may account for the apparent gaps in his output. However, there is no evidence that he was still working in Munich in 1811, as is sometimes stated. Marinelli had moved to Portugal by 1817, when he composed a wedding cantata for the crown prince, Dom Pedro. He was said to have been teaching singing at Oporto about 1820. Only one non-stage work by him is known today, a *Stabat mater* for two sopranos, bass and instruments. According to Gerber, several numbers from Marinelli's operas were popular with amateurs, and Gervasoni called him an 'excellent composer' who 'has a style that is very expressive and of a particular newness'.

While Marinelli's serious operas for Naples consist primarily of recitatives and arias with one or two duets, *La vendetta di Medea* exhibits the radical departures from traditional Italian practice then taking place in Venice. Elements formerly found only in French-inspired operas, such as choruses, here co-exist with multi-sectional ensemble finales hitherto the province of comic opera. Many scenes are realized entirely in obbligato recitative. The Act 1 solo scena for Medea (soprano) involves a chorus of Furies that acts as a second character. Marinelli explored the textural options of obbligato recitative, solo with chorus, a cavatina with interruptions by the Furies, and finally an aria with a tutti closing. Staged death, new to Italian opera, takes repugnant form at the end of the opera, when Medea, enraged at the treachery of Giasone [Jason] (soprano castrato), murders their children on stage and exits in a flying carriage, leaving the palace in ruins and calling down a rain of fire. *Issipile* and *Germanico* are equally notable for their use of the chorus, ensembles and unusual constructions. Some of Marinelli's sinfonias (in one movement) have slow introductions. Wind instruments, including english horn, are used in recitatives as well as in arias and ensembles, and Marinelli exploits contrasts of key (as in the finale of *Medea*) and tempo as well as timbre for expressive purposes. Arias in either rounded ternary or rondò forms often have two tempos and even two metres. In the comic operas of the 1790s some of the larger ensembles incorporate extensive action in constructions similar to the finale.

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Gli uccellatori (dg, C. Goldoni), Florence, Pergola, 28 March 1785, *F-Pn* (Act 1)
Il triondo d'Arianna (azione teatrale, P. Tagliazucchi), Florence, Pergola, ?1785–6
La bizzarra contadina in amore [La villanella semplice] (ob, 2, G. Palomba), Naples, Nuovo, carn. 1790, *I-Nc**
La contadina semplice (ob, 2), Naples, Fondo, carn. 1790, *Nc**
Gli accidenti inaspettati (dg, 2, Palomba), Naples, Fiorentini, 4 Dec 1790, *Nc**
Lucio Papirio [Quinto Fabio] (os, 3, after A. Zeno), Naples, S Carlo, 30 May 1791, *Nc*
La vendetta di Medea (os, 2), Venice, S Samuele, carn. 1792, *B-Bc*
Amore aguzza l'ingegno (ob, 2), Naples, Fondo, carn. 1792
Arminio (os, 3, F. Moretti), Naples, S Carlo, 13 Aug 1792; as Germanico (2), Venice, S Benedetto, 4 Feb 1797
Lo sposo a forza (ob, 2, Palomba), Naples, Fiorentini, 1792, *I-Nc**
I vecchi delusi (ob, 2, Palomba), Naples, Fiorentini, July 1793
Attalo, re di Bitinia (os, 3, F. Casorri), Naples, S Carlo, 13 Aug 1793
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I vecchi burlati (dg, 2, after Palomba), Venice, S Samuele, 12 Oct 1795
La finta principessa (dg, 2, F. Livigni), Venice, S Samuele, carn. 1796
Issipile (os, 3, P. Metastasio), Venice, Fenice, 12 Nov 1796
Li due vecchi amanti delusi (dg, Palomba), Corfu, S Giacomo, 1796
Le due fratelli Castracani (dg), Padua, Obizzi, 1798
Le quattro mogli (dg, 2, G. Rossi), Venice, S Benedetto, carn. 1799; as Il concorso delle spose, Milan, Carcano, spr. 1806
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Il concorso delle spose, ovvero, Il letterato alla moda (dg), Milan, Carcano, spr. 1806
La sposo contrastato (melodrama giocoso), Milan, Novara, carn. 1808
Il trionfo d'amore, Cremona, Sociale, 1808, *Mr**
Alessandro in Efeso (os, F. Marconi), Milan, Carcano, 25 Oct 1810
I quattro rivali in amore (commedia), Milan, Carcano, Nov 1810
L'equivoco fortunato (azione comica, 2, L. Prividali), Milan, Scala, 21 June 1811, *Mc**

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DENNIS LIBBY, MARITA P. McCLYMONDS

Mariner, Francesc (*b* Barcelona, Jan 1720; *d* Barcelona, Feb 1789). Catalan composer and organist. According to

Rafel d'Amat i de Cortada (in a contemporary manuscript), he was organist at Barcelona Cathedral until 1786. His compositions (mostly in *E-MO* and other Catalan archives) include such traditional Spanish keyboard forms as the tiento, *obra lleno, partido* and *entrada*, as well as more recently imported Italian forms such as the toccata, sonata, rondo, pastoral and overture. (A number of his keyboard works have been edited by M. Voortman in *Francesc Mariner (1720–1789): obres per a clave*, Barcelona, 1997.) He also composed many sets of liturgical versets for psalms, canticles and masses, often based on plainsong cantus firmi. Like the forms, the style is transitional; some of his works show the close imitation and florid glosa figuration of earlier Spanish instrumental music, while others employ the lighter, more homophonic textures of the early Classical period.

ALMONTE HOWELL/JOSEP M. VILAR TORRENS

Marinera [chilena, cueca]. A social, recreational couple dance of Peru. It is directly related to the national dance of Chile (the *cueca* or *chilena*) and is named in honour of the seamen who died in the War of the Pacific against Chile, when as a result of Peru's defeat the dance had to be renamed to avoid its association with the 'enemy'. It is descended from the *zamacueca* or *zambacueca* found in Bolivia, Peru and Chile.

Using the DÉCIMA form, its octosyllabic verse is set strophically, while its *seguidilla* refrains alternate 6/8, 3/4 metre (*sesquiatera*). Subject matter is diverse, and includes historical narrative and socio-political commentary. In urban areas it has largely been replaced in popularity by the *vals criollo*. Among the mestizo population of the Peruvian Andes *marinera* melodies are more obviously pentatonic than those of the Peruvian coast and are sung in high-pitched, nasal style. Its choreography is a courtship pantomime between man and woman, echoing the mating process of cock and hen in the farmyard. It has a fixed structure with a series of complex moves and footwork, both parties advancing and retreating with step footwork, circling each other, flirting with handkerchiefs held in the right hand, waved around shoulders. There are many regional variations and the relationship adopted by couples for the dance tends to indicate their marital or single status. The choreography is similar to that of the Colombian BAMBUCO.

The *marinera limeña* functions in two contexts, as a dance and also as a *jarana*. This takes the form of a *contrapunto* or *desafío* challenge between two or more singers improvising using the *décima* form, the ten lines divided into three verses (4 + 4 + 2). This is followed by the *resbalosa* and *fuga*, a quatrain in couplets, the competition continuing until one opponent wins by outwitting the other in verse. A popular tradition within oral Afro-Peruvian culture, there are various historic collections of texts.

WILLIAM GRADANTE/R

Marini, Biagio (*b* Brescia, 5 Feb 1594; *d* Venice, 1663). Italian composer and instrumentalist. He seems to have come from an established Brescian family. An uncle, Giacinto Bondioli, was also a composer and may have been one of his teachers; there is no evidence to support the claim that he studied with G.B. Fontana, another Brescian. On 26 April 1615 Marini was appointed as a violinist at S Marco, Venice, and thus probably worked under Monteverdi. By 1620 he was back in Brescia, as *maestro di cappella* at S Eufemia and music director of the Accademia degli Erranti; on 30 January 1621 he was hired as an instrumentalist to the Farnese court at Parma. Between 1623 and 1649 he served, part of the time as Kapellmeister, at the Wittelsbach court at Neuburg an die Donau, but he was also away for extended periods, in Brussels (in 1624), Milan (1631–2), Bergamo (1632), Düsseldorf (in 1640 and 1644–5), Brescia and possibly Venice. He was again in Milan in 1649, as *maestro di cappella* at S Maria della Scala, and worked in Ferrara and Venice in 1651–3. By 1654 he was once again in Milan and then in Vicenza during 1655–6. Three marriages are documented; a document from 1641 mentions five children. The *atto di morte* recording his death cites his age as about 76 years (reproduced in Fano, 1973).

All of Marini's extant music is in printed form. At least seven volumes are lost, others are incomplete, and there is a curious time-lag of several years between the dedications and publication of opp.7–9. Marini's vocal music spans many of the vocal genres of the time, including the strophic air, monody, and large-scale concertato madrigal with instruments. Op.2 (1618) is notable for the first appearance in print of a *lettera amorosa* (Monteverdi's well-known examples appeared in 1619). The publication of opp.13 and 16, in the 1640s, marked the culmination of his work with the secular concertato madrigal: op.16 was especially indebted to Monteverdi's *Madrigali guerrieri ed amorosi*. In the 1650s, Marini seems to have focussed his attention on sacred music, here too exploiting the concertato style. As in his final volume of instrumental music, tonal direction is strongest in these late works.

It is as a composer of instrumental music, however, that Marini is best known. His op.1 (1617) contains sinfonias, sonatas, canzonas and dances, all for one or two violins and continuo. Stylistic distinctions between sonatas and longer sinfonias are not always clear. The sinfonias *La Ponte* and *La Gardana*, and the sonata *La Orlandina*, all for one violin with continuo, are the first datable examples of an extended solo piece for violin (or cornett) in which the continuo part is truly accompanimental. Two sonatas, *La Foscarina* and *La Agguzzona*, both for two violins and continuo, are the most substantial works in the collection; they are divided into several broad sections. The term *tremolo con l'arco* in *La Foscarina* is the first specific request for this effect, and slurring indications appear in both sonatas; both features point to the establishment of a string idiom.

Passages requiring double stopping and the use of the improvisatory instruction 'affetti' both first appear in the solo instrumental pieces of op.2; another solo work, based on the romanesca, is found in op.3. Marini's largest and most innovatory collection of instrumental music is op.8, which contains examples of virtually all the instrumental genres of the time. The trio sonatas are longer than those in op.1, while the third and fourth sonatas for solo violin and continuo represent, along with those of G.B. Fontana, the first notable achievements in the genre. In these works Marini explored unusual instrumental effects such as triple stopping (in the *Capriccio in modo di un lira*) and scordatura, as well as unusual compositional procedures (the *Sonata senza cadenza*).

It is unfortunate that there is a gap of 29 years between op.8 and Marini's next and last completely instrumental print, op.22. Instrumental music from the intervening

years is represented only by four sonatas in op.15 and two ballettos in op.16. Two kinds of sonata, *da camera* and *da chiesa*, are mentioned on the title-page of op.22, but individual sonatas are not labelled. Four of the six sonatas in the collection are clearly divided into separate contrasting sections, pointing towards the future multi-movement sonatas. Dances and sinfonias are also included, and the *Balletto secondo* is a true dance suite. Consistent with Marini's increased interest in the use of relatively large concerted forces, as exemplified in the vocal works of the 1640s, these pieces are on the whole more fully scored.

Marini's instrumental music is of a high level of craftsmanship, and he generally avoided merely mechanical solutions to compositional problems. His melodic writing has an individual lyricism. Over the course of his career, Marini's works show an increasing tendency toward tonally conceived writing: his last publication, op.22, includes sequences modulating by 5ths as well as his boldest forays into chromaticism, his most unusual chordal progressions, and his most extended use of fugal imitation.

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op.
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2 Madrigali e symfonie, a 1–5 (Venice, 1618), inc.
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6 Le lagrime d'Erminia in stile recitativo, 1v, chit/kbd (Parma, 1623)
7 Per le musiche di camera concerti, a 4–6 (Venice, 1634, ded. 1624)
8 Sonate, symphonie … e retornelli, a 1–6 (Venice, 1629, ded. 1626); 17 ed. in Collegium musicum, 2nd ser., x (1981)
9 Madrigaletti, 1–4vv, chit, bc (Venice, 1635, ded. 1625)
13 Compositioni varie per musica di camera, 2–5vv, 2 vn, bc (Venice, 1641), inc.
15 Corona melodica, a 2–6 and more, bc (Antwerp, 1644), inc.
16 Concerto terzo delle musiche da camera, a 3–6, bc (Milan, 1649)
18 Salmi per tutte le solennità dell'anno concertati nel moderno stile, 1–3vv, vn, bc (Venice, 1653), inc.
20 Vesperi per tutte le festività dell'anno, 4vv, org (Venice, 1654), inc.
21 Lagrime di Davide sparse nel miserere, 2–4 and more vv, 2 vn, org (Venice, 1655)
22 Per ogni sorte di strumento musicale diversi generi di sonate, da chiesa, e da camera, a 2–4, bc (Venice, 1655/*R* 1985 in Archivium musicum: Collana di testi vari, xviii); 2 ed. in HM, cxxix (1955), cxliii (1956)

2 motets, 1649[1]; 2, 1653[1]

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THOMAS D. DUNN

Marini, Carlo Antonio. *See* MARINO, CARLO ANTONIO.

Marini, Francesco Maria (*fl* 1637). Italian composer. All that is known of his life is that he directed the music at the principal church in the republic of San Marino in 1637. His one surviving publication is *Concerti spirituali concertati a 2–7 et con instrumenti, libro 1* (Venice, 1637; 2 motets repr. in RISM 1646[4]). That so few works survive is a matter for regret, since they show a surprisingly competent talent for a comparative outpost such as San Marino, geographically far removed from the centres of composition in the 1630s. The motets are in the modern concertato style and demonstrate a feeling for imaginative word-setting; it is those that include obbligato instruments to which the greatest interest attaches. The setting of *Jesu dulcis memoria* is for the unusual (for northern Italy) scoring of solo alto and four *viole*. It is long, intense in mood and written in a low register for the voice; a falling 4th on the word 'Jesu' acts as a unifying idea throughout. The instruments engage in dialogue with the voice as well as providing contrasting interludes (not ritornellos). This can also be seen in the charming *Omnes gentes* for two sopranos, two violins and continuo, where the often quite extended sections for violins and voices respectively are closely integrated and there is a clear if simple scheme of modulations. A larger work, *Anima mea in aeterna*, is scored for two balanced groups of SSB and the instrumental equivalent – two violins and cello – and continuo: this is in effect a kind of updated double-choir medium. Here the violins have considerable polyphonic independence in the impressive tuttis that punctuate the other varied sections. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Marini [Marino], **Gioseffo** [Giuseppe] (*b* Pesaro, 3 Oct 1610; *d* after 1638). Italian composer. In 1618 he was *maestro di cappella* to the town of Pordenone, Friuli, and in 1621 held a similar position at Gorizia. Three printed volumes of music by him are known: *Il primo libro de madrigali a cinque voci* (Venice, 1617); *Il secondo libro de madrigali a cinque voci*, with continuo (Venice, 1618); and *Messe e motetti a otto voci*, with organ continuo (Venice, 1621). There are seven pieces by him in the Pelplin organ tablatures (in *PL-PE*), probably from his 1621 volume (see A. Sutkowski and A. Osostowicz-Sutkowska, eds.: *The Pelpin Tablature: a Thematic*

Catalogue, AMP, i, 1963; vols. ii–vii are facsimiles of the works). □

Marinis [Marini], **Giovanni de.** Italian composer, some of whose works were printed in a collection by GIOVANNI PIETRO GALLO.

Marinković, Josif (*b* Vranjevo, 15 Sept 1851; *d* Belgrade, 13 May 1931). Serbian composer and conductor. He studied composition with František Skuherský at the Organ School in Prague. From 1881 to 1924 he was active in Belgrade as a choral conductor, notably of the Belgrade Choral Society (1881–7) and the academic choir Obilić (1889–1900), and as music teacher in a number of schools. In 1907 he was elected to membership of the Serbian Royal Academy.

Marinković played an important role in Serbian musical life at the end of the 19th century. His output includes many unaccompanied choral works based on folktunes, such as the 11 suites of rhapsodies entitled *Kola* ('Ring Dances'), choral works on patriotic subjects, for example *Narodni zbor* ('National Meeting') and *Junački poklič* ('Call of the Hero'); and choral works with piano accompaniment approaching the scale of cantatas, including *Zadovoljna reka* ('The Contented River'), a pastorale in rondo form, and *Potočara* ('The Water-Mill'). The most significant part of his work consists of numerous songs, for which he may be called the founder of the Serbian Romantic lied. He also composed incidental music, sacred works and piano pieces.

WORKS
(*selective list*)

Stage: Sudjaje [The Witch Sisters] (incid music, L. Petrović), Belgrade, National, 12 Oct 1894

Mixed choir, pf: Zadovoljna reka [The Contented River], pastorale, 1881; Na veliki petak [On Good Friday], 1883; Jadna majka [The Poor Mother], 1884; Molitva [The Prayer], 1889, rev. 1931; Dižimo škole, 1890; Proletnja zora [The Springtime Dawn], 1899; Potočara [The Water-Mill], 1910; Dositeju Obradoviću [Cantata to Dositej Obradović], 1911

Male choir (unacc.): Narodni zbor [National Meeting], 1876; 11 Kola [11 Ring Dances], 1881–97; Pesmom srcu [To the Heart with a Song], 1882; Radnička pesma [Song of Workmen], 1890; Slavija, *c*1907; Himma Balkana [The Balkan Anthem], *c*1908; Junački poklič [Call of the Hero], 1910

Songs: Stojanke [Oh, Stojanka], 1883; Molitva [The Prayer], 1889; Grm [The Bush], 1893; Kaži mi kaži [Tell me, oh, tell me], 1931; Iz grad u grad [From Town to Town], 1931; Ala je lep ovaj svet [How Beautiful this World is], 1931; Potok žubori [The Brook is Murmuring], 1931; Rastanak [The Separation], 1931; Čežnja [Yearning]

Other: Liturgy, mixed choir, *c*1889; Pomen [Requiem], *c*1929; Sonatine, pf, 4 hands

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K. Manojlović: 'Josif Marinković', *Zvuk*, no.7 (1935), 245–54

M. Milojević: 'Josif Marinković kao kompozitor solo-pesme' [Marinković as composer of solo songs], *Srpski književni glasnik*, new ser., xlviii (1936), 630–34

B. Dragutinović: 'Ličnost i delo Josifa Marinkovića' [Marinković's life and works], *Dvadeseti vek*, i/3 (1938)

V. Peričić: *Josif Marinković: život i dela* [Marinković's life and works] (Belgrade, 1967)

S. Ðuric-Klajn: *A Survey of Serbian Music through the Ages* (Belgrade, 1972)

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STANA ÐURIC-KLAJN/ROKSANDA PEJOVIĆ

Marino, Alessandro (*b* Venice, mid-16th century; *d* before 1605). Italian composer. He was an Augustinian monk and from 1570 to 1596 a canon of S Giovanni in Laterano. In 1584 he founded the Virtuosa Compagnia dei Musici di Roma, the ancestor of the Congregazione (later Accademia) di S Cecilia, which was approved by a bull of Sixtus V in 1585, but he did not contribute to the madrigal anthology produced by that group (RISM 1589[7]). His book of *madrigali spirituali* also includes a 12-part instrumental canzona, *La bella Roncinetta*.

WORKS
all published in Venice

SACRED

Psalmi vesperarum, 4vv (1578)
Psalmi omnes qui ad vesperas decantantur, 6vv (1579)
Psalmi vesperarum ... liber secundus, 4vv (1587)
Sacrarum cantionum ... liber primus, 6vv (1588)
Completorium ad usum romanum, 12vv (1596)

SECULAR

Il primo libro de madrigali, 5vv (1571)
Il primo libro de madrigali spirituali, 6vv (1597)

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G. Alberici: *Catalogo breve de gli illustri et famosi scrittori veneziani* (Bologna, 1605)

R. Casimiri: 'L'antica Congregazione di S. Cecilia fra i musici di Roma nel secolo XVII', *NA*, i (1924), 116–29

R. Ruotolo: *Dall'antica Congregazione di S. Cecilia all'attuale Associazione italiana di S. Cecilia* (Rome, 1955)

RUTH I. DEFORD

Marino [Marini], **Carlo Antonio** (*b* ?Albino, nr Bergamo, 1670–71; *d* ?Bergamo, in or after 1717). Italian violinist, cellist and composer. His family lived in Bergamo from 1673, many of them being musicians at S Maria Maggiore, which he served for most of his life: he was a boy soprano from 1681 to 1684, occasional violinist from 1683 to 1686, second violinist from 1686 to 1696 and first violinist from 1700 to 1705, when the string orchestra at the church was disbanded on account of war. He was much in demand for leading opera orchestras in other north Italian cities.

Marino's seven published volumes of instrumental music are characteristic of Italian sonatas and dances in the last decades of the 17th century. The op.1 *Sonate da camera* consist of ten dance pairs, all quite short and remaining in the tonic at the mid-point of the binary form. The op.2 suites are longer (balletto, corrente, *giga* and menuet) and usually have an internal cadence on the dominant. The four-movement sonatas of opp.3, 6 and 7 are remarkable for their elaborate cello parts. Ten of them include viola parts and were probably performed orchestrally at S Maria Maggiore. Marino's op.8 solo violin sonatas (similiar to those of Corelli but without double stopping) and the manuscript cello sonata are rather more virtuosic than the sonatas for two violins. The amorous solo cantatas (op.4) are long, adventurous and humorous. Marino's instrumental music was sufficiently popular to be reprinted in Amsterdam. (W. Apel: *Die Italienische Violinmusik im 17. Jahrhundert*, Wiesbaden, 1983; Eng. trans., 1990)

WORKS

[12] Sonate da camera, 2 vn, vle, hpd, op.1 (Bologna, 1687)
Balletti, correnti, gighe, e minuetti diversi, 2 vn, vc/hpd (12 suites), op.2 (Venice, 1692)
Suonate da chiesa, [8] 2 vn, vc, bc (org), [4] 3 vn, va, vc, bc (org), op.3 (?Venice, *c*1693)
[12] Cantate, 1v, bc, libro I, op.4 (Venice, 1695)
[12] Suonate alla francese, a 3, op.5 (Venice, 1699)
[12] Sonate [da chiese], [8] 2 vn, vc, bc (org), [4] 2 vn, va, vc, bc (org), op.6 (Venice, 1701)
[12] Suonate, 2 vn, vc obbl, bc (org), op.7 (Venice, 1704)
[12] Suonate, vn, bc, op.8 (Venice, 1705)
Accademia detta in lode del ... F. Donada (Milan, 1709), music lost
Sonata per viola [actually vc, bc], and possibly other works, ?1708, *A-Wn*; sonata ed. in Diletto musicale, no.361
3 vn concs., D, E, B♭, *GB-Mp*

ROBIN BOWMAN/SANDRA MANGSEN

Marino, Giambattista [Giovan Battista] (*b* Naples, 18 Oct 1569; *d* Naples, 25 March 1625). Italian poet. His peripatetic career was dogged by scandal, although he enjoyed the patronage of Cardinal Pietro Aldobrandini in Rome and Ravenna (1602–10), the Duke of Savoy (officially from 1610, although contacts date from 1608), Maria de' Medici in Paris (1616–23) and Cardinal Maurizio of Savoy in Rome. His extravagant poetic style – seen in his *Rime* (Venice, 1602; revised as *La lira* in 1608, with a third part published in 1614), *La galleria* (Milan, 1620), *La sampogna* (Paris, 1620) and the pseudo-epic *Adone* (Paris, 1623) – established important trends. He did not move widely in musical circles, although he dedicated poems to musicians (Tommaso Pecci) and patrons (Jacopo Corsi), and presumably knew Sigismondo d'India in Turin. But well over 800 musical settings of his poems (for a list see Simon and Gidrol) were published before 1650 in all the current scorings and styles. By this criterion, his popularity was second only to that of Battista Guarini.

His epigrammatic style, focussing on the compressed elaboration of witty, usually erotic conceits to invoke a sense of *meraviglia* at the poet's art, found numerous imitators among his friends (Angelo Grillo, Fulvio Testi) and even his enemies (Gaspare Murtola, Tommaso Stigliani). However, by the end of the 17th century Marino and the Marinists came under heavy criticism for their artifice-ridden mannerism, a critical stance enshrined in the 19th-century condemnation of 'secentismo' as marking a severe decline in the Italian literary tradition. Literary historians have begun to reassess Marino, but musicologists have been slow to follow suit: Einstein implicitly linked Marinism to the decline of the madrigal, and Tomlinson has seen Marinist *concettismo* as having a deadening effect on Monteverdi and others in the shift from the Renaissance to the Baroque era.

Marino was unusual for his time in producing few stage works. He wrote a number of laments, including one of Ariadne (following Rinuccini's famous model) set by Pellegrino Possenti in 1623, and Monteverdi reportedly planned to include his lament of Hero and Leander in his sixth book of madrigals (1614). Portions of his *Adone* also provided the basis for Domenico Mazzocchi's opera *La catena d'Adone* (1626). But Marino's art was essentially that of a lyric poet of style, wit and daring.

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G. Tomlinson: 'Music and the Claims of Text: Monteverdi, Rinuccini, and Marino', *Critical Inquiry*, viii (1981–2), 565–89
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TIM CARTER

Marino, Gioseffo [Giuseppe]. *See* MARINI, GIOSEFFO.

Marinoni. Several Italian singers in the late 16th and early 17th centuries bore this name. The relationship between them is not known.

(1) Giovan Battista Marinoni (i) (*fl* 1580–1612). Singer (possibly bass) in service at the Gonzaga court, Mantua, from the early 1580s until about 1612. Duke Vincenzo Gonzaga granted him Mantuan citizenship on 9 January 1601 and used him in several official and unofficial capacities. He was one of four musicians (headed by Monteverdi) who accompanied the duke on his campaign in Hungary against the Turks in 1595. He may have left Mantua during the extensive restructuring of the court music in the spring and summer of 1612 after the accession of Francesco Gonzaga. Whether he (like Monteverdi) moved to S Marco, Venice, remains uncertain – the reference to a Marinoni in various Venetian records from 1613 may be one or more other singers – but Vio is clear that he was not the same musician as Giovan Battista Marinoni (ii), with whom he is generally confused.

(2) Giovan Battista Marinoni ['Giove'] (ii) (*b* 1596; *d* ?Venice, 1657). Singer and editor. Whether he is one of the Marinonis who appear in various Venetian records from 1613 onwards remains unclear, but he was certainly employed as a tenor in S Marco from 6 July 1623 until early 1642. In 1627 he took part in the annual celebrations of the Scuola di S Rocco and in 1632 was a candidate for a canonry at S Marco. He is recorded as a singer in Padua in the early 1640s, and was *maestro di cappella* at the cathedral there in 1646. This was the Marinoni who, according to Caberloti, directed the music at a memorial service for Monteverdi in S Maria Gloriosa dei Frari, Venice, in December 1643, a few days after Monteverdi's funeral: Caberloti styles him 'molto illustre e molto reverendo signor d. Gio. Battista Marinoni cognominato Giove'. Marinoni also edited a collection of poetry (*Fiori poetici*) commemorating the composer which appeared the next year. He seems to have returned to S Marco on 20 January 1647; he was still there in February 1652 and may have remained there until his death.

(3) Girolamo Marinoni (*b* Fossombrone; *fl* 1612–14). Singer and composer. He sang at S Marco, Venice, from January 1612 and was given a rise in salary two years later for good service. A solo spiritual madrigal by him was published in RISM 1613[3], and there is music of some distinction in his *Primo libro de motetti*, 1v (Venice, 1614; one work, *Assumpta es Maria*, ed. in H. Goldschmidt: *Die italienische Gesangsmethode des XVII. Jahrhunderts*, Breslau, 1890, appx, 36ff). These solo

motets are more modern than those of most Venetian composers of the time and perhaps show the influence of Monteverdi in their up-to-date *fioriture* and pleasant melody.

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G. Vio: 'Ultimi ragguagli monteverdiani', *Rassegna veneta di studi musicali*, ii–iii (1986–7), 347–64
S.H. Parisi: *Ducal Patronage of Music in Mantua, 1587–1627: an Archival Study* (diss., U. of Illinois, 1989)

DENIS ARNOLD/TIM CARTER

Marinov, Ivan (*b* Sofia, 17 Oct 1928). Bulgarian composer and conductor. A son of Tsvetana Dyakovich, an opera singer and professor of singing at the Sofia State Conservatory, he graduated from the Sofia State Academy in 1955 as a pupil of Veselin Stoyanov and Hadjiev in composition and of Goleminov in conducting. Subsequently he worked for some years under the auspices of the Ministry of Culture as an opera conductor and as music director of the Bulgarian film studios. He was appointed conductor of the National Opera in Plovdiv in 1962 and of that in Sofia in 1966. At the same time he was a secretary of the Bulgarian Composers' Union and of the UNESCO National Music Committee. During the period 1973–5 he was a vice-president of the committee for art and culture. He has appeared as a guest conductor throughout Europe and in Cuba. His works are richly and broadly constructed, favouring programmatic development and a dramatic impulse.

WORKS
(*selective list*)

Dvuboy [Duel], sym. poem, T, orch, 1953; Suite on Four Popular Songs, orch, 1954; Ilinden [Elias Day], sym. poem, 1956; 6 Parafrazi, orch, 1957; Praznichna syuita [Festival Suite], orch, 1958; Phantastische Szenen, sym. variations, 1959; Pentagramma, B, pf, timp, str, 1966; Sym. (P. Penev), B, orch, 1967; Oda za svobodata [Ode for Freedom] (cant.), B, chorus, orch, 1969
Other inst pieces, *c*240 songs, entertainment music, film and theatre scores

Principal publisher: Nauka i izkustvo

LADA BRASHOVANOVA

Marinuzzi, Gino (i) (*b* Palermo, 24 March 1882; *d* Milan, 17 Aug 1945). Italian conductor and composer, father of Gino Marinuzzi (ii). He studied composition with Zuelli at the Palermo Conservatory, where his requiem mass in memory of Umberto I was performed in 1900 at the Pantheon in Palermo. In 1901 he made his first appearance as conductor at the Teatro Massimo, Palermo, in Verdi's *Rigoletto*, the beginning of a career that brought him international renown, and critical acclaim for his excellent technique. He built up a wide repertory including contemporary music, especially that of Richard Strauss, whose music he was one of the first to make known in Italy, and of Puccini, conducting the première of *La rondine* at Monte Carlo in 1917. He succeeded Busoni as director of the Bologna Conservatory in 1916, but resigned in 1918. In 1920–21 he was artistic director of the Chicago Opera Association. From 1928 to 1934 he was permanent conductor and artistic director of the Rome Opera, then moving to La Scala, Milan; he remained at La Scala until 1945, acting also as sovrintendente during his last years.

Considered one of the foremost Italian interpreters of Wagner and an excellent exponent of the lesser-known operas of Donizetti and Bellini, he often appeared at the Maggio Musicale in Florence. His compositions include three operas: *Barberina* (1903, Palermo), *Jacquerie* (1918, Buenos Aires) and *Palla de' Mozzi* (1932, La Scala). In 1982 a study conference was organized at La Scala to mark the centenary of his birth.

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LEONARDO PINZAUTI

Marinuzzi, Gino (ii) (*b* New York, 7 April 1920). Italian composer and conductor, son of Gino Marinuzzi (i). He completed a diploma in piano performance with Vincenzo Calace (1941), and another in composition with Giulio Cesare Paribeni and Renzo Rossi at the Milan Conservatory (1942), but was active as a performer and conductor before finishing his studies. From 1946 to 1951 he held the post of assistant conductor at the Teatro dell'Opera da Camera, Rome. He made his début as a conductor in 1947 during a tour of Spain by the Opera's ballet company. Later he devoted himself primarily to composition, writing music for film and radio and becoming interested in electronic music. In 1956 he co-founded with Federico Savina what was to become the sound studio of the Accademia Filarmonica Romana. He also created, with Paolo Ketoff and Givliano Strini, the *Fonosynth 2 elettronico* (1958–62), an integrated system for electronic music composition comprising a series of oscillators, an impulse generator, a white-noise generator and several filters. In the 1960s he co-founded R7, an association for the development of experimental and electronic music in Italy.

WORKS
(*selective list*)

Dramatic: Edward (dramatic ballad), solo vv, chorus, 18 insts, 1947; Romanzo d'amore (film score, dir. D. Coletti), 1951; The Golden Coach (film score, dir. J. Renoir), 1952; Edipo Re (incid music, Sophocles), 1955; La Signora Paulatim (radio op), 1964
Orch: Conc. for Orch, 1939–40; Divertimento su un tema popolare, 1943; Piccolo concerto, vn, orch, 1949; Conc. for Orch, 1955; Pinocchio storia di un burattino, 1956 [rev. and extension of ballet by G. Marinuzzi (i)]; Fantasia quasi passacaglia, 1959; 2 Improvvisi, 1960
Chbr and solo inst: Concertino, ob, sax, str, pf, 1936; 12 Preludi, pf, 1937; Divertimento, pf 4 hands, 1938; Partita, 2 pf, 1938; 2 intermezzi, str, perc, 1941; Suite concertante, pf, 1945; Introduzione e allegro, pf 4 hands, 1946
Tape: Traiettorie, 1961

STEFANO A.E. LEONI

Mario, Giovanni Matteo, Cavaliere de Candia (*b* Cagliari, 17 Oct 1810; *d* Rome, 11 Dec 1883). Italian tenor. He was an army officer but was forced to desert and go into exile because of his association with Mazzini's 'Young Italy' party. He studied in Paris with Ponchard and Bordogni and was coached by Meyerbeer himself for his Opéra début as Robert le diable (1838); he also sang the title role of *Le comte Ory*. His London début, as Gennaro in *Lucrezia Borgia*, was at Her Majesty's (1839); Lucrezia was sung by Giulia Grisi, his stage partner for the next 22 years and his lifelong companion. He also appeared as Nemorino and Pollione. He returned to Paris to make his début at the Théâtre Italien as Nemorino and sang in the first performance of Halévy's *Le drapier* at the Opéra.

Thereafter, Mario and Grisi divided their time between Paris and London. In winter 1840–41 Mario transferred to the Théâtre Italien. He sang Orombello in *Beatrice di Tenda*, the first of ten new roles, including Almaviva, that year. He began to take over parts written for Rubini or habitually sung by him, among them Arturo (*I puritani*) and Elvino (*La sonnambula*). He took on four Donizetti roles during the next two years, Edgardo, Percy (*Anna Bolena*), Carlo (*Linda di Chamounix*) and Ernesto in the première of *Don Pasquale*. In 1843 he sang four Rossini roles, Otello, Gianetto (*La gazza ladra*), Lindoro (*L'italiana in Algeri*) and Don Ramiro (*La Cenerentola*). During the next three seasons in London he created the title role of Costa's *Don Carlos* (1844) and sang Paolino in *Il matrimonio segreto*, Ferrando, and Oronte in *I Lombardi*. In Paris he took over Gualtiero, a favourite Rubini role, in *Il pirata* (1844) and sang Jacopo in *I due Foscari* (Verdi wrote a cabaletta especially for him).

In 1847 Mario and Grisi transferred from Her Majesty's Theatre to Covent Garden, where he sang with the Royal Italian Opera every season (except 1869) until his retirement in 1871. During the winters he appeared at St Petersburg (1849–53, 1868–70), Paris (1853–64), New York (1854) and Madrid (1859, 1864). He was able to return to Italy but never sang there professionally. At Covent Garden his roles included James (*La donna del lago*), Fernand (*La favorite*), Raoul (*Les Huguenots*), Masaniello (*La muette de Portici*), John of Leyden (*Le prophète*), Raimbaut (*Robert le diable*), Eléazar (*La Juive*) and Tamino; he also sang the Duke in the London première of *Rigoletto* (1853).

In St Petersburg he sang in Alary's *Sardanapale* (1852) and in New York took the role of Idreno (*Semiramide*). At the Théâtre Italien he appeared as Manrico, Alfredo and Lyonel (*Martha*). On 15 May 1858 he sang in *Les Huguenots* at the reopening of Covent Garden after the 1856 fire. He attempted the title role of *Don Giovanni* but soon reverted to the part of Ottavio. He appeared in the Paris première of *Un ballo in maschera* (1861); his last new roles at Covent Garden were in Gounod's *Faust* (1864; see illustration) and *Roméo et Juliette* (1867).

Mario's voice was a lyric tenor of great sweetness and beauty, with a range from *c* to *c''*; for the roles he inherited from Rubini he added a falsetto extension up to *f''*. Nemorino, Ernesto and Gennaro were the successes of his earlier years, while the Duke of Mantua, Raoul and Faust were the most admired roles of his maturity. Almaviva, which he sang more than a hundred times in London alone, personified for 30 years his vocal charm and dramatic grace.

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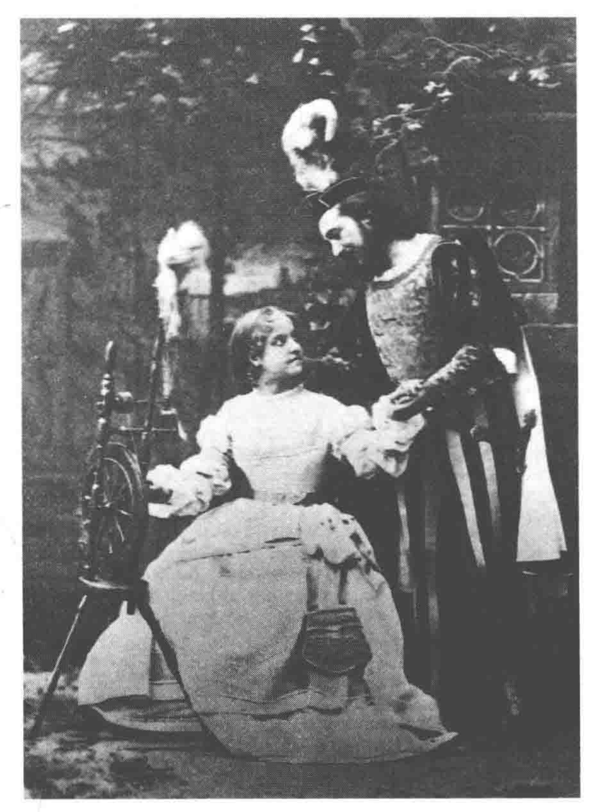
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ELIZABETH FORBES

Marionette opera, marionette theatre. *See* PUPPET OPERA, PUPPET THEATRE.

Mariotte, Antoine (*b* Avignon, 22 Dec 1875; *d* Paris, 22 Dec 1944). French conductor, composer and administrator. He abandoned a naval career to study composition under d'Indy at the Schola Cantorum and held conducting posts as well as teaching the piano in the conservatories at Lyons and Orléans. From 1936 to 1939 he was director of the Opéra-Comique. His first opera, *Salomé*, was composed before that of Richard Strauss but was not performed until after the première of Strauss's opera. Disputes over the rights to Wilde's play, which Mariotte's opera sets in the original French, hindered productions of the opera, though it was well received. His works use the full range of operatic effects including imaginative choral writing, especially in *Esther*, which has oriental set pieces punctuating the unfolding of the drama, treated with striking rhythmic power. His work as a whole shows him to have been familiar with various contemporary styles. *Le vieux roi* tells a tale of Celtic honour and adultery, while the lighter *Gargantua* is set in four self-contained tableaux. Although he was primarily a vocal composer, his *Impressions urbaines*, adorned with a cover depicting modern-day town scenes, are an unusual example of instrumental realism.

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RICHARD LANGHAM SMITH

Mariscotti, Giorgio. *See* MARESCOTTI, GIORGIO.

Marius, Jean (*d* 6 April 1720). French inventor and builder of musical instruments. He had a degree in law, was considered a skilled mathematician, and, from 1718, served as adjunct mechanician at the Académie Royale des Sciences in Paris. In music, he is known principally for his *clavecin brisé*, a harpsichord built in three parts that folded by means of hinges so that it was portable, and his *clavecin à maillets*, a keyboard instrument with hammer-action, an action of which he was the inventor in France. He also designed a portable organ, adapted the monochord to serve the tuning of harpsichords, built a bowed keyboard instrument, and conducted acoustical experiments with JOSEPH SAUVEUR. Among his inventions in other fields are a folding umbrella, a collapsible tent, a machine to sow seeds, improvements to the pocket watch, a water pump and a novel type of candle. He sought approbation from the Académie for most of his inventions, which are described in archival documents (especially in the *dossier Marius*, held in the Archives of the Académie). Marius submitted four different sets of actions for the *clavecin à maillets* to the Académie: one had hammers (*maillets*) entirely replacing the jacks; another combined hammers and jacks so that they could be used separately or together; a third included means of activating strings from beneath as well as from above; and the fourth was an upright model (these are described in Harding).

Approbation was granted by the Académie for the *clavecin brisé* (on 24 January 1700) and the *clavecin à maillets* (on 14 May and 23 June 1716), and line-drawings of both were published by the Académie in its *Machines et inventions* (1735). But in both cases, the granting of a royal privilege was contested through legal challenges brought by the guild of instrument builders in Paris, who argued that neither invention was new, and that each was modelled on an existing, earlier type. Marius, an independent builder, fought off the challenge to the *clavecin brisé* successfully, registered his letters patent from the king in the parliament of Paris (on 30 Sept 1702), and proceeded to refine and produce his instrument for the market (examples survive in the instrument collections at the Brussels Conservatory, the Staatliches Institut für Musikforschung in Berlin, the University of Leipzig, the Paris Conservatoire and the Thibault Collection in Paris). He lost the suit against his *clavecin à maillets*, however, and no complete hammer-action keyboard instrument is known to have been built by Marius.

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ALBERT COHEN

Mariz, Vasco (*b* Rio de Janeiro, 22 Jan 1921). Brazilian musicologist, singer and diplomat. At the Conservatório Brasileiro de Música he studied composition with Oscar Lorenzo Fernândez, singing with Vera Janacopulos and chamber music with Francisco Mignone; concurrently he studied law at the University of Brazil (graduated 1943). After making his operatic début in Mozart's *Le nozze di Figaro* (1945), he embarked on a diplomatic career: he served in the Cultural Division of the Ministry of Foreign Affairs, organized the first collection of music records for distribution abroad, and acted as cultural attaché and ambassador to many countries, including Portugal, Yugoslavia, Argentina, Italy, the USA, Ecuador, Israel, Peru and Germany. He was chairman of the Inter-American Music Council in Washington (1967–9) and of the Second Inter-American Conference of Music Education (Colombia, 1968); he was also the Brazilian delegate to the UNESCO General Conference (Paris, 1970). After his retirement from the diplomatic corps (1987), he became a member of the Federal Council of Culture, was president of the Brazilian Academy of Music (1991–3) and coordinated several music projects for FUNARTE (the National Arts Foundation). In his musicological studies he has dealt with 20th-century Brazilian music, especially the work of Villa-Lobos and other nationalist composers, with Brazilian art and popular song, and with experimental trends in Brazilian music.

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GERARD BÉHAGUE

Marizápalos (Sp.). A Spanish dance-song and musical pattern used as a basis for variation in the 17th and 18th centuries. It belongs to the class of dances known as *bailes* (as opposed to the more restrictive and subdued *danzas*), and as such allowed movements of the hands, hips and upper body. Its origins may be traceable to Calderón de la Barca's *entremés Las jácaras*, in which the character Mari Zarpa strolls about forever singing the *jácara*; its melodic features resemble certain motivic cells that were virtually obligatory in *jácara* improvisations.

The *marizápalos* is nearly always written in A minor or D minor, an important exception being Santiago de Murcia's G minor setting of sweeping proportions found in his *Resumen de acompañar la parte con la guitarra* (engraved Antwerp, 1714; published Madrid, 1717), arguably the best composition in this publication. Unlike many of the Spanish *bailes* and *danzas*, which were based on prescribed chordal progressions with no obligatory 'tune', the *marizápalos* has a standardized melody too; this begins with a rest on the first beat, and then ascends stepwise from tonic to dominant (a feature associated with the most prevalent *jácara* motivic cell; ex.1). The rest at the beginning of the melody allows for smooth connection between each variation, since the final cadence on the tonic inevitably falls on the rest at the beginning of the ensuing variation. A seamless, fluid texture thus results. Other distinguishing features include the progression through the circle of 5ths in the second phase and the hemiola that draws the piece to a close.

The couplets of the *marizápalos*, rich in scintillating word play and *double entendre*, were probably written by Jerónimo de Camargo y Zárate in the mid-17th century. The opening stanza, beginning: 'Marizápalos was a young girl, head over heels in love with Pedro Martín; she was the niece of the esteemed priest, the jewel of the village, the flower of Madrid', appears in nearly every extant version of the text. The remaining stanzas are not uniform between one source and another, but they generally tell the same story. The saucy Marizápalos sneaks off to a thicket without her uncle's knowledge and meets her beloved Pedro Martín in a clandestine rendezvous. Their passion is interrupted by the untimely sound of the curate's footsteps.

Not only did the *marizápalos* appear in numerous works by such dramatists as Antonio de Solís, Luis Quiñones de Benavente, Diego de Torres and Zamora, but most of the important 17th- and 18th-century instrumental music tutors and anthologies include variations based on its musical structure. It was clearly part of the standard repertory, as is evident from numerous anonymous manuscripts for guitar or harp and the Baroque guitar settings of Gaspar Sanz, Francisco Guerau, Sebastián de Aguirre, Murcia, Antonio de Santa Cruz, and Miguel Pérez de Závala. The large-scale settings of Murcia and Pérez de Závala reveal some of their most complex and ambitious architectural structures.

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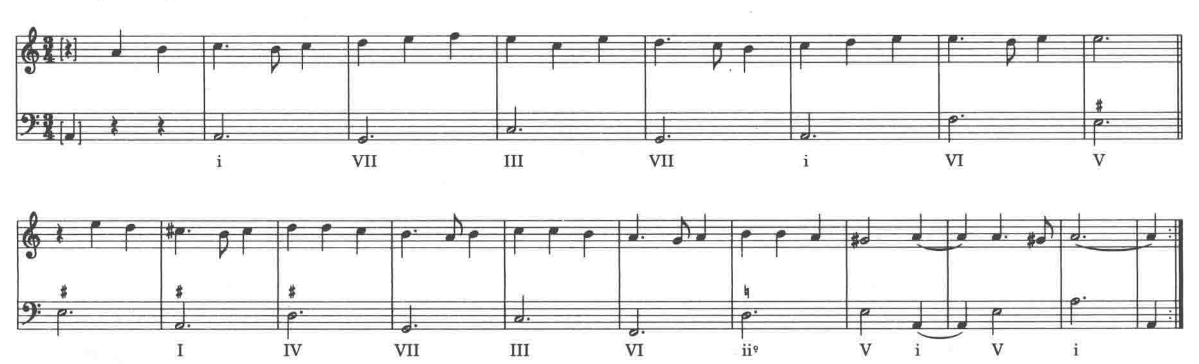
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CRAIG H. RUSSELL

Markevitch, Igor (*b* Kiev, 27 July 1912; *d* Antibes, 7 March 1983). French composer and conductor of Ukrainian birth. When he was two years old he left Kiev with his parents for Paris; the family settled in Switzerland two years later. His early musical education was initiated by his father, Boris Nikolayevich, a pianist, and continued by one of his father's pupils. At the age of 13 he played his piano suite *Noces* to Cortot, who arranged both his entry (after two years) to the Ecole Normale de Musique, and the publication of *Noces* by Senart. After three years' study with Cortot and Nadia Boulanger, the 16-year-old composer was introduced to Diaghilev, and played him part of his work-in-progress (the *Sinfonietta*). He was rewarded with commissions for a piano concerto and a ballet.

With the composer as soloist, the concerto was performed in the gala concert inaugurating the Diaghilev

Ex.1 Marizápalos Progression



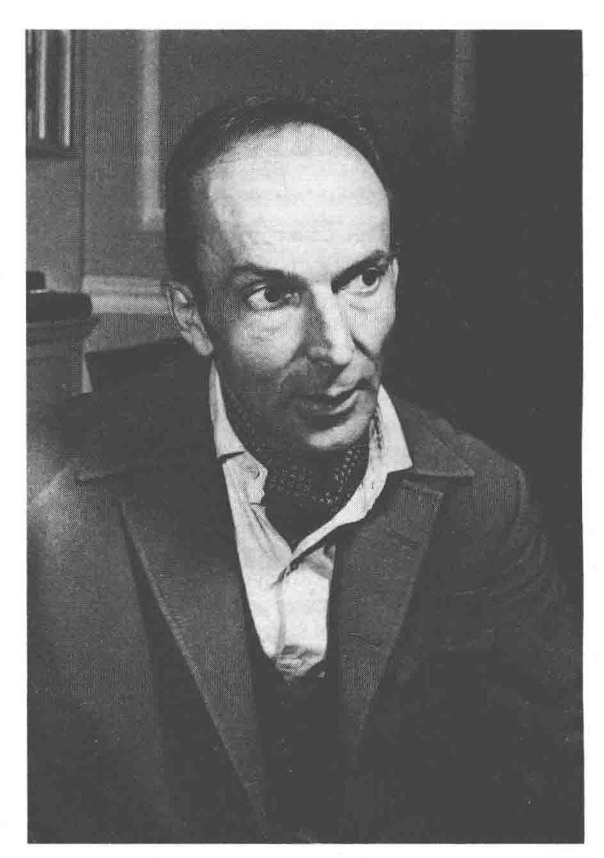
company's 1929 Covent Garden seasons. Diaghilev's death later that year ended the ballet project, but some of the music already written for it was incorporated in the *Cantate* whose première in Paris in June 1930 was a notable success, confirmed later that year by the equal success of the Concerto Grosso. With Milhaud, Cocteau and the conductor Roger Désormière now among his leading advocates, Markevitch was already attracting attention abroad, and reaping the rewards of an exclusive publishing contract with Schott. In June 1933 the sensational Paris première, under Désormière, of *L'envol d'Icare*, confirmed Markevitch's reputation in European modernist circles.

In the introduction to the second (1936) edition of *Music Ho!*, Constant Lambert noted the emergence of Markevitch 'as the leading figure of the Franco-Russian school'; and that reputation, though hotly contested, survived until the outbreak of World War II. Yet his links with Paris and its artistic salons had been loosened by his decision to set up home in Switzerland after his marriage to Nizhinsky's daughter Kyra in April 1935. The changed circumstances are reflected in the fact that the much sought-after world-première of his oratorio *Le paradis perdu* was in London (December 1935), and that his overtly post-Skryabinesque *Cantique d'amour*, addressed in the first place to Kyra, had its world première in Rome (1937), thus confirming a link with the Italian modernists that had been forged by the performance of *Psaume* at the 1934 ISCM festival in Florence.

It was to Florence that Markevitch repaired with his wife soon after the outbreak of World War II. He had never fulfilled the domiciliary conditions of Swiss citizenship and had been technically stateless since the 1917 Russian revolution. His removal to Florence at a time when Mussolini was still affirming Italy's neutrality may have seemed a matter of mere expediency. Six months later, when Italy entered the war, its implications were very different, but access to neutral Switzerland was now difficult.

Like other composers whose positions and livelihood had been increasingly endangered by the economic and political circumstances of the 1930s, Markevitch had for the past three years been seeking work as conductor and pianist. He had previously studied conducting privately with Pierre Monteux, and had scored notable successes conducting the Dutch première of *Rebus* and the London première of *Le paradis perdu* (replacing the indisposed Scherchen). As a pianist, meanwhile, he had formed a duo in Switzerland with Suzanne Wetzel. He now began intensive piano studies with Casella: pianistically rather than compositionally, Casella's influence is evident in the work that turned out to be Markevitch's last, the *Variations, fugue et envoi sur un thème d'Handel*. Once recovered from a protracted and serious illness, he resumed his relationship with the orchestra of the Maggio Musicale, but allowed his creative plans to remain in abeyance. Although *Icare*, the 1943 revision of *L'envol d'Icare*, is markedly different in character from the original version and altogether more traditional, it represents less a re-composition than a profound self-assessment by a musician who had essentially abandoned composition.

Markevitch joined the Italian resistance in October 1943 and acquitted himself bravely. By 1947 he was already launched on his 'second life' as an internationally renowned conductor. He travelled widely as a guest conductor (making his American début with the Boston SO in 1955) and held resident principal appointments with many orchestras including the Stockholm SO (1952–5), the Montreal SO (1956–60), the Havana PO (1957–8), Concerts Lamoureux, Paris (1957–61) and the Spanish Radio and Television Orchestra (1965–9). He also gave classes at the Salzburg Mozarteum (1948–56), Mexico City (1957–8), the Moscow Conservatory (1963), Madrid (1965–9) and from 1969 at Monte Carlo. He had made the first recordings of works by Lili Boulanger, Dallapiccola, Halffter, Milhaud and Mompou, and recorded all Tchaikovsky's symphonies with the LSO during the 1960s. Markevitch combined a volatile personality with meticulous attention to the composer's instructions, and while his performances may sometimes betray a certain inflexibility of control, their musical character is never weakened by sentimental indulgence of expression. During his heyday as a conductor he studiously neglected his own music, declaring that for the time being there was no pressing need to perform it, and that it could safely be left to the tests and conclusions of later times. By the start of the 1970s, however, his hitherto phenomenally acute hearing had so deteriorated that his scope for conducting was much diminished. With more time for reflection and study, he began work on a new edition of the Beethoven symphonies, and wrote the first volume of what was to have been a two-part autobiography. A work of real literary and intellectual distinction, but often as cavalier with regard to the sensibilities of others as to the verifiable facts of his own career as a composer, it is tellingly



Igor Markevitch

entitled *Être et avoir été*, and stops short at the fateful transition from a composer's world to a conductor's.

It was in the same cause of self-examination and reappraisal that in 1978 Markevitch accepted an invitation from the Philharmonic Society of Brussels to conduct a concert performance of *Le paradis perdu*. Encouraged by the enthusiastic response of press and public alike, he now committed himself to the revival and re-publication of his works (excluding only the Piano Concerto). From his twin bases in the South of France and the Swiss canton of Vaud, he reanimated and reorganised his international career. Far advanced with his plans for establishing an international master-course and summer festival close to his home in St. Cézaire (Alpes-Maritimes), he acquired French citizenship by special dispensation from President Mitterand. His subsequent conducting tour in the Soviet Union ended with a personal triumph in his native city of Kiev. Returning, much elated, to St. Cézaire, he fell suddenly ill and died within a matter of days, leaving his plans and business affairs in disarray, and only a torso of the second volume of *Être et avoir été*.

In 1980, Markevitch's lifelong friend and admirer Nadia Boulanger had candidly expressed the view that his undoubted gifts as a conductor had been at the expense of his greater gifts and higher responsibility as a composer. By his twentieth year and the completion of *Rebus* he had already fulfilled the promise manifest ever since the *Sinfonietta* of 1928. At this stage his fierce determination to avoid the most readily available models, whether Stravinsky on the one hand or Satie and Les Six on the other, is as striking as the debt to Hindemith (unnoticed though it generally was at the time). But the prelude to *Rebus*, as Pierre Souvtchinsky remarked in his important essay of 1932, already hints at a quite new sound-world. It was, in fact, the world of *L'envol d'Icare*, with its quarter-tone tunings and its gamelan-like modalities and heterophonies. The gamelan and other non-Western influences remain prominent in the five major scores Markevitch composed between 1932 and 1937: *Hymnes*, *Psaume*, *Le paradis perdu*, *Cantique d'amour*, and the first sinfonia concertante, *Le nouvel âge*. Various synthetic non-tonal chord-structures punctuate *L'envol* and its successors and while the bass-free birdsong polyphonies of that work seem to anticipate Messiaen – not least in their polyrhythmic aspects – they share with the synthetic chords an ancestry in Skryabin that is only revealed in the subsequent works, where the bird-song references tend to be homophonic and the harmonic textures richer. Yet his true self-discovery was not achieved in the notoriously opium-induced sonic visions of *L'envol d'Icare*, but in the sober solitude of his collaboration with C.F. Ramuz. The idea of composing a full-length 'concert' for soprano and a chamber ensemble in variable dispositions from string quartet to tutti of 12 players was clearly indebted to Hindemith's concept of the *Plöner Musiktag* (1932), but was brought to life by the spirit and sense of his step-by-step collaboration with Ramuz on a 'concert' based on the seasons as a traditional metaphor for the life-cycle. The work survives as a 50-minute torso to which Markevitch gave the title *La taille de l'homme: concert inachevé*. Part one ends with a sonata whose flagrantly post-Beethovenian rondo-finale holds out the promise of the double fugue with which the entire concert was to have ended.

Although part two had not progressed beyond a few isolated sketches and modal experiments when the collaboration with Ramuz was interrupted, the 'concert inachevé' was in effect continued, philosophically and poetically, by the so-called 'Sinfonia Concertante', *Lorenzo il Magnifico* and concluded, musically, by the *Variations, Fugue et envoi surun thème d'Handel*. Together with *Cantique d'amour* and *La taille de l'homme*, the works composed in Italy clearly represent the beginnings of a mature synthesis between the promise of the early neo-classical pieces and the modernist vitalism of their successors. After Markevitch's untimely death, the notion that *Icare* (confused with *L'envol d'Icare*) had been the nearest he came to success as a composer, and also the final testament to his alleged failure, achieved wide journalistic currency, thanks to its obvious mythological associations. More recently, Richard Taruskin has reinforced that particular notion (1998) with a more general and scholarly observation to the effect that Markevitch's besetting fault was a certain four-squareness, especially with regard to harmonic rhythm. In truth, the precocious virtuosity of the early works, up to and including *Rebus*, had not been achieved without technical faults and limitations of various kinds, whether harmonic, melodic, or structural. Still present, though partly concealed and partly solved or avoided, in the works from *L'envol d'Icare* to *Le paradis perdu*, they are at last being surmounted in the works of the late 1930s and early 40s. It is in these late works, rather than in either version of the Icarus myth, that Markevitch was beginning to reveal his true stature and a new promise that tragically was never fulfilled.

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(*selective list*)

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Chbr: Noces, suite, pf, 1925; Sérénade, vn, cl, bn, 1931; Galop, opt. fl, ob, cl, bn, hn, pf trio, perc, 1932; Stefan le poète, pf, 1939–40; Variations, fugue et envoi sur un thème d'Handel, pf, 1941

Arrs.: M.P. Moussorgsky: 6 Songs, 1v, orch, 1945; M.I. Glinka: Russian Ov., 1946; J.S. Bach: Das musikalische Opfer, small orch, 1949–50

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DAVID DREW with NOËL GOODWIN

Markham, Ricardus (*fl* *c*1425–50). Composer, presumably English. His solitary Credo survives in an 'English' fascicle in the Trent manuscripts (2nd layer, *I-TRmp* 92). This is a fine setting after the late manner of Power and Dunstaple, with duets for each possible combination of the three voices; the chant is not used; in full sections the text is split between i and ii; the tonality hovers remarkably between G and F.

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BRIAN TROWELL

Markiert (Ger.: 'marked'). *See* MARCATO.

Markig (Ger.: 'vigorous'). A direction found particularly on long violin lines by Bruckner: *markig, lang gezogen* ('energetic, with long bows') appears in the Adagio of his Sixth Symphony, and *sehr markig* in the finale of his Eighth.

Markl, Jaroslav (*b* Dvůr Králové nad Labem, 14 June 1931; *d* Prague, 28 Dec 1985). Czech musicologist. He studied musicology, ethnography and folklore under Očadlík and Sychra at Prague University (1949–53), where he took the doctorate in 1953 with a dissertation on realism in Czech folksong. Subsequently he worked as a research assistant and then as assistant lecturer at the musicology department of Prague University, transferring in 1958 to the Institute for Ethnographical and Folklore Studies of the Czechoslovak Academy of Sciences in Prague, where he became head of the music department. He obtained the CSc in 1958 for his work on early folksong collection in Bohemia. In his research he systematically developed his particular interest in folk music, concentrating at first on Czech folklore, but later including Slavonic and Balkan studies. He also undertook extensive work as a popularizer, particularly on Czech radio, and worked in the organization of the Czech committee of the International Folk Music Council.

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Dudy v české národní tradici [Bagpipes in the Czech national tradition] (Prague, 1974)
'Kesselmundstückinstrumente und das Hirtenblasen in Böhmen', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 123–30
Lidové hudební nástroje v Československu [Folk music instruments in Czechoslovakia] (Prague, 1979)
Lidové písně a národní obrození v Čechách [Folksongs and the 19th-century national revival in the Czech lands] (Prague, 1980)
Nejstarší sbírky českých lidových písní [The earliest collections of Czech folksongs] (Prague, 1987)

JOSEF BEK

Markordt, Siegfried (*b* Hanover, *c*1720; *d* Amsterdam, bur. 10 April 1781). Dutch music publisher and musician of German birth. On 27 August 1765 Markordt became a burgher of Amsterdam. He founded his music shop and publishing house 'à la Salle d'Estampes au haut de l'Escalier de la Bourse'. In the years 1766 to 1780 Markordt was active both as a double bass player and as a supplier of strings and repairer of instruments in the chapel of the Mozes- en Ääronkerk. After his death the firm was continued by his widow Johanna van Rhee and his son Daniel Jan, after 1785 'Sur le Rokkin, vis à vis la Barque de la Haye'. What happened to the firm after the death of his widow (bur. 12 March 1801) is unclear. On 2 January 1808 the firm of J.J. Hummel announced the purchase of Markordt's music business.

The firm of Markordt made an important contribution to music publishing in Amsterdam in the second half of the 18th century. Besides many instrumental works (symphonies, concertos, chamber music) by J.C. Bach, J.-J. Boutmy, Dittersdorf, Esser, Just, F.P. Ricci, Schwindl and others, Markordt published much French operatic music (e.g. more than 30 volumes of *Extrait d'airs choisies*

des operas nouveaux) by, among others, Dalayrac, Dezède, Gaveaux, Grétry, Monsigny and F.-A. Philidor. An important Dutch psalm-book by C.G. Tubel (*c*1770) was published together with J. Wernink.

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PAUL VAN REIJEN

Markov, Albert (*b* Kharkiv, 8 May 1933). American violinist of Ukranian birth. He studied with P. Stolyarsky and J. Meksin at the Music School, Sverdlovsk, A. Lescinsky at the Music School, Kharkiv, and Y. Yankelevich and (for composition) Khachaturian at the Gnesin Music Institute, Moscow. He made his concerto début in 1958 with the Moscow PO, and won gold medals in the Queen Elisabeth Competition in Brussels (1959) and the Moscow Tchaikovsky Competition (1962). Markov subsequently appeared as a soloist throughout the USSR and Eastern Europe, and as a member of the Moscow State Philharmonic Soloists gave concerts with Rostropovich, Kogan, David Oistrakh and Richter. After Yankelevich's death in 1960 Markov succeeded him as professor at the Gnesin Music Institute. He emigrated to the USA in 1975 and the following year made his recital début in New York and his US orchestral début with the Houston SO. He became director of the Rondo Chamber Orchestra in 1981 and in 1995 founded the Albert Markov Music Festival in Nova Scotia. He was appointed a professor at the Manhattan School of Music in 1981, and has published *Violin Technique* (New York, 1984) and editions of violin repertory. Markov has composed a violin concerto (1988) and many works for solo violin and string ensemble, and has made numerous recordings, including his own violin concerto with the Russian National Orchestra. His playing displays an infallible technique, a sweet, rich tone and a profound musical intellect. He plays a Peresson violin dated 1976.

For bibliography, *see* MARKOV, ALEXANDER.

MARGARET CAMPBELL

Markov, Alexander (*b* Moscow, 24 Jan 1963). American violinist of Russian birth. He studied at the Central Music School, Moscow, with Andrievsky and his father, Albert Markov, the Gnesin music school with Markov and the Manhattan School of Music, New York. He played at Carnegie Hall aged 16, won the gold medal in the Paganini International Competition in 1982 and made his recital début at Carnegie Hall in 1983. His recording of Paganini's 24 Caprices was issued on CD and video, and also televised in several European countries. He has also recorded Paganini's first and second concertos. Markov has established himself as an international soloist and plays throughout Europe and the USA: he made his British début in 1993 with the BBC PO, and his Wigmore Hall début playing all 24 Paganini Caprices in 1997. Possessed of a brilliant technique, he is an invariably stylish and unsentimental artist. He plays an exceptionally fine Peresson violin dated 1970.

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MARGARET CAMPBELL

Markova, Dame **Alicia** [Marks, Lilian Alicia] (*b* London, 1 Dec 1910). English dancer. *See* BALLET, §3(ii).

Markowski, Andrzej [Andrzejewski, Marek] (*b* Lublin, 22 Aug 1924; *d* Warsaw, 30 Oct 1986). Polish conductor and composer. He studied theory and composition with A. Malawski in Lublin (1939–41) and composition with Alec Rowley at Trinity College of Music, London (1946–7); at the Warsaw State High School he studied composition with Piotr Rytel and Tadeusz Szeligowski and conducting with Witold Rowicki (1947–55). He began conducting at the Szczecin theatre (1949–50) and was conductor of the Poznań PO (1954–5) the Silesian PO at Katowice (1955–9) and the Kraków PO (1959–64). At Kraków he organized an annual festival, Kraków Spring for Young Musicians. From 1965 to 1969 he was conductor of the Wrocław State Philharmonia and in 1966 he initiated an oratorio and cantata festival, Wratislavia Cantans. From 1971 to 1978 he was conductor of the Warsaw National PO. He was a distinguished interpreter of contemporary music and often toured abroad, taking part in festivals of contemporary music and conducting works by Polish composers. As a composer he was active mainly in film music, on which he lectured at Darmstadt, and his compositions included instrumental and chamber music, *musique concrète* and electronic music, and music for the theatre. He received a State Prize in 1974.

MIECZYSŁAWA HANUSZEWSKA

Marks, Edward B(ennett) (*b* Troy, NY, 28 Nov 1865; *d* Mineola, NY, 17 Dec 1945). American music publisher. In 1894 he and Joseph Stern established in New York the music publishing firm of Joseph W. Stern & Company. In 1920 Marks purchased Stern's interest and renamed the firm the Edward B. Marks Music Company; in 1932 it became the Edward B. Marks Music Corporation. The firm was a leading publisher of American and Latin American popular music. One of its earliest successes was *The Little Lost Child* (1894), written by Marks and Stern, which sold more than a million copies and was the first song to be introduced to singing audiences through illustrated slides. The firm also issued *Sweet Rosie O'Grady* (1896), *Take back your gold* (1897), *Under the Bamboo Tree* (1902), *Malagueña* (1928), *The Peanut Vendor* (1931), *Paper Doll* (1942) and *More* (1963). During the 1930s Marks began to publish much serious music; its composers include Beglarian, Bolcom, Chatman, Curtis-Smith, Davidovsky, Dello Joio, Michael Ellison, Robert Jager, Ernesto Lecuona, Moevs, Ptaszynska, Alfred Reed, Sessions, Alan Shulman, Hale Smith, Thorne, Gilbert Trythall and Ward-Steinman. After Marks's death his son Herbert Edward Marks served as president of the firm until 1971. In 1983 the firm was purchased by Freddy Bienstock and the Hammerstein Music and Theatre Company. In 1984 Hal Leonard became the distributor of its printed publications and Theodore Presser the agent for its rental music. The complete Marks catalogue, which includes the music publishers Alameda, Bolcom, George M. Cohan and Piedmont, is administered by Bienstock's firm Carlin America.

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D. Ewen: *American Songwriters* (New York, 1987)

R. ALLEN LOTT

Mark tree. A WIND CHIME-like instrument of thin brass tubes.

Markull, Friedrich Wilhelm (*b* Reichenbach, nr Elbing, Prussia, 17 Feb 1816; *d* Danzig [now Gdańsk], 30 April 1887). German organist, pianist and composer. He studied composition and organ under Friedrich Schneider at Dessau. In 1836 he was appointed principal organist at the Marienkirche in Danzig, and conductor of the Gesangverein there. He enjoyed a high reputation as a pianist and gave excellent concerts of chamber music, besides acting as critic for the *Danziger Zeitung*. His compositions, about 50 of which were published, include three operas, *Maja und Alpino, oder Die bezauberte Rose* (1843), *Der König von Zion* (1850) and *Das Walpurgisfest* (1855); two oratorios, *Johannes der Täufer* (1845) and *Das Gedächtniss der Entschlafenen* (a requiem using selected texts from the German Bible, produced by Spohr at Kassel in 1856), his most significant works; Psalm lxxxvi; several symphonies; numerous songs and characteristic piano pieces; several works for organ including a *Choralbuch* (1845) which shows the influence of the Bach revival; and keyboard arrangements of the symphonies of Haydn, Mozart, Beethoven and Schubert.

HERBERT S. OAKELEY

Marlboro Music School and Festival. Chamber music programme founded in Marlboro, Vermont, in 1951 by Rudolf Serkin (former artistic director), Adolf and Hermann Busch, and Marcel and Louis Moyse. They conceived it as a workshop in which there would be no students or teachers, only participants. Casals, Schneider, Galimir and Horszowski are among the artists who participated regularly. Public performances are given weekly at Marlboro College during a five-week summer season. The festival has reached a wide audience through its recording series, the many taped performances it makes available to broadcasting stations, and through Musicians from Marlboro, a touring programme created in 1965 which engages musicians from the summer school and festival to perform throughout the USA. The ensembles often combine veteran performers with less experienced players, consistent with the ideals of the festival.

JAMES CHUTE/R

Marle, Nicolas de (*fl* 1544–68). French composer. The title-page of his parody mass on Mithou's *O gente brunette* printed by Du Chemin in 1568 describes him as choirmaster at Noyon Cathedral. Both his other masses are also parodies, on *Je suis desheritée* by Cadéac and on *Panis quem ego dabo* by Lupus. Marle's 12 chansons, printed mainly by Attaingnant and Du Chemin between 1544 and 1554, represent both types then current: predominantly homophonic settings of courtly *épigrammes* by François I, Marot and others, and light imitative and syllabic settings of rustic anecdotes, for example *Frere Jehan, Un gros lourdault* (both in RISM 1550^{5}) and *Une bergiere* (1545^{10}; ed. in SCC, xix, 1991).

WORKS
all for 4 voices

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Missa ad imitationem moduli (Panis quem ego dabo) (Paris, 1558)

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FRANK DOBBINS

Marley, Bob [Robert Nesta] (*b* Nine Mile, nr St Ann's Bay, Jamaica, 6 Feb 1945; *d* Miami, 11 May 1981). Jamaican reggae singer, songwriter, guitarist and bandleader. The son of a Jamaican farm girl and an Anglo-Jamaican agriculture inspector, he was raised in the rural parish of St Ann before moving to Kingston, aged seven, to be closer to his father. At 15 he was singing under the tutelage of established vocalists Joe Higgs and Desmond Dekker, and made his first ska record, *Judge Not*, as Robert Marley in 1960. In 1963, with Peter Tosh and Bunny Livingston, he formed the Wailers, a harmony trio patterned after the Impressions, whose songs the Wailers covered before recording their own hits, *Simmer Down* (1964) and *Put it On* (1965) for the producer Clement Dodd. During the 1960s the Wailers evolved with Jamaican pop music through the rude boy, rock steady and early reggae styles, working with the producers Leslie Kong and especially Lee 'Scratch' Perry, whose rhythm section, Aston Barrett (bass guitar) and his brother Carlton Barrett (drums), was gradually absorbed into the Wailers. By 1972 the group had recorded their biggest Jamaican hit, *Trenchtown Rock* (1971), entered into an informal alliance with Prime Minister Michael Manley's political party and embraced the tenets of the Rastafarians, Jamaica's alternative spiritual nationality. In 1972 the group began to work with Chris Blackwell, whose Island Records label released the first Wailers album, *Catch a Fire*, that year. After *Burnin'* (1973), Tosh and Livingston left and the group became known as Bob Marley and the Wailers.

Emerging from Jamaica at the head of the burgeoning reggae movement of the 1970s, Marley rebuilt his group, adding a female vocal trio that included his wife, Rita, and electric guitars as Blackwell pushed Jamaican music towards a rock audience. Thus Marley built a worldwide following for reggae and his hypnotic performances and revolutionary anthems. His high voice conveyed an unshakable conviction in his lyrics of protest and spirituality, accented by his trademark arsenal of trills, yodels and scat vocalisms. Albums like *Rastaman Vibration* (1976), *Survival* (1979) and *Uprising* (1980) established Marley as an international champion of freedom and human rights. A hero of anti-colonial movements, his song *Zimbabwe* (1979) was so inspirational to the guerrilla army fighting for that country's independence that Marley was invited to perform at the ceremony marking the end of British rule in 1980. Diagnosed with cancer in 1977, he refused a recommended amputation and continued to tour until his illness forced the

cancellation of a world tour in September 1980. On his deathbed he was awarded the Jamaican Order of Merit.

Since his death, Marley has become a secular saint and avatar of Third World culture, and his image lives on T-shirts around the world. His performances, with their incantatory power backed by the propulsive swing of the reggae bassline, have become legendary. Enormously significant as a singer and songwriter, his influence is indelibly imprinted on Jamaican music, rock and especially rap and areas of British dance music.

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Material relating to his life and work in the National Library of Jamaica, Kingston

STEPHEN DAVIS

Marliani, Count **Marco Aurelio** (*b* Milan, Aug 1805; *d* Bologna, 8 May 1849). Italian composer. Born into a wealthy family, he studied philosophy at Siena, and at the same time studied music privately. He graduated in 1830 and moved to Paris the same year, partly for political reasons (he had given all his money to the Carbonarist cause). He was a singing teacher in Paris, where Giulia Grisi was among his pupils, he was also appointed consul-general of Spain. Meanwhile he made progress in composition, benefiting from Rossini's teaching, and made his début as an opera composer with *Il bravo* in 1834. He returned to Italy in 1847, and the following year joined the army as captain of the general staff in the first war of independence; for his acts of courage he was promoted to the rank of major. He died during a battle against the Austrians. Marliani's best known and most successful opera, *La xacarilla*, is musically clear, fluent and elegant, though it owes its success partly to Scribe's skilful libretto.(GroveO, F. Bussi)

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Other: La gipsy, ballet, 1839, collab. M. Benoist and A. Thomas; songs, 1v, pf; potpourris, pf, and pf 4 hands [on themes from La xacarilla]

FRANCESCO BUSSI

Marlowe [Sapira], **Sylvia** (*b* New York, 26 Sept 1908; *d* New York, 10 Dec 1981). American harpsichordist. After learning the piano and organ at school and university, she continued her musical education at the Ecole Normale in Paris, studying the piano and organ, and composition with Nadia Boulanger. It was there that she first heard Landowska, whose harpsichord playing impressed her deeply, although she did not study with her until years later. On returning to the USA, Marlowe received a national music award to perform Bach's *Das wohltemperirte Clavier* on the piano in a series of radio broadcasts. Gradually she gave up the piano in favour of the harpsichord. For some years she specialized in radio broadcasting, presenting Renaissance and Baroque solo and chamber works as well as a wide range of contemporary music, including jazz. Although she never lost her interest in popular American music, and even performed in nightclubs, she became increasingly concerned with concert recitals, performances with orchestra, and recordings. She made concert tours in North and South America, Europe and East Asia. In 1948 Marlowe was appointed to the faculty of the Mannes College of Music in New York and in 1957 she organized the Harpsichord Music Society, which aimed at fostering the creation of a contemporary repertory of solos and chamber works. She commissioned works by Carter, Haieff, Hovhaness, Reiti, Rorem and Sauguet. Her repertory was extensive and her sensitive playing was distinguished by a highly developed sense of style. She made many recordings and edited harpsichord works of Couperin.

HOWARD SCHOTT/R

Marmontel, Antoine-François (*b* Clermont-Ferrand, 16 July 1816; *d* Paris, 16 Jan 1898). French pianist and teacher. He was a pupil of Zimmermann at the Paris Conservatoire where he won the *premier prix* in 1832, playing a concerto by Alkan. He then studied composition with Le Sueur and in 1835 won a *deuxième prix* in counterpoint and fugue with Halévy. He taught solfège at the Conservatoire from 1837 and piano as a temporary replacement for Herz in 1846. In 1848 he succeeded Zimmermann, and he retained this class until his retirement in 1887. His reputation as a teacher was outstanding; his pupils included Albéniz, Debussy, d'Indy, Diémer, MacDowell, Pierné and Planté. He also taught his son Antonin-Emile-Louis Corbaz (*b* Paris, 24 Nov 1850; *d* Paris, 23 July 1907), who won the *premier prix* in piano at the Conservatoire in 1867 and taught piano there from 1901 until his death.

Marmontel's many piano studies and other piano solo pieces including sonatas number about 200. He also edited more than 300 piano works for Heugel's series 'Ecole classique du piano'.

WRITINGS

(*selective list*)

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DAVID CHARLTON/CHARLES TIMBRELL

Marmontel, Jean François (*b* Bort, Corrèze, 11 July 1723; *d* Abloville, Eure, 31 Dec 1799). French man of letters and librettist. Educated by Jesuits at Mauriac and Clermont-Ferrand, he was at first destined for the church. His success as *lauréat des jeux floraux* at Toulouse (1746, 1747) and the encouragement of Voltaire led him to Paris. Declaring himself too inexperienced in real life to follow Voltaire's advice to write comedies, he began his theatrical career by imitating the master in tragedy. *Denys le tyran*

(1748), was exceptionally well received, but its successors failed and he abandoned the genre.

Marmontel was befriended by Mme de Pompadour, through whose patronage he became secrétaire des bâtiments du roi, and by La Pouplinière. Through him he met Rameau, for whom he wrote four librettos. He was, however, already in sympathy with Encyclopedist musical preferences, which were then turning towards Italy. As a friend of Diderot and d'Alembert he contributed literary and musical articles to the *Encyclopédie*, including one on declamation and another on criticism. He also contributed to the *Mercure de France*, of which he was editor from 1758 to 1760. He could usually count, in later years, on a friendly reception from the *Mercure* towards his collaborations with musicians. He was elected to the Académie Française in 1763 and succeeded d'Alembert as its permanent secretary in 1783. His literary works include the *Contes moraux*, some of which (*La bergère des alpes*, *Annette et Lubin*, *Les mariages samnites*, *L'amitié à l'épreuve*, for example) were made into operas by Marmontel and others, and novels, of which *Les Incas* provided the subject of Méhul's *Cora*. His philosophical novel *Bélisaire* (1767), in the tradition of Fénélon's *Télémaque*, was roundly condemned by authority and defended by Voltaire, and became his greatest literary triumph.

Marmontel's librettos for Rameau include the charming *La guirlande* and other pastoral pieces, or single acts for *opéras-ballets*. He wrote his first *tragédie lyrique* for Dauvergne as part of an attempt to regenerate French opera by a modest admixture of Italian music. His principal librettos, however, were for Grétry and Niccolò Piccinni. *Le Huron*, in 1768, established Grétry's reputation, and was followed by successful comedies and the ambitious magic opera *Zémire et Azor*. The basis in fairy-tale is characteristic of the author of the *Contes*, and the varied emotions of the Beauty and the Beast story stimulated Grétry to his most ambitious score to date. Even without the later setting by Spohr, this became Marmontel's most widely performed work. The poem of *Céphale et Procris* was blamed for the opera's comparative failure, which led to a falling-out with the composer.

Piccinni became Marmontel's pupil in French language and accentuation. Marmontel wrote the most abrasive of Piccinnist pamphlets, *Essai sur les révolutions de la musique en France*, in which he compared the melodic truth of the periodic style established by Vinci with the alleged barbarity of Gluck. The *Essai* was printed twice in 1777 and reprinted, with profuse criticisms, in Leblond's 1781 collection, *Mémoires pour servir à l'histoire de la révolution dans la musique* (it is also reprinted in Lesure). Marmontel responded to the sallies of Arnaud with a satirical poem, *Polymnie*, which was widely circulated but not printed until 1820.

Marmontel wanted to reform French opera along Encyclopedist lines, keeping its design while using Italian music. The music he encouraged was 'reformed', paradoxically, on lines suggested by Gluck, being free of lengthy ritornellos and showy roulades. Following work on *Bellérophon* in 1773, he turned to the father of the *tragédie lyrique*, becoming known as 'le savetier de Quinault'. According to Ginguené he adapted *Thésée*, *Isis*, *Roland*, *Atys*, *Amadis* and *Persée*. He retained the choruses and *divertissements* and most of the recitative, but made space for arias and ensembles; he also condensed the action into three acts, with drastic results in *Persée*. Only three adaptations were used; Gossec's *Thésée* and J.C. Bach's *Amadis* were 'marmontelisés', as Grimm put it, by others. *Atys* is the most satisfactory adaptation, with nearly all the action retained, but it was spoilt on its revival by a contrived happy ending. Marmontel also adapted Metastasio's *Demofoonte* for Cherubini, again dangerously simplifying the plot.

Of Marmontel's original librettos, the comedies and pastorals are attractively written, while *Didon* and *Pénélope* are distinguished tragedies; the former, coming at the height of Piccinni's popularity, was Marmontel's second most enduring theatrical work. Out of sympathy with the Revolution, Marmontel retired to the country, where he enjoyed enough peace to write his memoirs (published in *Oeuvres posthumes*, i–iv, 1804). In these he gave a full, if naturally biassed, account of his theatrical career and his collaborations with composers. The accounts of his own youth and of French society make this book perhaps his most enduring achievement.

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JULIAN RUSHTON

Maronite church music. *See* SYRIAN CHURCH MUSIC.

Maros, Miklós (*b* Pécs, 14 Nov 1943). Swedish composer of Hungarian birth. The son of the composer Rudolf Maros, he studied composition with Ferenc Szabó at the Liszt Academy in Budapest. He then went to Sweden at the suggestion of Ligeti and continued his studies with Lidholm and Ligeti at the Royal College of Music in Stockholm (1968–72). He taught electro-acoustic music at the Electronic Music Studio (EMS) in Stockholm (1971–8) and at the Royal College of Music (1976–80). Together with his wife, the Hungarian-born singer Ilona Marós, he formed the Marós Ensemble in 1972, which focussed on contemporary music. In 1980–81 he spent a year in West Berlin as a DAAD scholar. He has received a lifetime's artist's award from the Swedish government.

Maros was one of a small number of composers in Sweden who worked, early on, with instrumental and electro-acoustic music in parallel. His five *Manipulations* are live electronic arrangements using the 'Svensson Box' of living sound sources such as voice, bassoon, cello, zither and trumpet. His list of works covers most instrumental combinations, often with vocal elements intended especially for his wife's high lyrical soprano voice. His music is often a multi-dimensional and oscillating musical fabric, built on solid traditional ground but open to new sound and harmony effects in an advanced approach to timbre; there are also elements of quarter-tones and microtonality.

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Orch: Concertino, db, tuba, wind, 1971; Sym. no.1, 1974; Hpd Conc., chbr orch, 1978; Sym. no.2, wind, perc, 1979; Conc., wind qnt, orch, 1980; Trbn Conc., 1983; Sinfonietta, chbr orch, 1985; Sym. no.3 'Sinfonia concertante', 1986; Conc. grosso, sax qt, orch, 1988; Cl Conc., 1989; Conc., a sax, orch, 1990; Konzertmusik, vn, va, chbr ens, 1992; Saxazione, 18 sax, 1994; Aurora, double wind qnt, wind band, 1995

Chbr: Kleinigkiet, org, 1967; Bicinium, vn, cimb, 1969, rev. 1975; Spel [Play], cl, trbn, vc, perc, 1969; HCAB–BACH, pf, 1971; Causerie, fl, pf, 1972; Sirens, 4 hp, 1972; Air, bn, 1973; Inventio, vn, bn, 1974; Monodie, cl, 1974; Divertimento, fl, ob, cl, bn, hn, vn, pf, 1976; Str Qt no.1, 1977; Dimensions, 6 perc, 1978; Relief, vn, 1978; Wind Qnt no.2, 1980; Bogen, hpd, 1980; Schattierungen, vc, 1980; Clusters for Cluster, fl, s sax, gui, perc, 1981; Praefatio, org, 1981; Speglingar [Reflections], 4 wind, 2 gui, 2 pf, 5 str, 1983; Sax Qt, 1984; Variazioni, pf, 1984; Capriccio, gui, 1985; Quincunx, org, 1985; Picciettato, 5 perc, 1986; Undulations, a sax, pf, 1986; Aulos Trio, ob, vc, hpd, 1987; Goboj, ob, gui, 1987; Kilskrift [Cuneiform], pf, 1987; Inventionen, hpd, 1988; Trifoglio, hp, 1988; Housekeeping Music, 3 perc, 1990; Res mobilis, brass qnt, 1990; Partite, va, pf, 1991; A passo a passo, 2 accdn, perc, 1992; Burattinata, a sax, pf, 1992; Complementation, 2 org/org, tape, 1993; Lyria, tpt, hp, 1993; Quaterno, 4 perc, 1993; Claris, cl, va, pf, 1994; Rondino: anhemitonische, pentatonische Musik – Omaggio a Gioacchino Rossini, va, vc, db, 1994; Cinguettio, 2 fl, 1995; Paraffa, vc, 1995; Tricinia, 3 vn, 1995; Ricamo, fl, org, 1996; Con fabulation, fl, va, gui, 1997

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El-ac: Rege, 1970; In H, 1970; Izè, 1970; Pantomim, 1970; Vibrato, 1970; Violasonata, 1970; Rörelser [Movements], 1973; Oratio, 1973; Bewegungen II, 1974; Irànyok [Directions], 1975; Ostinato, 1975; Manipulations 1–5 (1976–84); Ps xcviii, 1978; Kuber (Kockàk) [Cubes], 1978; Etudes synthetics, 1988; Complementation, 1993

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ROLF HAGLUND

Maros, Rudolf (*b* Stachy, Bohemia, 19 Jan 1917; *d* Budapest, 3 Aug 1982). Hungarian composer and teacher. He graduated from the teachers' training college, in Győr in 1937 and studied with Kodály (composition) and Temesváry (viola) at the Budapest Academy of Music (1939–42), playing the viola during this period in a Budapest orchestra. In 1942 he took a teaching appointment at the secondary music school in Pécs, and in summer 1949 he studied composition in Alois Hába's master class in Prague. That year he was appointed to the staff of the Budapest Academy, where he teaches wind chamber music, theory and orchestration. He attended several Darmstadt summer courses from 1959, and in 1971 he went to West Berlin on a fellowship.

The characteristic features of Maros's early music, which was strongly influenced by Kodály, are simple formal patterns, diatonic harmonized melody and a folkloristic style. In the second half of the 1950s his music underwent a gradual change until in the orchestral *Ricercare* (1959) he produced his first 12-note serial piece. He soon moved away from strict serialism, building such works as the *Cinque studi* for orchestra (1960) on the manipulation of small motivic units defined by interval. From this he moved on to the sensitive exploitation of shifting and opposed colours, notably in the *Eufonia* series for orchestra (1963–5), in which 12-note clusters undergo subtle changes of timbre and octave placement. Rhythm here is quite fluid and there is almost no isolated melody; these aspects became subjects of interest again in *Gemma* (1968) and *Monumentum* (1969), the latter a powerful impression of the year 1945, with hope emerging from turmoil. Subsequent works reveal some integration of traditional elements into the style developed in the compositions of the 1960s; many of Maros's works from all periods show a Bartókian delight in arch forms.

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F. ANDRÁS WILHEIM

Marot, Clément (*b* Cahors, ?1496; *d* Turin, ?Sept 1544). French poet. After serving Nicolas de Neufville, Seigneur de Villeroy, as a page, and working as a clerk in the law courts of Paris, in 1519 he became secretary to Marguerite d'Angoulême, sister of François I and later Queen of Navarre. When in 1526 and again in 1527 he was imprisoned as a suspected Lutheran he petitioned the king, who interceded on his behalf and appointed him *valet de chambre*. The reaction to a Protestant poster campaign in October 1534 against the Mass ('L'affaire des placards') implicated Marot, who, fearing arrest, fled to Marguerite's court at Navarre and then to Ferrara, where he joined his fellow valet, the singer Jean de Bouchefort, in the retinue of the king's cousin Renée, wife of Duke Ercole II. After the edict of Coucy, which promised amnesty to repentant Protestants, Marot returned to Paris by way of Venice and Lyons in 1536, but he clearly remained an evangelical humanist and continued work (begun at the instigation of Marguerite d'Angoulême) on verse translations of the Psalms. 13 of them were published anonymously at Strasbourg in 1539, set to the tunes that have since been adopted by the Calvinist liturgy. In 1541, a collection of 30, without music, was published, with others, at Antwerp; other editions followed, eventually including translations of 53 psalms. A new threat of persecution induced the poet to seek refuge at Geneva late in 1542. In spite of Calvin's support for continued work on the Psalter, Marot continued to hope for a return to royal favour and at the end of 1543 he left for Savoy and Piedmont, where he died.

Marot was the first poet to achieve real fame throughout French-speaking lands: he was the doyen of the literary world, imitated by almost every poet of the second quarter of the 16th century. His lyric verse was published and reprinted at Paris, Lyons and smaller centres and is frequently found in anonymous anthologies. His psalms were issued outside France in Antwerp, Strasbourg and Geneva, and were immensely popular with both Huguenots and Catholics. His early works (mostly in the *formes fixes*) represent the end of the medieval *rhétoriqueur* tradition, yet even his rondeaux reveal Petrarchan and more recent Italian influences, and the 42 chansons reflect popular tradition refined and polished. Both rondeaux and chansons treat mainly amorous subjects in a brief and impersonal manner avoiding passion and sentimentality. During his first exile he evolved new genres and wrote some of the earliest French sonnets and *épigrammes*. Most of his psalms, like the chansons, are constructed in isometric strophes with alternating masculine and feminine rhyme, but they have infinite variety in structure, metre and versification.

Marot's excellence in short lyric forms, his subtle, witty and graceful style, his artful simplicity and spontaneous language, his brevity, rhythmic vivacity, prosodic precision and metrical sobriety combined to make him the favourite poet of the polyphonic chanson in France and the Low Countries. Of all French poets only Ronsard was set more frequently. More than 200 settings of over 100 texts survive, principally chansons and *épigrammes*. A number of poems appeared in musical settings copied in manuscript or printed collections before they were published in volumes of Marot's verse. The main contemporary composers were Sermisy and Janequin, but some 60 others include Conseil, Le Heurteur, Sandrin, Arcadelt, Gardano, Certon, Willaert and Gombert. After Marot's death most of the settings were by Netherlanders, such as Crecquillon, Canis, Manchicourt, Clemens non Papa, Waelrant, Castro, Turnhout, Faignient, Pevernage and Sweelinck, who were slower in their response to the latest literary fashions. Calvin adopted Marot's 30 psalms for liturgical and domestic use and augmented the small monophonic repertory of the Protestant community at Strasbourg, fitting them to tunes adapted from Catholic, Lutheran or secular models. They were published in 1539 as *Aulcuns pseaulmes et cantiques*, and in 1542 at Geneva, as *La forme des prieres et chantz ecclesiastiques*. An enlarged edition of 50 appeared in 1543, and with translations by Bèze, these became the basis of later Calvinist psalters. Polyphonic settings by Bourgeois, Mornable, Certon, Jambe de Fer, Colin, Janequin and Goudimel reflect their enormous popularity during the next three decades. Marot's elegant and humorous verse was admired during the 17th and 18th centuries but the 19th preferred that of Ronsard and the Pléiade. More recent composers who have used poems by Marot in songs for voice and piano include Ravel, Enescu, Warlock, Binet, Françaix and Rivier.

Although Rollin's thesis that Marot continued the troubadour tradition by composing and singing his own tunes is unsubstantiated, the poet's musical references are often in a more practical vein than the lyrical metaphors of the Pléiade. His references to singing and to many instruments (including the 'double chalumeau' made by Claude Raffi of Lyons) suggest some musicianship on his part. He composed a lament for 'Jean Chauvin Menestrier' who was drowned in the Seine in 1537 and addressed an *épigramme* to the lutenist Alberto da Ripa. *Coq à l'âne*, an epistle addressed to another poet, Lyon Jamet, mentions 'Vermont bassecontre' and there are archival documents linking Marot with other musicians including the cornettist Antoine Poinsson and the flautist Michel Huet. According to Becker the poet fled from Paris in 1534 with Roger (?Pathie), one of François I's chamber musicians. The poet-musician Eustorg de Beaulieu wrote to Marot during his exile in Switzerland, expressing his hope that they would meet, but this wish was probably not fulfilled. Marot's works are edited by G. Defaux (*Oeuvres poétiques complètes*, Paris, 1990–93; *Cinquante pseaumes*, Paris, 1995).

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FRANK DOBBINS

Marot [Marotus] **de Caserta, Antonellus.** *See* ANTONELLO DA CASERTA.

Maróthy, János (*b* Budapest, 23 Dec 1925). Hungarian musicologist. After World War II he studied aesthetics with Lukács at Budapest University, taking the doctorate in 1948, and composition with Viski at the Budapest Academy of Music (to 1951); he completed a postgraduate course in musicology with Szabolcsi (1951–4) and in 1959 took the *kandidátus* degree in musicology with a dissertation on the birth of European folksong in the social and musical transformations between antiquity and the Middle Ages. In 1966 he took the DSc with a dissertation on music, the bourgeoisie and the proletariat. Between 1949 and 1951 he edited the Hungarian music reviews *Éneklő nép* and *Új zenei szemle*, and was subsequently appointed assistant lecturer at the Budapest Academy of Music (1955–7). He was appointed associate professor (1974), then professor (1980) of music aesthetics at Budapest University. In 1954 he became a research fellow at the Hungarian Academy of Sciences and from 1961 at its Institute for Musicology. He is a member of the editorial board of the periodicals *Magyar zene* and *Studia musicologica*, and corresponding editor of *Popular Music* (1982–7) and *Musica/Realtà* (1987–).

Maróthy has focussed mainly on the social determinants of music, folk music, workers' songs in Hungary, and the contemporary Hungarian composer Ferenc Szabó; since the late 1970s he has studied a branch of acoustics he has called 'ethomusicology'.

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VERA LAMPERT

Marotta, Cesare [Vito; Cesarello] (*b* Sant'Agata, Puglia, *c*1580; *d* Rome, 28 July 1630). Italian composer. He entered the service of Cardinal Montalto in Rome on 26 August 1604. He provided music for numerous stage spectacles, including a set of *intermedi* (1612 and 1616, texts by Guarini) and *Amor pudico* (1614), the first Roman secular opera. All of his surviving works are for solo voice and continuo. *O dell'ombrosa notte amati orrori* (*c*1612) alternates recitative and aria styles stanza by stanza, providing an important precedent for the chamber cantata.

Marotta's wife Ippolita (*b c*1577; *d* Rome, 10 June 1650) entered the service of Cardinal Montalto with her husband. She attained wide fame as a singer of monody and opera, and was favourably compared with Andreana Basile and Francesca Caccini.

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JOHN WALTER HILL

Marotta, Erasmo (*b* Randazzo, Sicily, 24 Feb 1576/1578; *d* Palermo, 6 Oct 1641). Italian composer. His precious voice and great inclination for music meant that he was sent to Rome while still an adolescent (see Aguilera). G.P. Flaccomio included him among the nine composers who each set the double madrigal *Le risa a vicenda* (RISM 1598[8]) in competition: the collection was dedicated in Rome on 20 August 1598 to Cardinal Del Monte. Marotta was in the service of Cardinal Mattei in Rome, when on 1 January 1600 he dedicated to him his first book of madrigals for five voices, entitled *Aminta musicale*, a setting of verses from Tasso's *Aminta*. The one exception is *Mentre Madonna*, 'on the air of the passo e mezzo siciliano'.

Marotta was already a priest in the Roman Curia, when in 1610 he applied to join the Society of Jesus. On 10 May 1612 he began to serve his novitiate with the Jesuits in Palermo, transferring in March 1613 to the novitiate in Messina. During Holy Week of that year, in S Nicolò

dei Gentiluomini, Messina, he introduced to Sicily the practice of singing the Passion with solo voices and basso continuo accompaniment, taking the part of Christ himself. He returned to Palermo often, where in 1618 his *intermedi* for the sacred tragedy *Pelagius martyr*, by the Jesuit Fabrizio de Spuches, were performed by order of the Viceroy. His music and singing won overwhelming success, but as a Jesuit priest Marotta was no longer permitted to sing and play in public. Between 1620 and 1622 he was rector of the college at Mineo, a small city near Catania. He returned to Palermo in 1623 and remained there until his death, undertaking diplomatic missions to Rome and Naples (1627–8), and to his native town of Randazzo (1628–9) to supervise the construction of the local college.

A sense of caution may have led him to entrust to a relation, possibly his nephew, Agapito Marotta, the task of editing for three voices his *Raccolta di mottetti* in Palermo in 1635. It contains 36 motets for two to five voices, a psalm, and a Marian litany for five or six voices, all with basso continuo, 'nel grave et affettuoso stile'. The 'well concerted harmony . . . equally gentle and devout' is always dense, full, varied, and filled with bold dissonances and chromaticisms. The composer shows an extraordinary imagination which continually surprises in the effective way the sense of the words is conveyed. Marotta's refined music, particularly advanced in the context of Italian music of the period, has its roots in Sicilian folklore. In contrast with Pietro Vinci, who concealed them, Marotta loved to declare his folkloric subjects in the titles of his compositions: the motet *Sancta Maria a due canti o tenori sopra un'aria siciliana* is based on the traditional song for decanting the must of wine; and the madrigal *Mentre Madonna* contains the oldest written version of the *furnarisca*, the dominant air or tune of Sicilian folklore.

The second tenor's manuscript part of Marotta's Miserere and motets for Fridays in Lent, for eight voices and organ basso continuo, has recently been discovered in the Jesuits' Casa professa in Palermo (see Calagna). A volume in the possession of the Graz court in 1672, described as 'Musica cum quatuor vocibus', is lost (see Federhofer, who misread the composer's name as 'Mazeta'); it was probably a book of madrigals.

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Aminta musicale . . . il primo libro de' madrigali, 5vv, con un dialogo, 8vv (Venice, 1600); 1 ed. in MRS, vi (1991)

Intermedi for Fabrizio de Spuches, Pelagius martyr (sacra tragedia), Palermo, 1618 (lost)

Raccolta di mottetti, libro primo, 2–5vv, with a psalm, 3vv, and litany, 5 or 6vv, all with bc (Palermo, 1635); ed. in Calagna

Miserere e mottetti per li venerdì di quaresima, 8vv, bc, Palermo, Casa professa, inc.; ed. in Calagna

1 madrigal, 1603[1] (lost), in *VogelB*

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LORENZO BIANCONI/PAOLO EMILIO CARAPEZZA

Marpurg, Friedrich Wilhelm (*b* Seehof, nr Wendemark, Brandenburg, 21 Nov 1718; *d* Berlin, 22 May 1795). German critic, journalist, theorist and composer. Gerber claimed that Marpurg had told him that he lived in Paris around 1746; Carl Spazier confirmed this, adding that Marpurg was friendly with Voltaire, D'Alembert and others when he was secretary to a 'General Bodenburg'. This is generally assumed to refer to Generallieutenant Friedrich Rudolph Graf von Rothenburg, a favourite of Frederick the Great and Prussian emissary to Paris in 1744–5, and the dedicatee of Marpurg's *Der critische Musicus an der Spree* (1749–50).

From 1749 to 1763 Marpurg devoted himself almost exclusively to writing and editing books and periodicals about music and to composing and editing lieder and works for keyboard. In 1752, at the request of the heirs of J.S. Bach, he wrote a notable preface for a new edition of *Die Kunst der Fuge*. In 1755 J.G.I. Breitkopf asked him to review the first work printed with Breitkopf's improved system of movable type, and subsequently published many of his works. Their correspondence shows that this was a period of severe financial difficulties for Marpurg, as do various letters from Kirnberger to Forkel. Through Kirnberger's efforts Marpurg obtained a position in the Prussian state lottery in 1763; in 1766 he was appointed director, a post he held until the end of his life. Though there is evidence that he continued to review music and engage in other musical activities after 1763, very little appeared with his signature in his later years.

Marpurg's three periodicals, *Der critische Musicus an der Spree* (1749–50), *Historisch-kritische Beyträge zur Aufnahme der Musik* (1754–62, 1778) and *Kritische Briefe über die Tonkunst* (1760–64), were not only edited but also largely written by him. The intention of the first was to present discussions of the important musical topics of the day, such as the relative merits of French, Italian and German music and performance. Most of these were directed at the middle-class amateur and included several delightful satires on bourgeois musical attitudes. Marpurg also gave his readers a course in elementary music theory and translations of French essays in musical aesthetics such as Grandval's *Essai sur le bon goust en musique* (1732). The *Historisch-kritische Beyträge* were more professional in style and content than the *Critischer Musicus*, including reviews of books about music, short biographies of important musicians, reports on musical inventions and discussions of theoretical questions; an entire issue was devoted to tuning and temperament (1778). The last periodical, the *Kritische Briefe*, employed the format of a collection of letters composed on behalf of an imaginary society very much like that devised by Addison and Steele for their *Spectator*. The letters were addressed to various musicians and most were signed with pseudonyms, all of which seem to have represented Marpurg. The contents are similar to those of the *Historisch-kritische Beyträge* but also include extended polemics with Kirnberger about fugue and with Georg Andreas Sorge over the merits of Rameau's theories, a lengthy series of articles about the composition of recitative, and 59 short musical compositions by contemporaries. In 1786 Marpurg published his *Legende einiger Musikheiligen* consisting mainly of anecdotes about music

and musicians including such contemporaries as Joseph Haydn and the Abbé Vogler. The collection is an imitation of the popular musical almanacs of Forkel and Junker.

At the beginning of his career as a music journalist Marpurg advocated the conventional view that the proper function of art was to move the audience (affective aesthetics) through the imitation of nature. Like most of his German contemporaries he derived his ideas from the works of the early 18th-century French writers on music, including Du Bos, Batteux and Bollioud-Mermet. For example, he doubted the value of purely instrumental music. In time his attitude changed; he accepted and praised modern instrumental music and the focus of his critical concern shifted from the audience to the work itself and even to the composer's relation to the work in question. This change in critical approach is representative of a general change in the 1760s and 1770s in Germany.

Marpurg's didactic works cover keyboard performance, thoroughbass and composition. They are well organized and well written, but neither forward-looking nor original (in certain cases he admitted his debt to others). Of his theoretical treatises, the *Abhandlung von der Fuge* (1753–4) is the encyclopedic and authoritative discussion of fugal practice in late Baroque music. It is systematic in the tradition of Fux, though at the same time up to date in describing and discussing the tonal counterpoint of J.S. Bach, and gathers examples from works by composers from Frescobaldi to Telemann. The many quotations from Bach's music and the numerous references to him as the supreme master of counterpoint and fugue in the preface contribute to the work's historical significance. Marpurg's descriptions of small- and large-scale contrapuntal and fugal procedures, based largely on Bach's works, are forerunners of modern textbook descriptions of the classical fugue. Yet in its own day the subject of the *Abhandlung* was considered old-fashioned: in the preface Marpurg adopted a defensive tone, pleading that fugal technique was as necessary to the *galant* style as it had been to the strict, and the book underwent only one German edition and one in French (his own translation) in his lifetime. The re-publication of the work several times during the first half of the 19th century coincided with the introduction of the music of J.S. Bach to the general public by Zelter, Mendelssohn and their followers.

Marpurg's translation (1757) of D'Alembert's *Elémens de musique* was largely responsible for the propagation of Rameau's theories in Germany. Yet his knowledge of these ideas was defective, leaving him at a disadvantage in his controversies over them with Kirnberger and Sorge. Similarly, Marpurg's knowledge of music history was little better than that of most of his contemporaries, making his efforts in that area of little interest. But his recognition of the importance of original sources is demonstrated by his plea to the readers of his periodicals to assist Martin Gerbert in locating and describing extant medieval manuscripts.

Marpurg's compositions consist largely of strophic songs of the kind composed in north Germany in the mid-18th century. He was very active as a compiler and editor of such songs and of keyboard works suited to amateur performers. Most of his surviving compositions appear in these collections; they are competent but not outstanding. In addition he published a set of six sonatas for keyboard (*c*1755), a collection of fugues (1777) and two collections of chorale preludes. The sonatas are similar to those composed by C.P.E. Bach in the 1740s, the fugues are correct in detail and plan but uninteresting, and the chorale preludes are mostly routine cantus firmus treatments.

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Vocal: 11 songs, Ps xxxix, in Musikalisches Allerley (Berlin, 1761–3); song in Nebenstunden der Berlinischen Musen, i (Berlin, 1762); Die schlauen Mädchen, listed in Breitkopf catalogue (1765); at least 4 songs in F.W. Marpurg: *Kritische Briefe über die Tonkunst* (Berlin, 1760–64/*R*); Recueil des [24] chansons (Berlin, 1762), attrib. Marpurg

Collections [all ed. Marpurg]: [38] Neue Lieder zum singen beym Clavier (Berlin, 1756) [22 by Marpurg]; [48] Berlinische Oden und Lieder (Leipzig, 1756) [24 by Marpurg]; Raccolta delle più nuove composizioni di clavicembalo … per l'anno 1756 (Leipzig, 1756) [9 by Marpurg], Raccolta … per l'anno 1757 (Leipzig, 1757) [6 by Marpurg]; [34] Geistliche, moralische und weltliche Oden (Berlin, 1758) [22 by Marpurg]; [32] Geistliche Oden in Melodien gesetzt von einigen Tonkünstlern in Berlin (Berlin, 1758) [16 by Marpurg]; [36] Berlinische Oden und Lieder, ii (Leipzig, 1759) [12 by Marpurg]; Clavierstücke mit einem practischen Unterricht, i (Berlin, 1762) [1 piece by Marpurg], ii (Berlin, 1762) [2 pieces by Marpurg]; [43] Berlinische Oden und Lieder, iii (Leipzig, 1763) [30 by Marpurg]; ?pieces in Friedrich Wilhelm Marpurgs Fugensammlung, i (Berlin, 1758), Herrn Professor Gellerts Oden und Lieder nebst einigen Fabeln … auf das Clavier in die Musik gesetzt (Leipzig, 1759)

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HOWARD SERWER

Marqué (Fr.: 'marked'). *See* MARCATO.

Marques, José. *See* SILVA, JOSÉ DE SANTA RITA MARQUES E.

Marquesas Islands. *See* POLYNESIA, §§I, 1, 2(ii), 3 AND II, 3.

Marques Lésbio, António. *See* LÉSBIO, ANTÓNIO MARQUES.

Marqués y García, Pedro Miguel (*b* Palma de Mallorca, 23 May 1843; *d* Palma de Mallorca, 25 Feb 1918). Spanish composer. He studied the violin in Paris with Alard (Sarasate's teacher) and at the Conservatoire; he also became a friend of Berlioz, who gave him lessons in instrumentation. Upon his return to Madrid in 1867 he continued his studies at the Madrid Conservatory with Jesús Monasterio; later he taught as the master's assistant. He was appointed professor of music at the Colegio de la Inclusa and as inspector of music schools.

Marqués was the first Spanish composer to write five symphonies in the standard four-movement form. His First Symphony betrays the influence of Berlioz; its music, subtitled 'historia de una día', is loosely based on a literary plot, and the last movement recapitulates material from the previous movements. He also wrote a popular *Pequeño método de violin* and many zarzuelas, including the very successful *El anillo de hierro*, performed in 1878, and *El monaguillo*, performed in 1891.

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ANTONIO IGLESIAS/ANTONI PIZÀ

Márquez (Navarro), (Jesús) Arturo (*b* Álamos, Sonora, 20 Dec 1950). Mexican composer. He studied the piano, the violin and the trombone (1965–8) and then the piano and theory at the Conservatorio Nacional (1970–75). Following composition lessons with Gutiérrez Heras, Quintanar and Ibarra (1976–9), he went to Paris to study with Jacques Castérèrede (1980–82) and later, on a Fulbright fellowship, took the MA in composition at the California Institute of the Arts (1990). Márquez has been, among other appointments, leader of the Navojoa Municipal Band (1969–70) and teacher of composition at the Escuela Nacional de Música (1986–8, 1990–96).

His work has been characterized by a steady exploration of medium and language. This is particularly evident from his numerous interdisciplinary works (theatre, dance, cinema, photography – *Música de cámara*), as well as in his search for new sounds (*Son a Tamayo*, *Ollesta* and others). Nevertheless, Márquez has not solely followed the mixed-media and electro-acoustic route: indeed in the 1990s such works as *Homenaje a Gismonti* and above all his series of *Danzones* employ an accessible idiom in which 20th-century popular urban music, its rhythms and its melodic phrases are incorporated into conventional musical argument. The use of this style – also heard in Márquez's film scores – signals an abandonment of the avant-garde elements of his earlier works.

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Orch: Gestación, 1983; Son, 1986; Persecución, str orch, 1992; Sehuailo, 2 fl, orch, 1992; Paisajes sobre el signo de cosmos, 1993; Vals au meninos da rua, 1993; Danzón 2, 1994; Danzón 3, fl, gui, chbr orch, 1994; Danzón 4, chbr orch, 1996; Concierto-son, fl, orch, 1996–8; Máscaras, hp, orch, 1998; Danza silvestre, 1999
Vocal: Ciudad rota (F. Serrano), 1v, pf, perc, str orch, 1987; Noche de luna, SATB, orch, 1991
Chbr: Enigma, fl, hp, 1982; Viraje, hp, str, 1983; Ron-do, str qt, 1985; Asa-nchez-uri-e, perc, 1985; De pronto, fl, vc, hp, 1987; 3 piezas, fl, cl, vc, perc; Variaciones, perc, 1990; Homenaje a Gismonti, str qt, 1993; Zarabandeo, cl, pf, 1995; Malandro, fl,

sax, eng hn, bn, va, pf, perc, db, 1996; Danza de meliodía, wind qnt, 1997; Danzón no.5 (Portales de Madrugada), sax qt, 1997
El–ac: Mutismo, 2 pf, tape, 1983; Di-Verso (A. Cosmos), perc, tape, 1984; Música de cámara, music and photographic cameras, 1985, collab. A. Cosmos, J.J. Díaz; Appassionata, tape, 1986, collab. V. Rojo; Con complementos, midi pf, computer, 1989; Canon, WX7 (Interactor), cptr, 1990; Reencuentros, 2 hp, tape, 1991; A Mao, mar, tape, 1992; Ollesta, clay pots, tape, 1992, collab. I. Guardado, A. Cosmos; Son a Tamayo, hp, perc, tape, vido, 1992; Vox urbis, 1v, tape, actors, 1991, collab. M. Bermejo, F. de Ita, G. Macotela
Solo inst: Moyolhuica, fl, 1981; Manifiesto, vn, 1983; Postludio, vc, 1984; Peiwoh, hp, 1984; En clave, pf, 1988; Sonata Mayo, hp, 1989; Zacamandú en la yierba, pf, 1993
Film scores: Días difíciles (dir. A. Pelayo), 1987; Dos crímenes (A. Schneider), 1994

RICARDO MIRANDA-PÉREZ

Márquez Lacasa, Juan Antonio (*b* Havana, 8 Feb 1945). Cuban composer and conductor. At the age of 18 he worked as an accompanist and composer for stagings at the Guiñol Nacional de Cuba and Teatro Estudio. He went on to graduate in composition at the Instituto Superior de Arte, Havana, in 1981, where his teachers included Ardévol, Fernández Barroso, Duchezne Cuzán, Fariñas and Valera. As a conductor he worked with the orchestra of the Teatro Nacional de Opera y Ballet and the Teatro Lírico Nacional. In 1971 he started working as musical adviser to the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC), and he devoted himself to composition and conducting for the cinema. His name is associated with a large number of films, including animation and documentary (e.g. *El enemigo principal*, *Tupac Amaru*, *Técnicas de duelo* and *Barroco*). With Brouwer, he was artistic director of the Grupo de Experimentación Sonora del ICAIC, responsible for many concerts and for the first recording produced by the group in 1972 on the EGREM label. In 1987 he taught film music editing at the Escuela Internacional de Cine y TV, in Cuba. His music uses many of the technical procedures associated with the vanguard of the 1960s and 70s, though with a tonal harmonic language. The cinema was a significant factor in the stylistic diversity of his music.

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(*selective list*)

Berceuse, pf, 1968; Str Trio, 1968; Danzón, orch, 1974; Trío para metales, perc, 1974; Wind Qnt, 1975; Sexta primera, str orch, 1976; Una para once, 10 perc, kbd, 1976; Suite al amor, 1v, orch, 1991
Film scores: El enemigo principal (dir. J. Sanfinés), 1972; Tupac Amaru (dir. F. García), 1986; Técnicas de duelo (dir. S. Cabrera), 1987; Barroco (dir. P. Leduc), 1988

VICTORIA ELI RODRÍGUEZ

Marraco, José Sancho. *See* SANCHO MARRACO, JOSÉ.

Marraco y Ferrer, José (*b* Barcelona, 6 April 1835; *d* Barcelona, 7 April 1913). Spanish composer. He was a pupil of Ramón Villanova, and became a violin teacher at the Teatro Principal and choirmaster at the Gran Teatro del Liceo. In 1863 he was appointed *maestro de capilla* at Barcelona Cathedral, where he remained until his death. His most important compositions are a Requiem, performed in 1860, a *Te Deum* for the 25th year of the papacy of Pius IX, a *Sequencia de Pascua* and a symphony for large orchestra.

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ANTONIO IGLESIAS

Marri, Ascanio (*b* Siena, *c*1530; *d* Montefiascone, 1575). Italian composer and instrumentalist. In 1546, while still a choirboy at Siena Cathedral (1542–8), he became a supernumerary in the wind band at the Palazzo Pubblico. He gained a permanent post there as trombonist in 1551. By 1570 he was leader of the group and was serving in that capacity in 1575 when he assumed additional duties as *maestro di cappella* of Siena Cathedral, just a few months before his early death. The 15 madrigals of his *Primo libro de madrigali a sei voci* (Venice, 1574), decidedly conservative for the time, demonstrate a solid polyphonic technique and a sure command of the harmonic practices of an earlier generation. His next publication, *Il primo libro de madrigali a cinque voci* (now incomplete), appeared in the year of his death, as did two other five-part madrigals in *Il quinto libro delle Muse* (RISM 1575[12]). For his patrons among the Sienese nobility, several of whom are mentioned in his works, he composed various entertainments, among them a 'cantata pastorale' for May Day. The scenario and texts, though not the music, were later published (Siena, 1589) along with detailed descriptions of the costumes worn by the singers, instrumentalists and others who took part in the performance.

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FRANK A. D'ACCONE

Marriner, Sir **Neville** (*b* Lincoln, 15 April 1924). English conductor and violinist. His studies at the RCM were interrupted by wartime military service, after which he returned there and also spent a year at the Paris Conservatoire studying with René Benedetti. A year of teaching at Eton College (1947–8) was followed by practical experience as second violin in the Martin String Quartet, and he also joined Thurston Dart in forming the Jacobean Ensemble, specializing in 17th- and 18th-century music. He taught the violin at the RCM (1949–59), then took lessons in conducting with Pierre Monteux at his summer school at Hancock, Maine. From 1952 he was a violinist with the Philharmonia Orchestra, and for 12 years (1956–68) principal second violin of the LSO.

During this period Marriner formed first the Virtuoso String Trio, and in 1959 the Academy of St Martin-in-the-Fields, which under his longstanding direction has gained many international recording awards. In 1969 he also became musical director of the Los Angeles Chamber Orchestra (a post occupying him for about three months annually), which he introduced to Britain at the 1974 Bath Festival, and afterwards in London. In addition to these appointments he was associate conductor of the Northern Sinfonia (1971–3), and he succeeded André Previn as artistic collaborator with the Greater London Council for the South Bank Summer Music concert series at the Queen Elizabeth Hall, 1975–7. From 1978 to 1986 he was music director and conductor of the Minnesota Orchestra; this appointment brought him frequent guest engagements in the USA, where he was also artistic director of the Meadowbrook Festival, Michigan (1979–84). He returned to Europe in 1986 as music director of the Stuttgart RSO, a post he held until 1989.

Throughout this period he continued to work with the Academy of St Martin-in-the-Fields.

Marriner's experience as an ensemble violinist of sensitive style and responsive skill is reflected in performances distinguished by clarity, buoyant vitality, crisp ensemble and technical polish. He has made numerous recordings, mainly with the Academy of St Martin-in-the-Fields, of music ranging from Corelli, Bach and Handel to Tippett and Maw. His complete Mozart symphonies have been admired for their elegance and athleticism, although some critics have found the later works, and his complete cycle of Schubert symphonies, too preoccupied with surface brightness. Marriner's direction is at its most consistently vital and penetrating in recordings such as his first set of Handel's *Concerti grossi* op.6, Mozart's Requiem, Haydn's *The Creation*, *Il barbiere di Siviglia* and Stravinsky's *Pulcinella* suite. He was made a CBE in 1979 and knighted in 1985.

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NOËL GOODWIN

Marrocco, W(illiam) Thomas (*b* West New York, NJ, 5 Dec 1909; *d* Eugene, OR, 1 Jan 1999). American musicologist. He trained as a violinist at the Conservatorio di Musica S Pietro a Majella in Naples and performed for several years with the Roth String Quartet. He attended the Eastman School of Music, where he took the BM in 1934 and, after teaching at Elmira College (1936–9), the MM in 1940. He was a visiting instructor at Iowa State University from 1945 to 1946. From 1946 to 1949 he taught violin and music history at the University of Kansas. From 1950 to 1980 he was professor of music at the University of California at Los Angeles, where in 1952 he completed his doctorate with a dissertation on Jacopo da Bologna. In 1976 he spent a period at the Chinese University of Hong Kong as associate director of the University of California Study Centre there, and as visiting professor of music (1969–70).

Marrocco specialized in the music of 14th-century Italy. He edited the entire body of Italian secular music of the Ars Nova for L'Oiseau-Lyre and published separate editions of Italian cacce and the works of Jacopo da Bologna. He was also interested in early American music; his *Music in America*, edited with H. Gleason, was one of the first such anthologies and provides particularly valuable examples of the New England and Southern folk traditions.

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'Antonius Arena, Master of Law and Dance of the Renaissance', *Studi musicali*, xviii (1989), 19–48

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The Music of Jacopo da Bologna (Berkeley, 1954)
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Italian Secular Music, PMFC, vi–xi (1967–78)
with N. Sandon: *Medieval Music* (London, 1977)

PAULA MORGAN

Mars, Jean Odéo de. *See* DEMARS, JEAN ODÉO.

Marsalis, Branford (Iweanya) (*b* Breaux Bridge, LA, 1960). American jazz and popular saxophonist, brother of Wynton Marsalis. After studying at Southern University, Louisiana, and Berklee College of Music, he played alto and baritone saxophone with Art Blakey's Jazz Messengers for five months and then toured with Clark Terry. He spent three years playing tenor in his brother Wynton's quintet during which time he also recorded with such musicians as Dizzy Gillespie and Miles Davis (he appears on Davis's album *Decoy*; 1983–4, Col.), and in 1983 he toured with Wynton, Ron Carter, Herbie Hancock and Tony Williams as the quintet V.S.O.P. II. In 1985 he joined a group led by the English rock singer Sting, which included other jazz musicians but played in a combination of styles including funk, rock and soul, as can be heard on the live album *Bring on the Night* (A&M, 1985). Marsalis then worked with his own quintet and achieved popular acclaim in 1987 with a video of his bop version of *Royal Garden Blues* on which he played soprano. Later he renewed his associations with Sting for further recordings (1987 and 1989) and an international tour (1988). In 1994 Marsalis recorded an album for Columbia entitled *Buckshot LeFonque* (a pseudonym used by Cannonball Adderley), which incorporated a combination of styles including blues, funk, heavy metal, hip-hop, jazz, rap and reggae and used samples from the work of John Coltrane, Duke Ellington and James Brown. Although he began his career in the shadow of his brother, as part of a movement which aimed at reviving jazz styles of the 1930s to 60s (as on his album *Trio Jeepy*; 1988, Col.), Branford is a skilful performer whose versatility and broadminded approach has resulted in some of the more innovatory uses of jazz as a contemporary medium.

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G. Ossias: 'Mo' Branford Blues', *Musician*, no.145 (1990), 20–24
F. Shuster: 'The Reluctant Power Broker', *Down Beat*, lx/7 (1993), 16–20 [incl. discography]

DAVID WILD/R

Marsalis, Wynton (Learson) (*b* New Orleans, 18 Oct 1961). American trumpeter, composer, bandleader and educationist, brother of Branford Marsalis. From an early age he studied both jazz and classical music. When he was 14 he performed Haydn's Trumpet Concerto with the New Orleans PO and while a student at the Juilliard School he joined Art Blakey's Jazz Messengers (1980). He toured in a quartet with Herbie Hancock, Ron Carter and Tony Williams and recorded his first album as leader (1981), then in early 1982 left Blakey to form a quintet (1982–5) with his brother Branford; he also toured with Hancock in 1983 as a member of the quintet V.S.O.P. II. In 1984 he became the first musician to win Grammy awards for both a jazz recording and a classical recording. Marsalis completed his first large-scale suite, *Soul Gestures in Southern Blues*, in 1988.

His virtuosity and ability to articulate his thoughts on music brought him respect from powerful musical circles that had never before been willing to take jazz seriously. Thus in 1987 at Lincoln Center he established a jazz programme, of which he is the artistic director and which in 1995 was redefined as an autonomous jazz division. While performing and organizing Lincoln Center jazz concerts and the Lincoln Center Jazz Orchestra, Marsalis established a septet (1988), whose members played in many of his major works, including suites, film music, his first two ballets and his oratorio *Blood on the Fields* (1994). He disbanded the septet in 1994 to devote more time to his activities at Lincoln Center. The following year his first string quartet, written in a hybrid jazz and classical style, was performed. In 1996 Marsalis completed his third ballet and during the next year he toured the USA and Europe. Since 1994 he has hosted a number of educational series on television and radio, including 'Marsalis on Music' (1994) for PBS TV. In 1997 he received the Pulitzer prize for *Blood on the Fields*.

Though not an innovator, Marsalis is an extraordinarily gifted trumpeter with a dazzling technique and a feeling for jazz, and his first albums made an enormous impression. Initially influenced by Clifford Brown and Freddie Hubbard, during the latter half of the 1980s he set aside his activities in Classical and Baroque music to focus on emulating the style of Miles Davis's mid-1960s quintet and then to investigate swing trumpet playing, in which setting he showed a special interest in the growl and plunger techniques developed by Bubber Miley and others of Ellington's orchestra. In this capacity he is the leading exponent of the bop revival and of a broader-ranging neo-conservatism in jazz style of the 1980s onwards. If Marsalis has found a strong musical identity, it is not as a trumpeter, but as a composer of large-scale works that take in aspects of bop, swing, New Orleans jazz, blues and gospel, while also ranging into areas of dissonant avant-garde art music. Perhaps the most successful of these ambitious works are *In this House, on this Morning* (1992) and *Blood on the Fields*, in which his programmatic conception helps to unify a compositional approach that relies far more on pastiche than on large-scale architecture.

As a highly visible advocate for jazz, Marsalis has become a controversial figure whose policies have been much criticized. His steadfast stylistic narrowmindedness has prompted strong reactions from both jazz writers and distinguished musicians including Keith Jarrett, Herbie Hancock, Lester Bowie and Cecil Taylor. Intolerant of avant-garde and jazz-fusion styles, he has taken his position at Lincoln Center as an opportunity to shut out those musics of which he disapproves. However he has also worked tirelessly to bring huge new (especially young) audiences to jazz. As a champion of African-American achievements, he has done much to correct the lopsided emphasis on white big bands that has characterized American jazz education for decades; for many years he has endeavoured to make Ellington's big band music available to all college and school jazz ensembles. He has also taken the time to identify and to meet hundreds of promising young jazz players whose musical education he has helped to organize and support. Marsalis's greatest achievements may ultimately be as an educator rather than as a musician.

WORKS
(*selective list*)

for jazz orch unless otherwise stated

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Vocal: In this House, on this Morning, 1v, jazz combo, 1992; Blood on the Fields (orat), vv, jazz orch, 1994
Inst: Soul Gestures in Southern Blues, jazz combo, 1987–8; Majesty of the Blues, jazz combo, 1988; (At the) Octoroon Ball, str qt, 1995

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H. Reich: 'Wynton's Decade', *Down Beat*, lix/12 (1992), 16–18, 20–21 [incl. selected discography]
T. Scherman: 'What is Jazz? An Interview with Wynton Marsalis', *American Heritage*, xlvi/6 (1995), 66–85
T. Sancton: 'A Conversation with Wynton Marsalis', *JT*, xxvii/2 (1997), 28–31, 34–5, 118 only

BARRY KERNFELD

Marsand, Anselmo (Luigi) (*b* Venice, 1769; *d* Venice, 4 Jan 1841). Italian composer and organist. He studied with Bonaventura Furlanetto, the *maestro di cappella* of S Marco, and became first a Benedictine monk, later a Franciscan friar. He was the most remarkable of the last Classical composers in Venice, and in his 600 compositions showed a richness of inspiration which set him apart from others of his time. Working first at a Benedictine monastery in Murano, then at the monastery of S Giorgio

Maggiore and the church of SS Giovanni e Paolo, Marsand became *maestro di cappella* at S Antonio in Padua, succeeding Antonio Calegari (1829). On 1 July 1832 Marsand left that post to return to Venice, where he lived in straitened circumstances, helped by friends, until his death.

High-spirited and restless, often careless about his affairs, he was largely misunderstood by his contemporaries. He wrote on the cover of a requiem mass: 'Once I was in the Order of the Benedictines, now I am in the Franciscan Order; from now on, I do not know where I will be, but very likely in the Order of the Dead'. Of exceptional merit are a *Missa exacordalis* (1816) dedicated to the memory of Guido of Arezzo and the responses for Holy Week, written for the choir of S Marco.

Marsand's autograph scores are in Venice (in *I-Vnm*, *Vs*, *Vlevi*, *Vmc* and *Vqs*).

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MARY JANE PHILLIPS-MATZ

Marsch (Ger.). *See* MARCH.

Marschner, Adolf Eduard (*b* Grüneberg, Silesia [now Źielona Góra, Poland], 5 March 1810; *d* Leipzig, 9 Sept 1853). German composer. He was the nephew of Heinrich August Marschner. Required to support himself completely by the age of 15, he paid his own way through the Gymnasium in Görlitz by giving piano lessons and concerts. In 1831 he entered the University of Leipzig to study law but was more fitted to be a musician. He therefore resumed teaching the piano and took up composing but was never able to eke out more than a miserable existence. This caused his health to fail early on, and he died having published only about 30 compositions. These were however well received. Reviews of his solo songs and piano character-pieces (mostly in *Allgemeine musikalische Zeitung*) describe his music as pleasantly simple and unpretentious. He is best known, however, for his four-part *Männerchöre*. Their rigidly tonal, folklike chordal texture is typical of the genre, and he devoted special care to using melody to reinforce the theme of the text. For example, vocal lines in *Schiffers Abschied* mimic the bustle of the wind and the billowing of sails, and *Reiterlied* evokes an image of galloping horses and bugle calls. Due to their easy accessibility, about a dozen have been published several times in well-known *Männerchor* anthologies, including the *Regensburger Liedercranz*, H. Pfeil's *Liederschatz für Männerchor* and J. Schwarz's *Männerchor-Album*. The serenade *Warum bist du so ferne?*, published in at least nine editions, remains the most popular. A few have been translated into English and published in Great Britain and the USA. The anthology *200 alte und neue Studenten-, Soldaten-, und Volks-Lieder* (Leipzig, *c*1840), edited by Marschner and E.H.L. Richter, survived numerous reprintings over 40 years.

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A.DEAN PALMER

Marschner, Heinrich August (*b* Zittau, 16 Aug 1795; *d* Hanover, 14 Dec 1861). German composer. He was the most important exponent of German Romantic opera in the generation between Weber and Wagner.

1. Life and works. 2. Style.

1. LIFE AND WORKS. Marschner's father was a master craftsman, working with horn and ivory. Although both parents possessed musical talent, Marschner's father encouraged him to pursue music only as an amateur and to choose a more stable career. From 1804 to 1813, therefore, the boy undertook courses in liberal studies at the gymnasium in Zittau and in nearby Bautzen. Some musical instruction was permitted, however, and his teachers included Karl Gottlieb Hering, August Bergt and Friedrich Schneider. His first stage work, *Die stolze Bäuerin*, was a ballet performed successfully in Zittau in 1810.

In spring 1813 Marschner left Zittau for Prague, where he met Tomášek. From there he went on to Leipzig to study law, but his interests seemed to centre less on legal studies than on his evening association with such men as the publisher Friedrich Hofmeister, the music critic J.A. Wendt and Friedrich Rochlitz, founder of the *Allgemeine musikalische Zeitung*. It was at this time that he began to develop an interest in opera and tried his hand at setting Caterino Mazzolà's adaptation of Metastasio's *La clemenza di Tito*, which he obtained from a copy of Mozart's version. Although he completed the work, it was never



1. *Heinrich August Marschner*

staged and apart from a few bars of one aria it is lost. In 1815 Marschner visited Karlsbad (now Karlovy Vary), where he spent much time in the company of the pianist Count Thaddeus Amadé de Varkony of Vienna (later a patron of Liszt). Varkony took him to Vienna, where he secured him an audience with Beethoven, and then to Hungary; there he met Count Johann Nepomuk Zichy, who employed him as domestic music teacher.

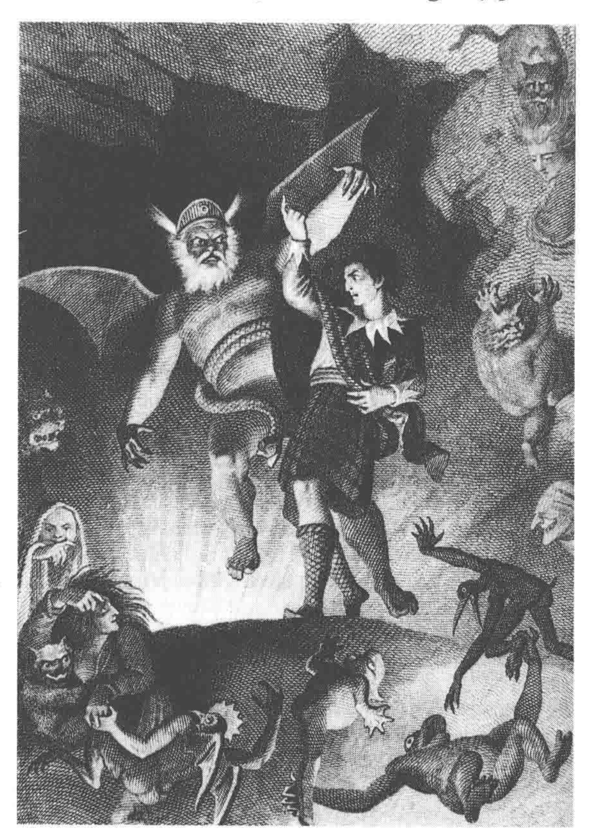
Soon after settling at Zichy's estate in Pressburg (now Bratislava), Marschner composed *Der Kiffhaeuser Berg* (1816). Based on Thuringian legends set in the Harz Mountains, near Goslar, this work, really a typical Viennese Singspiel, is a bourgeois comedy that centres on the efforts of two young peasants to obtain permission to marry, the girl's father having disappeared 20 years before as the victim of a dwarf's potion. Although the work is engaging and contains a clever sextet for pipe smokers ('Krik! krik! krik!'), it suffers from many supernatural digressions that contribute nothing to the plot. For this reason, it never caught on. The same can be said of Marschner's next Singspiel, *Saidar und Zulima* (1818), now lost. In his autobiography of 1818, Marschner mentions beginning work on *Das stille Volk*, a Zauberspiel by August Gottlieb Hornbostel, a physician and not insignificant amateur playwright, but no sketches have survived. After these disappointments, Marschner abandoned the Singspiel in favour of the historically based 'rescue opera', then popular in Vienna. *Heinrich IV und D'Aubigné*, whose libretto Hornbostel based rather loosely on the exploits of Henry IV of France (a Catholic) and his Huguenot equerry, Théodore-Agrippa d'Aubigné, at least gave Marschner some exposure in the musical mainstream, for Weber had the work performed in Dresden in 1820. Yet it lacked significant dramatic events and bored its audiences. Marschner was married twice during this period, first to Emilie von Cerva (1817), who died only six months later, then to Eugenie Franziska Jaeggi (1820). This marriage produced one son, Alfred, who emigrated to America in 1848.

Dissatisfied with the anonymity that cultural life in Pressburg appeared to promise him, Marschner moved in 1821 to Dresden, where Heinrich von Könneritz, director of the Saxon Hoftheater, introduced him to court circles and secured him a commission to compose incidental music to Heinrich von Kleist's *Prinz Friedrich von Homburg*, a historical drama surrounding the Battle of Fehrbellin (1675) with characters motivated by emotion rather than the rationalism popularized by the German dramatist Gotthold Lessing. The première with Marschner's music (1821, Dresden) was reviewed favourably by Ludwig Tieck and the play was given with limited success in other cities. Late in 1822 Marschner began a collaboration with Friedrich Kind, a leading literary figure in Dresden after the Berlin success of Weber's *Der Freischütz*, for which Kind had provided the libretto. First Marschner wrote incidental music for Kind's *Schön Ella* (1823, Dresden), a romantic tragedy based on G.A. Bürger's ballad *Lenore*, which, like *Der Freischütz*, makes use of supernatural intervention to drive home a moral. Unlike *Der Freischütz*, however, *Schön Ella* is severely flawed in its drama. An even greater fiasco was Carl Gottfried Theodor Winkler's play *Ali Baba, oder Die 40 Räuber*, for which Marschner also provided incidental music (1823, Dresden).

Towards the end of 1823 Weber began to suffer from tuberculosis, and both of his assistants had been ill as well, so he petitioned the court for additional help. Through the machinations of Könneritz, Marschner was appointed over Weber's objections, and he ended up directing both the Italian and the German companies. During the next two years he was so busy that he had time to compose only one opera and incidental music for two plays. To a libretto by Kind, he wrote *Der Holzdieb* (1823), a rustic, countrified Singspiel in one act, devoid of supernatural elements and conceived in a style reminiscent of Schenk's *Der Dorfbarbier* and Weigl's *Die Schweizerfamilie*. Its well-integrated action demands that most of the six characters be on stage throughout the work, providing Marschner with an opportunity to develop the techniques of ensemble writing that were to characterize his mature works. Considerable mystery, however, surrounds the incidental music that Marschner wrote at this time. Fresh from successes in Berlin, Carl Eduard von Holtei, a distinguished journalist and actor, brought to the Dresden stage in 1825 his Liederspiel *Die Wiener in Berlin*, a dialogue farce (*Mundartsoper*) in the Viennese style of Adolf Bäuerle and Meyer von Schauensee. Much of the music derives from pre-existing sources, but additional songs were provided by Marschner and others. In 1826 Dresden audiences also saw *Alexander und Darius* by Friedrich von Uechtritz, a five-act historical drama in the style of Schiller. *Alexander's Feast*, which Handel wrote for Dryden's *Ode for St Cecilia's Day*, accompanied the first three acts, and since the narrative of Dryden's poem overlapped approximately the same portion of Uechtritz's drama, it was necessary for Marschner to write additional music only for the remaining two acts. Notable is the melodrama in which Alexander and the slave girl Thaïs use firebrands to burn the palace of Darius at Persepolis (Act 5 scene viii).

The year 1826 saw the death of Weber, and since Könneritz's successor, Wolf von Lüttichau, had no interest in hiring Marschner to replace him, Marschner was forced to travel, hoping to make a living by freelance appearances with his third wife, the singer Marianne Wohlbrück, whom he had married (1826) shortly after the death of Eugenie in 1825. After stops in Berlin and Breslau (now Wrocław) the couple arrived in Danzig (now Gdańsk), where they obtained a six-month contract with Marschner as music director and Marianne as leading soprano. Here Marschner completed and produced his first through-composed opera, *Lucretia* (1820–26), based on Sextus Tarquinius's supposed rape in 509 BCE of Lucretia Collatinus and her subsequent suicide. A weak attempt to emulate Spontini, *Lucretia* slipped into oblivion after only three performances.

When their contract expired in Danzig, the couple travelled to Magdeburg, where Marschner became acquainted with his brother-in-law Wilhelm August Wohlbrück, a popular actor. The two seized upon the idea of collaborating on an opera involving vampires. Such a topic fitted into the short-lived literary movement in Germany called the 'Schauerromantik', then at its peak of popularity. The first of Marschner's three famous operas, *Der Vampyr* (composed in 1827) focusses on the efforts of the vampire to secure another year of life on earth in exchange for the murder of three virgins (fig.2). Wohlbrück constructed an effective libretto from multiple literary sources and the work has held the interest of the



2. Lord Ruthven and the Vampire Master, opening scene from Act 1 of Marschner's 'Der Vampyr': engraving by Carl August Schwerdgeburth after Johann Heinrich Ramberg from the 'Orphea Taschenbuch' (Leipzig, 1831)

opera-going public ever since the resounding success of its Leipzig première in 1828. Called a romantic opera, it is in many respects similar in musical construction to Weber's *Der Freischütz*.

Wohlbrück and Marschner decided next to write an opera based on a novel by Sir Walter Scott after Marschner attended a performance in Leipzig of Joseph von Auffenberg's *Löwe von Kurdistan*, based on Scott's *The Talisman*. The result was a setting of the Ivanhoe story, *Der Templer und die Jüdin* (1829). Wohlbrück adapted his libretto from Johann Reinhold Lenz's *Das Gericht der Templer*, which in turn was based on one or more of the many plays that appeared in England after the publication of Scott's novel. The original story seemed to be eminently stageworthy, and Wohlbrück's libretto follows it rather closely. This time Marschner's model was Weber's *Euryanthe*, and many numbers from *Der Templer*, notably 'Wer ist der Ritter hochgeehrt', were later sung as concert pieces. Following phenomenal success in Leipzig, the opera was performed throughout Europe but is rarely revived owing to the cost of the sets and properties.

By 1830 Marschner was in demand throughout Europe, but his interests centred on the Königstädtisches Theater in Berlin, whose director, Karl Friedrich Cerf, had invited him to write a comic opera. The result, *Des Falkners Braut* (1832), an italianate piece in the style of Rossini, failed, mainly because Wohlbrück had tried to create a comic libretto from a tragic model (A.J.K. Spindler's short story of the same name). Worse, there is clearly not enough material for three acts and the plot, lacking any compelling humour, is sterile; when the work was revived in England in 1838, the libretto was replaced by one about Robin Hood.

Despite international recognition, the Marschners were forced to support themselves in Leipzig through Marianne's singing engagements and his occasional conducting contracts and royalties. At the end of 1830, however, Marschner obtained the permanent position of Hofkapellmeister in Hanover and moved his family there the following year. Shortly thereafter, he received a libretto entitled *Hans Heiling* from the famous actor, playwright and theatre historian Eduard Devrient, who had developed it from several legends surrounding the Hans Heiling Cliffs. Hewn from the mountains by the River Eger (now Ohře) in Bohemia, these formations were popularly thought to have been created when Hans Heiling, king of the earth spirits, turned an entire wedding procession to stone. For the first time, Marschner was dealing with a librettist who really understood the exigencies of drama. Though they were separated geographically, an exchange of letters between the two indicates a constant flow of adjustments between music and text until both were satisfied that a theatrically functional work had been constructed. The resulting romantic opera was an overwhelming success.

Although Marschner lived for nearly 30 years after the première of *Hans Heiling* (1833), it represented the zenith of his creative powers, and not one stage work that he produced after it enjoyed any popularity. The first of these, a romantic opera entitled *Das Schloss am Aetna* (1836) and set to a libretto by August von Klingemann, Generaldirektor of the Brunswick Hoftheater, was a confused rehash of the dramatic themes present in *Der Freischütz*. It was followed by the comic opera *Der Bäbu* (1838, *bäbu* means 'nobleman' in parts of India). An oriental spoof reminiscent of Mozart's *Die Entführung aus dem Serail*, Wohlbrück's rambling libretto is cluttered with disparate elements that simply fail to hang together. Nonetheless, the opera contains some beautiful melodies, and parts of it have been broadcast by German radio. In *Kaiser Adolph von Nassau* (1845) and *Austin* (1852), Marschner returned to the realm of the historical narrative in an apparent attempt to emulate French grand opera. Heribert Rau based his libretto for *Kaiser Adolph* on the life of Adolph of Nassau (?1250–1298), King of Frankfurt, who amassed so many territories through conquest, purchase and political intrigue that the Electors deposed him in favour of Albert I, who killed him in battle and defeated his armies. With the exception of some memorable choruses, the music is banal, and Wagner, who conducted the première in Dresden, claimed to have brought a stillborn child into the world. Marianne Wohlbrück-Marschner's libretto to *Austin* concerns the events surrounding Ferdinand the Catholic's annexation in 1512 of Navarre, a strategically important buffer state between France and Spain. To acquire the territory, Ferdinand poisoned the young Navarrese king, Francisco I (nicknamed 'Austin'), bringing to the throne Francisco's sister and, through marriage to her, his own son.

In 1854 Marianne died, but Marschner soon fell in love with a singer 31 years his junior, Theresa Janda. After their marriage (1855), he turned again to dramatic composition. Considerably more successful than his

previous few operas was his incidental music for Julius Rodenberg's rustic comedy *Waldmüllers Margret* (1855, Hanover) and for Salomon Hermann von Mosenthal's *Der Goldschmied von Ulm* (1856, Dresden), a folk legend with supernatural overtones similar to those he had treated so successfully in *Hans Heiling*. His last opera, *Sangeskönig Hiarne, oder Das Tyrsingschwert* (composed in 1857–8), was not a success. It is based on a libretto which Wilhelm Grothe adapted from Esaias Tegnér's poetical version of the medieval saga of Fridthjof, a Viking who longs to marry Ingeborg but fails to do so because he is a mere vassal to her father, Bele, while Bele's ancestry derives from the god Odin. In this final effort, Marschner attempted to emulate Wagner, but the libretto suffers for want of a well-defined hero. Attempts to have the work performed in Germany during Marschner's lifetime were unsuccessful, and although he interpolated ballets to 'qualify' it for production at the Paris Opéra during the time *Tannhäuser* was being performed there, nothing came of this either. Thanks, however, to the invention of an electrical sword for special effects, several performances took place towards the end of the century. In 1859 the Hanoverian court chose to retire Marschner, rather against his wishes, and he died two years later.

In addition to operas and incidental music, Marschner wrote three operatic *Gelegenheitgedichte* (pageants) entitled *Festspiel zur Feier der Vermählung des Kronprinzen von Hannover und der Prinzessin Marie von Altenburg* (1843), *Natur und Kunst* (1852) and *Der Zauberspiegel* (1854). All were intended for private performance at the Hanoverian court. Outside opera, he is best known for his choral music particularly the *Männergesänge* he wrote in the 1820s.

2. Style. Marschner was a great eclectic, for he systematically worked through all major genres of opera from Mozart onwards. Much of the time the result was an unequivocal failure, but this was not the case with his German Romantic operas. With the Singspiel and Weber as points of departure, he broke new ground that was eventually exploited by Wagner, first evident in *Der fliegende Holländer*. His most important contribution was formal expansion. In the 18th century the typical Singspiel had been a series of fairly short, numbered songs in predictable forms connected by spoken dialogue. This changed little in the early 19th century, even when the Singspiel developed into Romantic opera on the one hand and the post-Mozartian comic opera of the Biedermeier group on the other, despite some through-composed exceptions. Marschner enlarged the individual forms of Singspiel and combined them into what may be termed 'ensemble complexes', containing multiple numbered subsections and nearly always one or more ensembles. Weber had done this in a few places (such as the Wolf's Glen Scene in *Der Freischütz*), but with Marschner it became the rule. The ensemble complex helped to organize the action through musical and formal means into dramatically complete and self-contained subsections – which could be described as through-composed 'sub-operas'. Some became so large that one might reasonably ask why Marschner did not simply write out his operas entirely in through-composed form. Certainly there were precedents for this, not only in Spohr's *Faust* and Hoffmann's *Undine* (both landmarks of 1816) but also in his own *Lucretia*. The reason is that structurally these works were based on Italian and French models, and Marschner, having inveighed vehemently and frequently against the encroachment of foreign styles upon German opera, was attempting to retain the essentially German formal character of serious Romantic opera, which required spoken dialogue to connect musical sections. Consequently, when in *Der fliegende Holländer* Wagner eliminated the last vestiges of speech, he created a work that was transitional between Romantic opera and his later music dramas, rather than a pure example of the former. Of course, Wagner's efforts to impose a second level of organization on *Der fliegende Holländer* by creating a symmetrical formal scheme around Senta's ballad, in order to frame it as the psychological apex of the drama, exceeded any of Marschner's attempts at formal innovation, but Marschner's ensemble complexes had provided Wagner with the building blocks.

Marschner developed the psychological aspects of Romantic opera and thus added a new dimension to its dramatic organization. Whenever the supernatural was present in Singspiel, its function was typically to facilitate plot development: divine intervention could be invoked to make almost anything happen without need of explanation. Supernatural characters in Zauberspiel might even approach mortal characters in number and possess similar foibles and weaknesses. In *Der Freischütz*, this changed. Here both good and bad supernatural characters had power transcending that of mortals, and they used it to try to swing the tide of the drama towards their own objectives. Except for Max, whose moral weakness made him vulnerable to manipulation, each main character, mortal or supernatural, statically represented either good or evil. But Marschner placed the attributes of Weber's separate good and evil personages inside a single, centrally significant character. This device allowed Marschner's dramas to become all the more complex, since the psychological conflict within one character could be worked out in the larger dimensions and external action of the drama as a whole. Because this kind of character is closely related to the title role in Mozart's *Don Giovanni*, it is not surprising that Marschner made him invariably a dramatic baritone, but it is notable that he can be either supernatural or mortal. Cast as the vampire Ruthven in *Der Vampyr*, the Templar Bois-Guilbert in *Der Templer und die Jüdin* and Heiling himself in *Hans Heiling*, this complex figure with built-in foil migrated through Marschner's operas directly into the title role in Wagner's *Der fliegende Holländer*.

Marschner employed additional dramatic techniques to support the generally sombre ambience of his romantic operas. One was melodrama. Ever since the experimental days of Rousseau and Benda, speaking or acting against orchestral accompaniment had proved an effective means of heightening dramatic tension. Mozart, Beethoven and Weber had all used it, and in Marschner it became particularly important. Instances include the passage in which the light of the moon revives the murdered vampire in *Der Vampyr* and the scene in *Hans Heiling* where Gertrude must weather a summer storm in her hut. On the other hand, comic relief is necessary to keep operas of this sort from becoming oppressive. Particularly successful examples of this in *Der Vampyr* are the drinking-song and the antics of Suse Blunt, who jumps on to a table to castigate her husband and his cronies for drunkenness.

In general, Marschner worked within the common-practice musical style of his contemporaries, but he

excelled in some techniques that were advanced for his day. First, he increased the scope of the opera orchestra, adding particularly to the low brass. Where Weber would have favoured horns, Marschner preferred the texture of three trombones, whose effect, perhaps indebted to the temple scene in *Die Zauberflöte*, can be considerably more sombre than that which horns would have provided. Second, while Weber stuck primarily to the conventional harmonies of German folksong, Marschner extended the bounds of tonality with chromatic lines in both melody and bass – sometimes to accomplish a rapid modulation to a remote key, sometimes (like Wagner) to avoid a cadence altogether, and occasionally to convey a mood of foreboding. Marschner's prime consideration was to write music that would bind intimately with the drama; as a result, he is accused of being a poor melodist, and the closed forms in his operas do not possess the accessible, folklike charm of Weber's. In consequence, there will probably never be a thoroughgoing resurgence of interest in Marschner's operas, although several revivals of *Hans Heiling* and *Der Vampyr* have taken place from the 1970s onwards in Germany, Great Britain and America.

Even in his least successful operas, such as *Kaiser Adolf* and *Austin*, Marschner consistently earned praise from reviewers for his beautiful choruses. It is not surprising, then, that outside music for the stage, he was most successful with his choral works. Chief among them were his *Männerchöre*, conceived in the spirit of 'Im Herbst da muss man trinken' from *Der Vampyr*. During the Leipzig years (1827–9), Marschner became a charter member of *Der Tunnel über der Pleisse*, one of several *Tunnelgesellschaften* (literary societies) that grew up in the 1820s and were modelled after M.G. Saphir's *Tunnel über der Spree* in Berlin. Marschner's group, which included G.W. Fink, editor of the *Allgemeine musikalische Zeitung*, and the composer Heinrich Dorn, met on Sunday evenings to promote humorous nonsense and sing men's choruses. For this group and others like it Marschner provided several outstanding cycles, including opp.46, 52, 93 and 172. Folklike in harmony and homophonic in texture, with occasional instances of a single voice striking out to lead the others, these works are designed to show off the beauty produced by the close harmony of unaccompanied men's voices. When the heyday of the *Tunnelgesellschaften* waned in the 1880s, Marschner's choruses passed to the singing societies that have kept choral music alive in German cities to the present day.

Marschner published over 60 volumes of solo songs – some 300 individual pieces. As long as he remained close to the German folk idiom he understood and propagated in his Romantic operas, as he did in opp.51, 61, 73, 173, 184 and 187, as well as in his *Balladen* and *Romanzen*,such as *Die Monduhr* (op.102 no.2), he reached the heart of his audience. His exotic works, such as the four volumes of quasi-programmatic songs entitled *Bilder des Orients* (op.90) and the *Klänge aus Osten* (op.109), an effort to create a new genre of dramatic cantata, also excited interest. Many of the solo lieder, though, were simply a means of putting food on the table. Lippert notes that, preoccupied with efforts to stage his operas, Marschner never mentions his lieder in his letters. Many seem to float along with an 'unmotivated tedium' (Lippert) in the melody supported by mechanical accompanimental devices, such as unrelenting semiquavers and a *colla parte* bass.

Marschner was least successful in the realm of instrumental music. Significantly, major works, such as symphonies and piano concertos, appear to exist only as unpublished relics in archives. In a review of perhaps his best-known instrumental piece, the Trio no.2 (op.111), Schumann is guarded in his evaluation. While the total impression is favourable, he says, the deficiencies of the work emerge upon closer examination. Themes tend to be melodically weak, and development sections do not get past the initial ideas presented. The upper voice predominates, and there is little polyphonic interest, as if the composer could simply not break away from the more familiar environment of supporting a soloist in opera with a subordinate accompaniment. Movements pursue modulations to unrelated keys and lack stylistic unity; in fact, they sometimes appear to have been conceived during different periods of the composer's artistic development. Such problems occur frequently in Marschner's instrumental works, particularly those in sonata form, although he is universally praised for his piano parts in chamber music, a fact that has caused his piano trios (the second of which has been recorded) and the op.158 Piano Quartet to retain lasting interest among specialists.

Marschner became acquainted with the guitar during his student days in Leipzig. Some of his earliest works, including the Bagatelles (op.4) and the Lieder (op.5), are for this instrument, and he continued to write creatively for the guitar throughout his life. His early guitar works, especially the Bagatelles, remained among his most popular non-operatic compositions in the 20th century.

WORKS

Many MSS were destroyed in World War II; the primary repositories include *A-Wn*, *D-Bsb*, *F-Pn* and *US-Wc*. Opp.9, 51, 108, 123 and 154 are each assigned to two works; and opp.124, 153 are not assigned.

Almost all Marschner's works were published without date, but most can be dated approximately from publishers' plate numbers and by their appearance in successive editions and supplements of trade catalogues such as the Whistling-Hofmeister *Handbuch der musikalischen Literatur* (Leipzig, 1817–1943).

STAGE

grosse romantische Opern unless otherwise stated

Die stolze Bäuerin (ballet), 1810, Zittau, lost

La clemenza di Tito (os, 3, C. Mazzolà, after P. Metastasio), 1816, unperf., lost

Der Kiffhaeuser Berg (romantische Oper, 1, A. von Kotzebue), 1816, Zittau, 2 Jan 1822, *D-Bsb**, vs as op.89 (Hamburg, ?1834)

Heinrich IV und D'Aubigné (grosse Oper, 3, Alberti [A.G. Hornbostel]), 1817–18, Dresden, Hof, 19 July 1820, *Dl**

Saidar und Zulima, oder Liebe und Grossmut (3, Hornbostel), Pressburg, Schauspielhaus, 26 Nov 1818, lost

Das stille Volk (Zauberspiel, Hornbostel), planned 1818 but abandoned

Lucretia (Oper, 2, J.A. Eckschlager), 1820–26, Danzig, Danziger, 17 Jan 1827, *Bsb** (Act 1 only), ov. as op.67 (Leipzig, ?1834), excerpts (Hanover, n.d.), ballet as op.51[a] (Halberstadt, n.d.) and in Mühling's *Museum*, iii/9, no.36

Prince Friedrich von Homburg (incid music, 5, H. von Kleist), Dresden, Hof, 6 Dec 1821, *Dl**, ov. as op.56 (Leipzig, *c*1832)

Schön Ella (incid music, 5, J.F. Kind), Dresden, Hof, May/June 1823, vs as op.27 (Leipzig, 1823)

Ali Baba, oder Die vierzig Räuber (incid music, 3, T. Hell [K.G.T. Winkler]), Dresden, 22 Sept 1823, *Bsb**, ov as op.26 (Leipzig, ?1828); Kadi's aria (Act 1) pubd in op.44 (no.2) and in op.73 (no.4); Zetulbe's lied (Act 1) pubd in op.30 (no.7, no.8 with chorus); Massus's Zigeunerlied (Act 2) pubd in op.73 (no.5)

Der Holzdieb, 1823 (Spl, 1, Kind), Dresden, Hof, 22 Feb 1825, *US-Wc*, vs in *Polyhymia, ein Taschenbuch* (Dresden, 1825) and separately (Berlin, 1849); rev. as Geborgt, Berlin, 21 April 1853, vs (Berlin, 1853)

Die Wiener in Berlin (Liederspiel, 1, C.E. von Holtei), Dresden, Linckeschen Bade, 24 Aug 1825, pasticcio, items by Marschner in *D-ZI**

Alexander und Darius (incid music, 5, F. von Uechtritz), Dresden, Hof, 22 Feb 1826, *A-Wn** (Acts 4–5 only)

Der Vampyr (2, W.A. Wohlbrück, after C. Nodier, P.F.A. Carmouche and A. de Jouffroy; J.R. Planché; and H.L. Ritter), 1827, Leipzig, Stadt, 29 March 1828, *B-Bc*, *D-Dl*, *LEm*, *DK-Kk*, *US-Wc*, vs as op.42 (Leipzig, 1828); rev. H. Pfitzner, Stuttgart, 28 May 1924, vs (Berlin, 1925)

Der Templer und die Jüdin (3, Wohlbrück, after W. Scott: *Ivanhoe*, via J.R. Lenz and others), Leipzig, Stadt, 22 Dec 1829, *B-Bc*, *D-Dl*, *HVs** (Act 2 only), *LEm*, *DK-Kk*, *F-Pc*, *S-St*, *US-Wc*, vs as op.60 (Leipzig, ?1830); rev. R. Kleinmichel, vs (Leipzig, 1896); rev. H. Pfitzner, Strasbourg, 20 April 1912, vs (Leipzig, 1912)

Das Schloss am Aetna (3, E.A.F. Klingemann), 1830–35, Leipzig, Stadt, 29 Jan 1836, *DK-Kk*, *US-Bp*, vs as op.95 (Leipzig, 1836)

Des Falkners Braut (komische Oper, 3, Wohlbrück, after A.J.K. Spindler), Leipzig, Stadt, 10 March 1832, *D-Ds*, *Mbs*, vs as op.65 (Leipzig, ?1832); also pubd as La sposa promessa del falconiere

Festspiel zur Feier der Vermählung des Kronprinzen von Hannover und der Prinzessin Marie von Altenburg (pageant, 1, A.C. von Waterford-Perglass), Hanover, Hof, 20 Feb 1843, *A-Wn**, vs as op.122 (Hannover, 1845)

Hans Heiling (prol., 3, E. Devrient), Berlin, Hofoper, 24 May 1833, *HVs*, *DK-Kk*, *S-St*, vs as op.80 (Leipzig, ?1833); rev. G. Kogel, *D-HVs*, fs (Leipzig, 1892)

Der Bäbu (komische Oper, 3, Wohlbrück), Hanover, Hof, 19 Feb 1838, *Bsb**, vs as op.98 (Leipzig, 1837)

Kaiser Adolph von Nassau (grosse Oper, 4, K. Golmick [H. Rau]), Dresden, Kgl Sächsisches Hof, 5 Jan 1845, *Dl**, vs as op.130 (Hanover, 1845)

Austin (4, M. Wohlbrück-Marschner), Hanover, Hof, 25 Jan 1852, *Dl**, *F-Pc*, Krönungsmarsch (Hanover, 1891)

Natur und Kunst, allegorisches Festspiel zur Einweihung des neuen hannoverschen Hoftheaters 1852 (pageant, 1, Waterford-Perglass), Hanover, Hof, 1 Sept 1852, lost

Der Zauberspiegel, allegorisches Festspiel in beweglichen Bildern zur Nachfeir des Geburtsfestes der Königin Marie von Hannover (pageant, 1, Waterford-Perglass), Hanover, Hof, 1854

Waldmüllers Margret (incid music, 2, J. Rodenberg), Hanover, Hof, 13 Nov 1855, *D-Bsb**, *A-Wn*, vs *Wn**

Der Goldschmeid von Ulm (incid music, 3, S.H. von Mosenthal), Dresden, Kgl Sächsisches Hof, 1 Jan 1856, *D-Bsb** (vs, fs Acts 1–2)

[Der] Sangeskönig [Sängerkönig] Hiarne, oder Das Tyrsingschwert (4, W. Grothe, after E. Tegnér), 1857–8, Frankfurt, National, 13 Sept 1863, *D-Mbs**, *LEm*, *US-Wc**

PARTSONGS AND CHORUSES

published in Leipzig unless otherwise stated

3 Gesänge, 6vv, op.55 (*c*1830)

Klänge aus Osten, solo vv, 4vv, orch, ov. and vs, op.109 (1842)

Madelon! (Bauernlied) (Wohlbrück), T, 4vv, pf acc., op.161 (*c*1855)

Notturno, no.4 in Lieder und Gesänge aus dem Roman 'Familie Schaller' (A. Glaser), T, 4 male vv, pf, op.187 (Hanover, 1860)

for 4 male vv: 6 Gesänge, op.41 (Bonn and Cologne, 1828), 3 Tunnellieder, op.46 (1829); 6 Gesänge, op.52 (Halberstadt, *c*1830); 6 Lieder, op.66 (*c*1831); 4 Gesänge, op.75 (*c*1834); 6 Tafelgesänge, op.85 (1835); Trinklieder (C. Herlossohn), op.93 (1837); Bundeslied der vereinigten norddeutschen Liedertafeln (Schnabel), op.97 (*c*1839); 6 vierstimmige Lieder, op.104 (*c*1840); [6] Unpolitische Lieder (Hoffmann von Fallersleben), op.108 (*c*1841); Der deutsche Rhein (Becker), op.108 [a] (*c*1841); Psalm xi, op.110 (*c*1841); [6] Humoresken, komische Lieder im Volkston (F. Rückert), op.112 (1842); 6 partsongs pubd in collections by Göpel, op.117 (Stuttgart, *c*1842); 6 Lieder, op.131 (Schleusingen, *c*1846), 6 vierstimmige Lieder und Gesänge, op.139 (*c*1849); 6 vierstimmige Gesänge, op.152 (*c*1852); Liebe, Wein und Krieg, 6 heitere Gesänge, op.172 (*c*1859); 6 Lieder (J. von Rodenberg), op.175 (*c*1859); 3 Gesänge, op.194 (*c*1862); 6 Gesänge, op.195 (Mainz, *c*1862)

*c*17 other partsongs without op. nos., 4 male vv, pubd separately and in collections

SONGS

with pf acc. and published in Leipzig unless otherwise stated

Das Burgfräulein (scena, J. von Rodenberg), A, orch, op.171 (Hamburg, *c*1859)

Epiphaniefest (J.W. von Goethe), T, Bar, B, pf acc. ad lib, op.166 (*c*1853); 5 Gesänge, 3 female vv, op.188 (*c*1860)

3 Duetten, 2 S, op.145 (*c*1851); 3 Duetten (M. Marschner), S, Bar, op.154 (Hamburg, *c*1852); 4 Duettinen (M. Marschner, H. Göring), S, A, op.157 (*c*1852)

Solo songs (to 1838): Lieder (Matthison), op.1 (Prague), lost; Die Kindesmörderin, Ballade (F. von Schiller), op.3 (Prague); Lieder, gui acc., op.5; Der Sänger, Romanze (F. Gleich), op.7; Lyra, ein Liederkranz (T. Körner, T. Held, J. Voss, J. Brachmann), op.8; Die verfehlte Stunde, Romanza (A. Schlegel), op.9 [a], *A-Wn** (not pubd); 3 Lieder (F. Kind: Märthchen), op.12; [8] Deutsche Lieder, op.30 (Halberstadt); 6 Wanderlieder (W. Marsano), op.35; [4] Lieder der Liebe (Körner, T. Hell, O. Wolff), op.44 (Brunswick); 6 deutsche Lieder (F. Förster, Loeben, Wolfgang Müller, L. Halirsch, Goethe), B/Bar, op.47; Ernst und Scherz, B, op.51 (Brunswick); 3 Lieder (W. Gerhard), op.54; 6 Lieder (Wilhelm Müller, Gerhard), op.61 (Halberstadt); Ernst und Scherz (Wilhelm Müller, A. von Kotzebue), 3 songs and 1 aria, B, op.63; 6 Gesänge (Wilhelm Müller), Bar, op.68; 3 ariette italiane, A, op.70 (Hamburg); 3 ariette italiane e tedesche, S, op.72 (Berlin); 6 Lieder (L. Rellstab, Deuern, Hell, Wilhelm Müller), op.73 (Dresden); 4 Gesänge (Rellstab, V. Huber), op.76; 4 Lieder (Körner, Heine, Gerhardt), op.82 (Hanover); [6] Osterlieder eines Musikanten im schlesischen Gebirge (Hoffmann von Fallersleben), op.86 (Elberfeld); 4 Gesänge (Rückert, A. Zeller, Hoffmann von Fallersleben, E. Bulwer-Lytton), op.87 (Hanover); Bilder des Orients (H. Stieglitz), i–ii, op.90 (Berlin); 6 Lieder (I. von Hahn-Hahn, F. Dingelstedt, M. Witte), op.92 (Hanover); 6 Gesänge (K. Klatke, Dingelstedt, L. Uhland), B, op.94 (Hanover)

Solo songs (1839–43): [6] Lieder (A. Glasbrenner), op.96 (Berlin); 6 Lieder (E. Wohlbrück, R. Reinick), Bar/A, op.99; [6] Israelitische [Hebräische] Gesänge (Byron), S/T, op.100 (Berlin); 5 Lieder (Reinick), op.101 (Hanover); 4 Lieder (Reinick), op.102; [7] Lieder (F. Freiligrath, after R. Burns), S/T, op.103 (Mainz); Frühlingsliebe (F. Rückert), i, 6 songs, S/T, op.106 (Hanover); [6] Robert Burns Lieder, T/S, op.107; Frühlingsliebe (F. Rückert), ii, 6 songs, S/T, op.113 (Hanover); 6 Lieder (Reinick), op.114 (Stuttgart); 7 Lieder (Rückert, K. Tenner), T/S, op.115 (Dresden); 3 Gesänge, Bar/A, op.116; [6] Junge Lieder (Wolfgang Müller), S/T, op.118; Geschiedene Liebe (Wolfgang Müller), op.119 (Karlsruhe); 2 Vigilien (F. D.), S/T, op.120; 3 Gedichte (Müller), low v, op.123 (Dresden); Sehnsucht der Liebe, 2 songs, op.123 [a] (Hanover); Caledon (N. Motherwell, trans. H.J. Heinze), 5 songs, S/T, op.125 (Hanover); [6] Junge Lieder (Wolfgang Müller), S/T, op.126 (Hanover); [6] Lieder (O. von Comberg, Wolfgang Müller, Carlopago), Bar/A, op.127 (Hanover)

Solo songs (1844–51): [7] Lieder und Gesänge (L. Wihl, Sallet, Freiligrath, Rückert, J. Mosen), B, op.128 (Hanover); [6] Junge Lieder (Wolfgang Müller), S/T, op.129 (Dresden); [4] Lieder (C. Brentano), op.132; 6 Lieder (E. Geibel), T/S, op.133 (Dresden); 6 Gedichte (Geibel), T/S, op.134; [6] Gedichte (Geibel, A. Tellkampf), T/S, op.136 (Hanover); 6 songs pubd in Täglichsbeck's Orpheon, op.137 (Stuttgart); Bilder des Orients (Stieglitz), iii–iv, op.140; Der Gefangene (after Shukowsky), op.141; 3 Gesänge, op.142 (Hanover); 3 Gedichte (J.N. Vogl), op.143 (Hanover); 4 deutsche Lieder (J. Eichendorff, O. Calenberg, A. Eckermann), S/T, op.144; 4 Juniuslieder (Geibel), op.146 (Offenbach); 4 Lieder (F. Halm), Bar/A, op.150; 5 Lieder, low v, op.151 (Offenbach); 6 deutsche Gesänge und Lieder, Bar, op.154 [a] (Magdeburg); 6 Liebeslieder (Hoffmann von Fallersleben), A/Bar, op.155 (Offenbach)

Solo songs (1852–61): 4 Gesänge (A. Chamisso, M. Marschner, Reinick), S/T, op.156 (Hamburg); 4 Gesänge und Balladen (Goethe, Uhland, Kopisch), Bar, op.160; 6 Lieder (Hoffmann von Fallersleben), low v, op.162 (Offenbach); Friedrich Bodenstedts [14] Lieder, S/T, op.163 (Berlin); Marie vom Oberlande (Rodenberg), op.164; 2 Frühlingslieder (M. Hartmann), Bar/A, op.165 (Offenbach); Der fahrende Schüler (from Rodenberg: Wanderbuche), 6 songs, low v, op.168 (Hamburg); Orientalischer Liederschatz (F. Bodenstedt), 12 songs, op.169 (Hamburg); [6] Melodien zu C.O. Sternaus Liedern, A/Bar, op.170 (Hanover); 6 Lieder (Rodenberg), Bar/A, op.173 (Offenbach); 7 songs pubd in 3 collections by Payne (Heine, Rodenberg, N. Lenau, M. Marschner), op.176; 3 Lieder (Geibel), op.177; Der Schmetterling (Geibel), op.178 (Vienna); 3 Gesänge (Geibel, Eichendorff), op.179 (Hamburg); 3 humoristische Gesänge (Geibel), S/T, op.180 (Vienna); 2 Lieder (Lenau, Pfarrius), T/S, also Mez/Bar, op.182; 6 Lieder (Scheuerlein, Pfarrius, Pfau, A. Marschner, Geibel), middle v, op.184 (Hamburg), 4 Lieder (Pfarrius, Weisser), op.185

(Offenbach), Ein Liederheft vom Rhein (K. Siebel), 6 songs, op.186; Lieder und Gesänge aus dem Roman 'Familie Schaller' (A. Glaser), op.187 (Hanover); 6 Lieder (Siebel), op.189; 3 komische Gesänge, low v, op.190; 6 Lieder (Siebel, Hoffmann von Fallersleben), op.191 (Offenbach); Melodien zu Ludwig Pfaus, [12] Liedern, i (1–6), ii (7–12), *A-Wn** (complete), *F-Pn** (ii/2 only), op.192, not pubd

*c*17 other songs without op. nos. pubd separately and in collections, incl. the Deutsche Natianalhymne (C.O. Sternau), *A-Wn**, ed. with new text by C. Wachter as Deutsches Kaiserlied, *D-Bsb** (Berlin, n.d.); Mailied (Goethe) (Mainz, *c*1834–8); [4] Wallisische Melodien (Rodenberg: Ein Herbst in Wales) op.192 (Hanover, 1858)

ORCHESTRAL

2 syms., c, E♭; Pf Conc., B♭: all inc., *D-Bsb*

Ouvertüre über ungarische Nationalweisen, perf. Stuhlweissenburg, 11 Oct 1818, lost

Grande Ouverture solennelle [on 'God Save the King'], op.78 (Leipzig, 1834)

CHAMBER

2 pf qts: B♭, op.36 (Leipzig, 1827); G, op.158 (Offenbach, 1853)

7 pf trios (Leipzig): a, op.29 (1823); g, op.111 (1841); f, op.121, (1843); D, op.135 (1847); d, op.138 (1848); c, op.148 (1851); F, op.167 (1855)

3 scherzi, pf, vn, vc, op.50 (Leipzig, *c*1830): F, A, f

3 duos, pf, vn: E♭, op.147 (Offenbach, 1851); A, op.174 (Leipzig, 1859); b, op.193 (Leipzig, 1862)

3 Impromptus, pf, vn, op.159 (Offenbach, 1855): Elegie, Lied, Scherzo

OTHER INSTRUMENTAL

for piano and published in Leipzig unless otherwise stated

8 works, pf 4 hands: Sonata, 1815, lost; 4 polonaises, op.13 (1822); 3 grandes marches, op.16 (1822); 3 scherzi, op.28 (1824); Grand divertissement, op.17 (1825); Pièces fugitives, faciles et brillantes, op.62 (*c*1830); Rondo scherzando, op.81 (1835); Sonatine no.1, C, op.91 (Hanover, *c*1835)

7 sonatas: Grande sonate, F, op.6 (1816); Sonate, op.9 (*c*1820); 3me grande sonate, g, op.24 (1825); 3 sonatines, C, G, a, op.33 (1825); 5me grande sonate, E♭, op.38 (1828); 6me grande sonate, A♭, op.39 (1828); 2da sonata quasi fantasia, e, op.40 (1828)

*c*20 character-pieces: Le papillon, op.18 (1824); La belle prude, op.57 (1829); Esquisses caracteristiques, op.49 (1830); Capriccio scherzando, op.59 (*c*1830); 3 pièces faciles et agréables, op.77 (1834); 3 amusements, op.88 (Hamburg, *c*1835); 2 pièces characteristiques, op.105; 'Denkst du daran?', eine Ballerinerung, op.149 (Magdeburg, 1851); 3 Charakterstücke, op.181: Die Keifende, Die unschuldige Coquette, Plaudereien einer Grossmutter (1859)

3 fantasias: Fantaisie no.1 . . . sur . . . Euryanthe, op.31 (*c*1825); Fantaisie no.2 . . . sur . . . Euryanthe, op.32 (Bonn and Cologne, *c*1825); Grande fantaisie, a, op.84 (*c*1835)

4 variation sets: Variationen, gui, op.2 (Prague), lost; Introduction et variations brillantes sur un thème favori de . . . Le vampyr, op.48 (*c*1830); Introduction et variations sur un thème favori, B♭, op.69 (Hamburg, *c*1830); Variations sur un thème favor de . . . Hans Heiling, F, op.83 (1834)

12 bagatelles, gui, op.4 (1814); Impromptus, opp.22–3; Grande polonaise brillante, D, op.25 (1826)

14 rondos: Rondeau, F, op.10 (*c*1820); Rondeau pastoral, G, op.11 (Vienna, *c*1820); Rondeau brillant, op.15 (Vienna, 1822); 3 rondeaux agréables et progressifs, opp.19–21 (1824); Les charmes de Magdeburg, op.37 (Magdeburg, 1828); Les charmes de Bronsvic, C, op.43 (Brunswick, 1828); Introduction et rondeau brillant, A♭, op.45 (Brunswick, 1828); Rondo scherzando, G, op.71 (Halle, 1830); Introduction et rondeau brillant alla polacca, C, op.74; Introduction et rondeau brillant, B♭, op.64 (1831); Rondino, D, op.58 (1832); Rondo brillant, D, op.79

30 dances: 12 danses, op.14 (Pressburg, *c*1822); 6 Tänze für die elegante Welt, op.34 (*c*1828); 12 danses, op.53 (*c*1830)

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A. DEAN PALMER

Marschner, Lydia. *See* LIPKOWSKA, LYDIA.

Marseilles (Fr. Marseille). City on the Mediterranean in France. It was founded in the 6th century BCE by a Phocaean colony.

1. Churches and early secular music. 2. Opera. 3. Concert life. 4. Education.

1. CHURCHES AND EARLY SECULAR MUSIC. In the 5th century a monastery dedicated to St Peter and St Paul was built by Cassian and became the centre of religious music in Provence; the Gallican rite was celebrated there. In the 8th century the monastery church became a cathedral dedicated to St Victor. It was rebuilt in the 10th century, when it came under the rule of the Benedictines, and again in the 14th. Acoustic vessels in the vault, probably from the late 13th century, suggest that chant rather than modern polyphony was performed there. A manuscript breviary of St Victor (1498) was printed in 1508, making it among the earliest printed editions of music. During the

16th century all religious festivals and state visits were marked by open-air morality and Passion plays and secular festivities.

From the mid-12th century Marseilles was a centre for secular art music. Foreign troubadours stayed or lived there; Folquet de Marseille was one of the first Provençal troubadours, and his 13th-century successors in Marseilles included Raimond de las Salas, Barral, Paulet de Marseille, Bertan Carbonel de Marseille and Rostan Béranguier de Marseille. Their presence, and visits from such troubadours as Elias de Barjols and Peire Vidal and foreigners including Sordel, is evidence of the importance of artistic activity among the powerful in *langue d'oc* society. During the 14th century an important guild of minstrels (*ménétriers*) flourished in the service of the rich bourgeoisie, performing new polyphonic pieces for voices and instruments and providing musical accompaniment for secular and mystery plays. The town itself maintained tower musicians during the 14th and 15th centuries.

In 1481 Marseilles, like Provence, was annexed by the King of France, and the Marseilles bourgeoisie increasingly adopted court tastes. Court influence was particularly evident in the music for festivities honouring royal visits, such as those of François I in 1517 and (with Pope Clement VII) in 1533, and in the musical divertissements organized by the governors of Provence – in 1548 there were so many carnival balls that instrumentalists had to be brought in from outside. Gradually viol players, encouraged by the school (1546) of Barthélémy de la Crous, replaced the minstrels, who moved into the villages where they cultivated the art of *tambourin* (pipe and tabor). The arrival of violinists is documented from the end of the 16th century: some are mentioned among the musicians who played at balls given by the Duke of Guise, governor and lieutenant-general of Provence.

In the 17th century musical activity remained intense and Marseilles kept pace with Paris musical fashions. It had become a cultural centre whose influence spread to Toulon, Nice, Aix-en-Provence, Arles, Montepellier and Sète, Avignon and Nîmes, and even to Genoa. Two violin bands were needed for secular musical festivities. During this period the main churches replaced their Italianate organs with instruments of Nordic design: St Victor (1630), La Major (1657, replacing an organ of 1615), Les Accoules (1663), St Laurent (1684) and St Martin (1688). In St Victor and La Major, which had become a cathedral, up to 60 musicians gathered for important religious and state occasions. The Desmazures, *maîtres de chapelle*, organists, composers and teachers, played a significant part in musical life. During the 17th century property-owning, intellectual society gave up its role in street festivities in favour of indoor performances, away from the lower classes.

2. Opera. The Phocaeans in Gaul introduced the Hellenic taste for theatrical performances; the people of Marseilles have been known ever since for their love of song and spectacle. When the Phocaean republic became a municipality of the Roman province (*c*146 BC) a theatre in Greek style, the oldest in Gaul, was built there for plays and concerts.

On 28 January 1685, having obtained a licence, Pierre Gautier put on the first performance at the Marseilles Académie de Musique, the first provincial opera house. A new building was erected in 1694; it collapsed in 1707. Performances were given in the former Jeu de Paume until it was destroyed in 1739. Meanwhile a new opera house had come into use in 1733. The aesthetic disputes of Paris were taken up in Marseilles, for instance between the adherents of Lully and those of Rameau. The Académie de Musique had varying locations and financial fortunes but its repertory was always exemplary, including works by Lully, Rameau and Gluck, comic operas from Grétry to Boieldieu, and dramatic works inspired by the Revolution. First performances in Marseilles often followed Paris premières within a year. According to contemporary accounts the company was excellent; the public was demanding and often noisy. The present opera house was inaugurated on 31 October 1787 with a revival of Gluck's *Armide*; in the early 19th century, as the Grand Théâtre, it gave ballets and operas, notably by Meyerbeer and Halévy. The Grand Théâtre was almost completely destroyed by fire in 1919. It was rebuilt, and reopened in 1924 with Reyer's *Sigurd*, conducted by the composer.

The 20th century saw the development of Marseilles operetta, chiefly by Vincent Scotto and performed at the Théâtre Alcazar. Its many successes included *Au son des guitares* (1913) with the song 'Tant qu'il y aura des étoiles'; *Zou, le Midi bouge*, with the foxtrot 'Adieu Venise provençale'; and *Un de la Canebière* (1936), with its slow foxtrot 'Vous avez l'éclat de la rose'. The post-war opera repertory included works by Halévy (still well received) and occasionally modern works (Berg's *Lulu*, 1969; Penderecki's *The Devils of Loudun*, 1972). This last production was created for the Festival d'Opéra Contemporain, which existed from 1971 to 1975 on the initiative of Louis Ducreux and was conducted by Reynald Giovaninetti. The festival had been preceded by the première in 1970 of Louis Saguer's *Mariana Pineda*. Opera programming then became more traditional, with revivals of works dating from the 17th century to 1920. Exceptions have been Henri Tomasi's *Don Juan de Manara* in 1988, Britten's *Peter Grimes* in 1991 and Landowski's *Montségur* in 1993.

3. Concert life. In 1717 an Académie de Concerts was founded; through its organization and the skill of its musicians it became one of the most famous in the country. Until 1793 it functioned two evenings each week; programmes included motets, dramatic arias and ariettas as well as instrumental works (with symphonies by Haydn among them in its later years). During the 18th century Marseilles was the birthplace of the writers on music J.B. Jourdan, P.-J. Roussier and J.J.F. Bastide; the organist, composer and teacher Laurent Demazures; and the composers Alexandre Loüet, Saint-Amans, Della-Maria and Stanislas Champein.

In the early 19th century a society of chansonniers (satirical songwriters) modelled on the Parisian Caveau was formed (1810). The success of the *romance* reached ordinary people, and fashionable opera airs were sung in the street until industrialization segregated the artisan working class. In 1844 Antoine Maurel first put on his Christmas *Pastorale*, a tradition which still persists. Charles V of Spain, exiled in Marseilles, encouraged lively and erudite musical activity, particularly chamber music. String quartet groups were formed among the high society of Marseilles. A chamber music society presented works by Beethoven and Mendelssohn, and several male choral societies were conducted by the *maîtres de chapelle*. The Choeurs Trotebas (1832) of about 50 male voices achieved high technical and artistic standards and played an

important role in the town's main musical events, both religious and secular. After the Restoration weekly open-air singing gatherings (known as *l'assaou de cant*) became popular. In 1806 the Concerts Thubaneau was formed. Its members, most of them amateurs, assiduously attended rehearsals and clubbed together to pay their conductor and chorus master. Considered unrivalled in the provinces, it performed symphonic music, soon adding Romantic works to its Classical repertory. It was succeeded by the more popular Société Philharmonique (1840), the Cercle Musical and then the Cercle Lyrique. A Cercle des Beaux-Arts gave rise to a Union des Arts and then a Cercle Artistique. The Concerts Populaires were founded in 1871, followed by the Société des Concerts Populaires de Musique Classique in 1880, and the present Concerts Classiques in 1886. In 1845 a Berlioz Festival was organized.

In the second half of the century many amateur musical societies were founded, some a mixture of social groups, others consisting mostly of Italian immigrants. They performed both indoors and in the open air, always to large audiences. Art music continued to flourish in the salons of the rich bourgeoisie. Théodore Thurner (1833–1907), piano teacher, organist and composer, was an outstanding personality of the period. In 1940 Countess Lily Pastré founded a society called *Pour que l'esprit vive* to provide material aid for exiled musicians of Marseilles. She organized events at her estate at Montredon; notable in 1942 were Jacques Ibert's *Le songe d'une nuit d'été*, and an all-Mozart event, *Mozart dans un parc enchanté* with Clara Haskil.

Current Marseilles musical life includes public symphony concerts, Concerts Classiques and concerts given by the Société de Musique de Chambre (open only to members), the Goethe Institute and the Italian Institute (specializing in early and 20th-century music) and the Choeur Gabriel Fauré. The vocal ensemble Musicatreize, directed by Roland Hayrabedian, concentrates on contemporary repertory. The Cité de la Musique, inaugurated in 1991 and maintained by the municipality, comprises the Laboratoire Musique et Informatique de Marseille, the Groupe de Musique Expérimentale de Marseille and the Groupe de Recherche en Improvisations Musicales. Contemporary music is heard there, and medieval and Baroque music at the Bastide de La Magalone.

4. Education. In 1546 Barthélémy de la Crous opened a secular school for 'viols, lutes and other instruments' which was subsidized by the town. A music school was set up in 1817 and supported by the Bureau de Bienfaisance, to teach singing to needy children who would then be taken into concert organizations or would sing for religious ceremonies. In 1821 the Ecole Spéciale Gratuite de Musique was founded, with financial support from the town under the direction of the Florentine Barsotti; Ernest Reyer studied there. In 1841 it became a branch of the Paris Conservatoire. In 1852 the Ecole Communale de Musique et de Déclamation was reorganized, with a concert hall in which Vieuxtemps and Joachim appeared. In 1872 it moved to new premises; these now house the Marseilles Conservatoire, where Pierre Barbizet (director from 1963) initiated the Lundis du Conservatoire (a series of concerts featuring young artists). He established three new classes, the first of their kind in a French conservatory: jazz under Guy Longnon, guitar under René Bartoli and electronic music under Marcel Frémiot. The latter gave rise to the Groupe de Musique Expérimentale de Marseille and then, in 1984, to the Laboratoire Musique et Informatique de Marseille.

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MARCEL FRÉMIOT

Marsh, Alfonso (i) (*b* London, bap. 28 Jan 1627; *d* London, 9 April 1681). English composer, lutenist and bass. He was the son of Robert Marsh, one of King Charles I's musicians for the lutes and voices. He sang the part of Pirrhus in William Davenant's *The Siege of Rhodes* (1656). On 9 November 1660 he was admitted to the King's Private Musick in Ordinary as a lutenist and singer at £40 a year with livery allowance of £16 2s. 6d (with effect from the previous midsummer), and he is listed among the Gentlemen of the Chapel Royal at the coronation of Charles II on 23 April 1661. Anthony Wood called him 'a great songster & Lutinist', but Samuel Pepys, who met him on 19 August 1661, said 'his voice is quite lost'. Marsh was one of the wardens of the 'Corporacon for regulateing the Art and Science of Musique' (1676–7), and his signature is in the minute book from 1672 to 1679 (*GB-Lbl* Harl.1911). He wrote songs for the following plays: Davenant's *Law against Lovers* (1662) and *The Unfortunate Lovers* (?1664), John Dryden's *An Evening's Love* (1668) and *The Conquest of Granada*, part 1 (1670), and Thomas Duffet's *The Spanish Rogue* (1673). About 30 songs were printed by John Playford in such collections as *The Treasury of Musick* (RISM 1669[5]) and various books in the *Choice Ayres, Songs & Dialogues* series (1673[3]–1679[7]; in MLE, A5 repr. 1989). The majority are strophic, tuneful triple-time songs. One of the characters in *An Evening's Love* describes *After the pangs of a desperate lover* (published in 1673, 1675 and 1676) as 'a Song a l'*Angloise*', and it is indeed typical of the lighter English ayre of the period. A few longer songs are more declamatory. In addition to the printed songs there are two in manuscript (*Lbl* Harl.7549, voice part only, and *Llp* 1041). (*AshbeeR*, i, v, viii; *BDA*; *BDECM*; *SpinkES*.)

IAN SPINK

Marsh, Alfonso (ii) (*b* London; *d* London, 5 April 1692). English composer, lutenist and tenor. He was the son of Alfonso Marsh (i). He sang the part of Africa in the prologue of Crowne's *Calisto*, given at court in February 1675. He was sworn in as a Gentleman of the Chapel Royal on 25 April 1676, and as such sang at the coronations of James II (1685) and William and Mary (1689). His appointment to the King's Private Musick does not seem to have occurred until 20 July 1689. He is listed as one of the lay clerks at Westminster Abbey in 1691. John Playford published four songs by him in *Choice Ayres, Songs & Dialogues* (RISM 1673[3], 1676[3]; repr. 1989 in MLE, A5); the three that were published by Henry Playford in *The Theater of Music* (1687[5]; repr. 1983 in MLE, A1) and *The Banquet of Musick* (1688[6], 1688[7]) are probably by him rather than his father. (See *AshbeeR*, *BDA* and *BDECM*.)

IAN SPINK

Marsh, Howard (Warren) (*b* Bluffton, IN; *d* Long Branch, NJ, 7 Aug 1969). American singer and actor. One of Broadway's most popular leading men of the 1920s, Marsh is best remembered for creating the roles of Prince Karl Franz in *The Student Prince* (1924) and Gaylord Ravenal in *Show Boat* (1927). After studying law and finance he became a banker in Indianapolis, but eschewed his career to study music in New York. He made his New York début as Count de Cluny in *The Grass Widow* (1917). Subsequent Broadway credits included *Greenwich Village Follies* (1920), Baron Schober in *Blossom Time* (1921), Ned Hamilton in *Cherry Blossoms* (1927), the poet in *The Well of Romance* (1930), and leading roles in Gilbert and Sullivan revivals in 1931 and 1935. Although regarded as a quintessential operetta singer, he later sang in nightclubs and hotels in New York and Miami.

WILLIAM A. EVERETT

Marsh, John (*b* Dorking, 31 May 1752; *d* Chichester, 31 Oct 1828). English composer and writer. Despite his showing an early interest in music, his father, a Royal Naval captain, denied him a musical education during his school years at Greenwich Academy, intending that he too should follow a naval career. In 1768, however, he persuaded his father to allow him to undertake legal training and he was articled to a solicitor in Romsey. During the two years before leaving home in Gosport, then his father's station, Marsh took up the violin, studying with Wafer, the organist of Gosport Chapel. This was his only formal musical training, but enabled him to become sufficiently proficient to join in the subscription concerts in Portsmouth and Gosport. In Romsey he applied himself as assiduously to music as to law, teaching himself to play the spinet, viola (which became a particular favourite), cello, oboe and organ. These were also the years of his first retained compositions, works written specifically for a series of subscription concerts he founded in the town. Following the completion of his clerkship in 1773, Marsh set up practice in Romsey and the following year married Elizabeth Brown, the daughter of a Salisbury doctor. In 1776 he moved to a partnership in Salisbury, where he took up residence in a house near Close Gate. During the seven years that he lived in Salisbury, Marsh played an active role in the city's thriving musical life: he was a violinist at the subscription concert series, of which he became leader in 1780, a member of the Catch Club and an occasional substitute organist at cathedral services. He had by now become a prolific composer; a number of his symphonies had been introduced both at the subscription concerts and at the annual Salisbury Festival.

In 1783, having inherited an estate in Kent, Marsh abandoned his career as a practising lawyer and moved with his family to Nethersole House, some ten miles from Canterbury. He was immediately offered the directorship of the ailing Canterbury Concert, which he set about reorganizing with characteristic energy, soon transforming the Concert into a successful organization. Marsh recognised that he could ill-afford the upkeep of a large estate and within two years was again making plans to move. Following a short period at a prebendial house in the precincts of Canterbury Cathedral, the family moved to Chichester in the spring of 1787. The house in North Pallant (no longer standing) that Marsh bought from the poet William Hayley was to remain his home for the remaining 40 years of his life. As at Canterbury, his arrival coincided with a period when local concert life was at a low ebb and Marsh was again given the challenge of reviving the subscription concerts as manager and leader. His success ensured that Chichester enjoyed a thriving concert life until 1813, when he retired from concert leadership. Although he never lost interest in music, the last 15 years of his life were mainly devoted to his family and extensive travels, during which he frequently managed to take in one or more of the provincial music festivals. Active and in good health until the final months of his life, Marsh died at his home after a short illness and was buried a week later at All Saints, West Pallant.

Although Marsh took a lively and active interest in music throughout his long life, it was, as he pointed out in the autobiographical sketch he provided for John Sainsbury, 'not his only pursuit'. The journal that he kept for most of his life reveals a man of extraordinarily diversified interests, ranging from astronomy (on which he wrote two published books) and campanology to a part-time military career as an officer in the sometimes unruly Chichester Volunteers during the Napoleonic Wars. In addition to Marsh's extensive writings on music, his published articles address such topics as religious philosophy and geometry. His writings on musical topics cover a wide range of subjects, and reveal an unusually balanced and sensible approach to arguments such as the relative merits of 'ancient' and 'modern' compositions. Marsh was also occupied with the prevailing low standards of cathedral music: in the preface to his *Cathedral Chant Book* (1808) he laid the foundations for the reform of Anglican psalm chanting.

The most important of Marsh's extant compositions, the *Eight Favorite Symphonies* published between 1784 and 1800, reveal a composer well-versed in the requirements of the mixed professional and amateur provincial orchestras he encountered. Concertante parts for more able players are judiciously juxtaposed with easier tutti writing, and in a work like the *Conversation Sinfonie*, for two orchestras, composed in 1778, Marsh also shows a keen awareness of orchestral colour, disposing his two groups so as to pit high instruments against low. He was one of the first musicians in England to appreciate Haydn's stature, and his finest surviving symphony, *A Favorite Symphony*, no.6 in D major (1796), pays particular homage in a four-movement work scored for full Classical orchestra including trumpets and timpani.

In general terms the symphonies are characterised by an open, direct freshness and strong melodic appeal, qualities also in evidence in the five-movement string quartet of 1785. The anthems are confident and effective examples of the later Georgian verse anthem. Marsh's special concern for affective word setting is articulated in his criticism of certain aspects of William Boyce's setting of *By the waters of Babylon* (Ps cxxxvii) in the preface to his *Six Anthems*, op.18.

WORKS

all published in London

ORCHESTRAL AND CHAMBER

A Conversation Sinfonie for 2 Orchestras, 2 vn, 2 va, 3 b, 2 ob, 2 hn, timp (1784)
A Favorite Symphony, no.1, B♭ (1784)
A Favorite Symphony, no.2, B♭ (1784)
A Favorite Symphony, no.3, D (1784)
A Quartetto composed in imitation of the stile of Haydn's Opera Prima, 2 vn, va, vc (1785)
A Favorite Symphony, no.4, F (1789)
An Overture and 8 Sonatinas, pf, vn, vc (1794)
A Favorite Symphony, no.5, E♭ (1797)
A Favorite Symphony, no.6, D (1797)
A Favorite Symphony, 'La Chasse', no.7, E♭ (1800)
A Favorite Symphony, no.8, G (1800)
Three Finales or Short Concluding Pieces for Concerts (1801)
3 Overtures (in 5 parts) for small concerts or private musical parties, op.37 (1803)
3 Overtures in several parts . . . composed after the manner of the Ancient Masters (1825)
Arrs.: Haydn: Symphony no.74, vn, pf (1789)
Lost (many are arrs. of other works by Marsh): Concertante, D (1781); 30 syms.; 15 orch concs.; Conc., 2 hn; Org Conc.; Vn Conc.; Air with Variations, org, orch; 2 rondeaux, vn, orch; military music and marches; 4 Fugues; Witches Dance for Locke's Macbeth; 2 double trios, fl, vn, 2 va, 2 b; Qnt, fl, 2 vn, va, vc; Qnt, 2 vn, 2 va, vc; 9 str qts; 2 divertimentos; 6 str trios; 3 vn duets; Vn Solo; arr. of Dettingen TeD, sextet (1812)

KEYBOARD

Fugue, org duet (1783) [pubd with 2 arrs. of works by Handel]
18 Voluntaries, org (1791)
20 Voluntaries, org, second sett (1792)
An Overture and 6 Pieces, org (1799)
A Third Set of Voluntaries . . . to which are prefixed 23 preludes or short introductions for verse anthems, org (1806)
Works by Corelli, Handel, Geminiani, Haydn, Mozart and others arr. as voluntaries, org, 6 vols (1806–14); arr. of T. Carter: Ov. to The Rival Candidates, pf/hpd 4 hands (1783)
A Fourth Set of Voluntaries, org (1815)
A Fifth Set of Voluntaries, org (1822)
Lost: 3 Marches, pf (1791), arr. of military music; Chichester Volunteers, pf (1802), arr. of sym. no.26; Voluntaries, org (1806); over 160 other org voluntaries; Tpt Piece, org duet; Sonata, C, pf; Sonatina, G, pf; arrs. of ovs. by Giardini and T. Arne, hpd duet (1782)

SACRED VOCAL

A Verse Anthem in 4 parts, from the 150th Psalm . . . to which are added 10 new psalm tunes . . . also 5 chants and 3 hymns (1785)
14 New Psalm Tunes in 4 parts and Different Stiles (1790), also incl. 2 hymns and some chants
6 Anthems in 4 parts with a verse Sanctus & Kyrie, op.18 (1797)
24 New Chants in 4 Parts, op.42 (1804)
Te Deum and Jubilate, D, org acc. (*c*1880)
ed.: The Cathedral Chant Book, 3 vols (1808) [*c*200 chants]
Lost: Collection of Psalms, Hymns & Anthems for the Use of Country Choirs (1811); 10 Original Sacred Melodies with New Zealander's Welcome to English Missionaries (1823); 7 anthems, chants, 11 hymns, ps settings, service settings, TeD, other works

SECULAR VOCAL

Lucy's Call from Colin's Tomb (song), 1v, orch (1786)
2 Serious & 2 Cheerful Glees, op.10 (1787)
The City Feast, or Man of True Taste (glee), vv, insts (1789)
The Dying Christian to his Soul (The Christian's Glorious Triumph)(ode, Pope), 1v, pf (1797)
Happy are we met, 5vv, op.30 (1801)
Cowper's Stanzas to Mary (song) (1804)
Lost: at least 18 glees, 19 songs, other works

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The Rudiments of Thorough Bass, op.47 (London, 1805)
A Short Introduction to the Theory of Harmonics, or The Philosophy of Musical Sounds (Chichester, 1809)
Instructions and Progressive Lessons in all the Principal Keys of the Tenor (London, *c*1880); excerpt in *GSJ*, xix (1966), 133–4
Journals (MS, 1796–1828, *US-SM*), initially based on diaries from 1765, ed. B. Robins (Stuyvesant, NY, 1998) [incl. detailed list of works and writings]; abridged version by Marsh's son, E.G. Marsh (MS, *GB-Cu*); adapted as *Recollections* (MS, *GB-Lco*, Sowerbutts Collection)
4 articles in *Monthly Magazine* (1806–7), 2 signed 'xyz'; 1 article in *New Monthly Magazine* (1815); 7 articles signed 'Senex' in *Quarterly Musical Review* (1821–6)
Lost: Treatises on the 'Basso Viola', Harmonics, Change Ringing, Thorough Bass, the Organ; other reflections on music; other biographical accounts

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BRIAN ROBINS

Marsh, Robert C(harles) (*b* Columbus, OH, 5 Aug 1924). American music critic. He studied journalism (BS 1945) and philosophy (MA 1946) at Northwestern University, and music and philosophy at Cornell, the University of Chicago, Harvard (with Hindemith, 1948–51), Oxford and Cambridge (with Thurston Dart, 1953–6). He taught at various colleges from 1947 to 1968. He was music critic for the Chicago *Sun-Times* (1956–93) and wrote approximately 200 articles each year for that newspaper. He wrote the only biography of Toscanini to appear during the conductor's lifetime, *Toscanini and the Art of Orchestral Performance*, and he contributed regularly to *High Fidelity* (1954–72) and *Saturday Review*. He shared the Peabody Award for music broadcasting in 1976 and in 1983 won a Deems Taylor Award from ASCAP for music criticism. Marsh was one of the most important music critics in the Midwest, by virtue of his association for so many years with the musical centre of the area. Through his books and other writings, he has established his reputation as an authority on the history of opera in the USA, and the style and technique of orchestral conducting.

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Dialogues and Discoveries: James Levine, his Life and Music (New York, 1998)

PATRICK J. SMITH/MAUREEN BUJA

Marsh, Roger (*b* Bournemouth, 10 Dec 1949). English composer. He studied composition privately with Ian Kellam (1966–8) and then with Rands at the University of York (1968–75), gaining his DPhil (composition) in 1975. From 1976 to 1978 he was Harkness Fellow at the University of California, San Diego, subsequently becoming lecturer at the University of Keele (1978–88), before moving to the University of York in 1988 where he was appointed senior lecturer in 1991 and professor in 1999. During 1993 he was visiting professor of composition at Harvard University. In 1987 he became associated with Midland Music Theatre as a director and performer, and he is also conductor and director of the contemporary music ensemble Black Hair.

The principal influences on Marsh's music are Stravinsky and Berio. The voice is a primary element and works frequently derive from mythological or literary sources, in particular Joyce, as in *Not a soul but ourselves* ... (1977) with a text from *Finnegans Wake*. This piece, commissioned and performed widely by the Extended Vocal Techniques Ensemble, San Diego, established Marsh's name; it was subsequently received by Electric Phoenix (Wergo 60094, 1977). A major preoccupation has been music theatre: several works arise from a re-examination of stories and concepts from the Old Testament in terms of late 20th-century sensibilities. They are characterized by humour and irony, for example in the dramatic oratorio *Samson* (1983) and the melodrama *The Song of Abigail* (1985). A number of these pieces have come to form an extended drama, *The Big Bang* (1989). Marsh has also explored unconventional spatial possibilities in instrumental composition, for instance in *Kagura* (1991) for chamber ensemble, inspired by the formation of a gagaku orchestra in Kurosawa's film *Dreams*. His BBC Proms commission, *Stepping Out* (1990) for piano and orchestra, and the orchestral *Espace* (1993–4) show him exploiting similar antiphonal interplay on a larger scale.

WORKS
(*selective list*)

Music theatre: Dum, male vocalist-actor, 1972, rev. 1977; Samson, vv, 1983; The Song of Abigail, S, chbr ens, 1986, The Big Bang, vv, chbr ens, 1989; Love on the Rocks, vv, elec fl qt, 1989; Sozu Baba, S, 1996
Orch: Still, 1980; Stepping Out, pf, orch, 1990; Espace, large orch, 1993–4
Vocal: Three Hale Maries, 3 S, fl, cl, tpt, hp, pf, perc, va, vc, 1976; Not a soul but ourselves . . . , amp vv, 1977; A Psalm and a Silly Love Song, S, Mez, fl, cl, tpt, hp, va, vc, 1979; The Wormwood and the Gall, Mez, a fl, fl, cl, perc, hp, va, vc, 1981; Delilah, S, a sax, 1982; The Bodhi Tree, S, trbn, 1992; A Little Snow, S, 1994
Other inst: Variations for Trbns, 4 trbn, 1977; Music for Pf and Wind Insts, pf, wind ens, perc, 1986; Easy Steps, pf, 1987; Ferry Music, cl, vc, pf, 1988; Kagura, chbr ens, 1991; Holz und Hitze, 2 b cl, 1992; Hoichi, a fl, live elecs, 1992; Waiting for Charlie, chbr ens, 1995; Chaconne, Baroque vn, db, 1995; Heathcote's Inferno, sym. wind orch, 1996; Slow Right Arm, vn, db, 1997; Spin, pf, ob, cl, bn, hn, tpt, trbn, 2 perc; Canto 1, 11 str, 1999; Chaconne, vn, 1999; Sukoroku, 4 perc, 2000

Principal publishers: Novello, Mycaenas

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'Every Bloody Note', *MT*, cxxxvi (1995), 397–402 [on Rands]
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ANDREW BURN

Marsh, Stephan Hale Alonzo (*b* London, 4 Jan 1805; *d* San Francisco, 21 Jan 1888). Australian composer and harpist of British birth. He was a pupil of Bochsa, and as a harpist in English and continental centres his early career was sponsored by the Duchess of Kent. He emigrated to Australia and settled in Sydney in March 1842, where he became an active recitalist, concert promoter, teacher of the harp and piano and an associate of Wallace and Nathan. His early Australian compositions were mainly of an ephemeral patriotic nature and include the *Australian Valse* (1843), *Hail to Thee, O Mighty One* for orchestra, chorus and military band (1845), *Advance, Australia* (1846) and *Dr Leichhardt's March*, which was published in London in 1846. He also wrote sacred works, polkas, waltzes and quadrilles. He lived from 1852 to 1872 in Melbourne, where his most notable work was the three-act opera *The Gentleman in Black* (E. Searle, 1861), the first original production by W.S. Lyster's professional opera company. He was chiefly engaged in teaching and assisting his brother Henry Marsh in establishing a Melbourne branch of their successful Sydney music publishing and warehouse business. He left for Japan in 1872 and lived in California from 1874 until his death.

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ELIZABETH WOOD

Marshall. British amplifier manufacturer. After requests from British rock guitarists and bass players who needed an affordable amplifier capable of high sound levels, the drum teacher and music shop owner Jim Marshall teamed up with his service engineer Ken Bran in 1962 to produce a British-made musical instrument amplifier based on the Californian-made Fender Bassman. Marshall and Bran's amplifiers were soon developed into the famous 'Marshall stack', consisting of an amplifier head containing the valves, circuitry and controls sitting on top of two 'four-by-twelve' cabinets, each containing four Celestion 12-inch (30·48 cm) loudspeakers. Delivering 50 watts RMS and frequently more, the 'stacks' provided exactly the sort of high power demanded by emerging players such as Pete Townshend of The Who and Jimi Hendrix. Players such as these were playing electric guitars through Marshall amplifiers at increasingly extreme volume levels

in the late 1960s as venues became larger and outdoor festivals more popular. Marshall also produced 'combo' amplifiers which combined the amplifier and loudspeakers within one cabinet. Building on the fame of their early innovations, Marshall has become a leading supplier of equipment wherever high quality and high volume amplification is required.

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TONY BACON

Marshall, Frank (*b* Mataron, 28 Nov 1883; *d* Barcelona, 29 May 1959). Catalan pianist and teacher of English origin. After graduating from the conservatory in Barcelona he came under the influence of Granados, who asked to oversee his training. Although Granados insisted that he would need to make radical changes to every aspect of his playing, Marshall eventually became teaching assistant to Granados at his academy, where he was later appointed associate director. While the main emphasis of Marshall's career lay in teaching, he did not entirely abandon the concert platform, and his performances of his friend Falla's *Noches en los jardines de España* under the composer's baton were particularly admired. He also made a number of commercial recordings with Conchita Supervia. On the death of Granados in 1916, Marshall took his place as director of the academy, which later changed its name to the Acadèmia Frank Marshall. Under his directorship, which continued until his death, the academy maintained the ideals of its founder, with a focus on the development of a distinctive approach to voicing, sonority and subtle inflections of pedalling. These ideals are exemplified at their most refined in the playing of his protégéé Alicia de Larŕocha, whom Marshall nominated in his will as his successor. Marshall played an important role in the consolidation of a distinctive Catalan tradition of pianism, and followed the example of Granados in publishing a pragmatic *Estudio práctico sobre los pedales del piano* (Madrid, 1919), in which he attempted a precise system of notation for pedalling, along with a companion volume, *La sonoridad del piano* (Barcelona, n.d.).

CHARLES HOPKINS

Marshall, Ingram D(ouglass) (*b* Mount Vernon, NY, 10 May 1942). American composer, performer and critic. Marshall received the BA in 1964 from Lake Forest College, and then studied musicology with Paul Henry Lang and electronic music with Ussachevsky at Columbia (1965–7). He continued to work on electronic composition with Subotnick at the New York University Composers Workshop and the California Institute of the Arts (MFA 1971), as well as studying in Bali with K.A.T. Wasitodipura in 1971. He taught at the California Institute (1971–4) and at Evergreen State College (1985–9) and has been guest professor at San Francisco Conservatory, Brooklyn College and Yale University. On a Fulbright research award in Sweden in 1975, he explored 'text-sound' poetry, which was cogently adapted in his first major composition, *The Fragility Cycles* (1976). This work, performed widely by the composer both in the USA and Europe, marked the culmination of Marshall's early electronic experimentation, distinctive for its humane use of technology and the grave, self-abnegating lyricism that still marks much of his output.

Marshall lived until 1985 in San Francisco, where he composed his best-known piece, *Fog Tropes*, combining brass and the *musique concrète* of foghorns recorded on the bay. During this period he also wrote programme notes for the San Francisco SO and music criticism for local journals. He subsequently moved to Washington and then, in 1989, to Connecticut, where he composed and wrote programme notes for Carnegie Hall, sleeve notes for Nonesuch and New Albion Records, and contributed to *Opus* magazine.

The programmatic element in Marshall's work is most pronounced in his collaborations with photographer Jim Bengston, whose slides accompanied the music of *Eberbach* and *Alcatraz*. Otherwise, his pieces not only incorporate taped sounds of nature but also fragments of classical music, often so recontextualized as to be unrecognizable, e.g. Beethoven's Waldstein Sonata in *Woodstone*. He has also included fragments of folk music and hymnody, the latter of which has become pre-eminent in his work of the 1990s, especially in *Evensongs* and *Hymnodic Delays*. Until 1985 Marshall was the principal performer of his music – supplementing the tape parts as a keyboard player, a *gambuh* player and a bass reciter-chanter. However, more recently he has wedded electronics to traditional chamber and orchestral idioms, most masterfully in the sinfonia *Kingdom Come*. Nevertheless his music has remained the same in its dream-like sense of time, evoked by notes of long duration and repetition that ally him to minimalism, and an elegiac, occasionally neo-Romantic, expressiveness, most notably in *Gradual Requiem*, commemorating his father. Marshall has recorded for Ibu, New Albion, Nonesuch and New World. He has been honoured with a Guggenheim Fellowship and the Award in Music from the American Academy.

WORKS
(*selective list*)

Multimedia: Fillmore, tape, slides, tape delay, 1978; Alcatraz, kbds, tapes, elecs, slides, 1984 [slides by J. Bengston]; Eberbach, 1v, tape, slides, 1986 [slides by Bengston]; Farewell, S, brass qnt, 1998

Tape (alone): Transmogrification (W. Blake), 1966; The East is Red, 1971–2; A Boy and a Bird (E. Williams), 1972; Cortez (text-sound piece, D. McCaig), 1973; The Emperor's Birthday, text-sound piece, 1974; Weather Report (text from Danish radio broadcast), 1974; Valentine, 1975; Tourist Songs, 1975; Fog, 1980; Three Penitential Visions, 1987; The Yellow Wallpaper, dance score, 1993; Raving in the Wind, dance score, 1996

Other el-ac: Gambuh jang listrik, gambuh [Balinese fl], Buchla synth, 1972; Gambuh, gambuh, Serge synth, tape delay, 1975; The Fragility Cycles, 1v, gambuh, pf, Serge synth, tape, tape delay, 1976; IKON (Ayiasma) (text-sound piece, G. Ekelöf), reciter, tape, live elecs, 1976; Non confundar, str sextet, fl, cl, live elecs, 1977; Gradual Requiem, 1v, gambuh, Serge synth, mand, pf, tape, live elecs, 1980; Magnificat Strophes, synclavier, 1981; Fog Tropes, 2 tpt, 2 hn, 2 trbn, tape, elecs, 1982; Voces resonae, str qt, digital delay, 1984; De profundis, synclavier, 1987; Hidden Voices (Voces Occultes), 1989; A Peaceable Kingdom, str, wind, kbd, tape, 1989–90; Savage Altars, choir, vn, va, tape, 1991; Evensongs, str qt, tape, 1993; Fog Tropes II, str qt, tape, 1993; Hymn of Two Embraces, dance score, str qt, tape, 1993; Sierran Songs, B, perc, elecs, 1994; Dark Waters, eng hn, tape, elecs, 1995; RAVE, vn, vc, pf, tape, 1996; Hymnodic Delays, S, A, T, B, digital delay, 1997; Sinfonia 'Kingdom Come', orch, tape, 1997; SOE-PA, classical gui with digital delay, 1999

Inst: RICEBOWLTHUNDERSOCK, prep pf with brass rice bowls (2 players), 1972–3; VIBROSUPERBALL, 4 amp perc, 1975; Addendum: in aeternum, str sextet, fl, cl, 1978–9; Spiritus, 6 str, 4 fl, hpd, perc, amp, 1981, rev. 1983; Woodstone, gamelan, 1982; Sinfonia 'Dolce far niente', orch, 1988; Trio (Roccia d'archi), pf trio, 1988; Qt (In My Beginning Is My End), pf qt, 1995

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G. and N.W. Smith: *American Originals* (London, 1995)
K. Gann: *American Music in the Twentieth Century* (New York, 1997)

EDWARD STRICKLAND

Marshall, Julian (*b* nr Leeds, 24 June 1836; *d* London, 21 Nov 1903). English collector and writer on music. From a Yorkshire industrial family, he sang in the choir of Leeds Parish Church under S.S. Wesley. He went to London in 1861 to pursue his interest in art, racket games and music, about all of which he wrote. One of the principal contributors to the first edition of Grove's *Dictionary*, Marshall was also secretary to the Mendelssohn Scholarship Foundation from 1871. His first collection, of prints and engravings, was sold at Sotheby's in 1864. Thereafter he concentrated on printed and manuscript music. His printed Handel scores and librettos were sold to Arthur J. Balfour (later 1st Earl) in 1876 and are now in the National Library of Scotland. Between 1878 and 1881, while the Musical Association was campaigning for greater emphasis on music in the national library, Marshall sold over 400 volumes of music manuscripts to the British Museum (*GB-Lbl* Add. MSS 30930–34, 31384–823), among them Beethoven's Pastoral Symphony sketchbook and autograph scores by Purcell, Haydn and Mozart. Most of his collection of printed music was dispersed in sales between 1884 and 1922. Marshall's wife (née Ashton, *b* 1843; *d* 1922) composed, conducted the South Hampstead Orchestra and also wrote for the first edition of Grove's *Dictionary*.

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ARTHUR SEARLE

Marshall, Robert L(ewis) (*b* New York, 12 Oct 1939). American musicologist. He went to Columbia University, and took the BA there in 1960. The same year, he began graduate studies at Princeton University, working with Arthur Mendel and Oliver Strunk. He studied with Georg von Dadelsen at the University of Hamburg (1962–5), then returned to Princeton, taking the PhD in 1968. In 1966 he was appointed to the faculty at the University of Chicago and was chairman of the department of music from 1972 to 1978. In 1983 he joined the faculty of Brandeis University; he was named Louis, Frances and Jeffrey Sachar Professor in 1985, and chaired the department from 1985 to 1993. Marshall's special interest is 18th-century music, particularly the works of J.S. Bach. He is also interested in the history of German church music to 1750, Lutheran chorale settings and 17th-century keyboard music. His two-volume monograph on Bach's compositional process was the first detailed study of the autograph scores of the vocal works and the first attempt to find in these scores manifestations of Bach's creative process.

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PAULA MORGAN

Marshall, William (*b* Fochabers, Banff, 27 Dec 1748; *d* Craigellachie, Banff, 29 May 1833). Scottish fiddle-composer and violinist. He was one of the outstanding fiddle-composers of his time; Burns called him 'the first composer of strathspeys of the age', and many of his 250 dance tunes and airs have firm places in today's fiddle repertory. His best-known pieces are *Miss Admiral Gordon's Strathspey* (to which Burns wrote words in 1788) and *Craigellachie Bridge* (composed in 1815 to celebrate a new suspension bridge over the River Spey).

Of working-class background, Marshall entered domestic service at the age of 12 with the Duke of Gordon at Gordon Castle, Fochabers, and was soon promoted to butler, a post involving travelling with the family to Edinburgh and London. In middle age he was further promoted, becoming estates factor. He remained, in the strictest sense, an amateur musician. He was a talented mathematician, which led him to a range of demanding hobbies (surveying, astronomy, clock making). It also affected his compositions, which have a steely precision of effect, both technical and emotional, unlike any Scots-fiddle writing before or since.

Two collections of Marshall's tunes were published during his lifetime (Edinburgh, 1781 and 1822) and one posthumously (Edinburgh, 1845). A favourite form of his was the 'slow strathspey' (a piece in strathspey time but too slow for dancing), which he did much to develop,

even if he did not actually invent it. Some of his correspondence survives (*GB-En*).

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D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984), 121, 149, 215, 219, 227, 245–6

DAVID JOHNSON

Marshall-Hall, George W(illiam) L(ouis) (*b* London, 28 March 1862; *d* Melbourne, 18 July 1915). Australian composer of English birth. In 1880 he was appointed organist at Oxford Military College, having studied privately in Berlin under Carl August Haupt. In 1883 he attended the RCM, studying organ with Walter Parratt, composition with Hubert Parry and counterpoint with Frederick Bridge. He was organist and choirmaster at Newton College, Newton Abbot (1884–6), and then assistant to Alan Gray, music master at Wellington College. In 1888 he became director of the orchestra and choral society at the London Organ School and College of Music, where he also taught composition and singing.

In 1891 Marshall-Hall emigrated to Australia to become the first Ormond Professor of Music at the University of Melbourne. He founded the Marshall-Hall Orchestra (1892), which inherited the standards, scores and some of the personnel of its lapsed predecessors, the 1888 Centennial Exhibition Orchestra formed under Sir Frederick Hymen Cowen and its successor, the Victorian Orchestra. The orchestra gave first performances of many of Marshall-Hall's instrumental and vocal compositions, and over the next 20 years he established a body of prayers recognized by visiting musicians as equal to the general order of those in Europe. He also introduced orchestral music new to the colony and gained a reputation as a conductor of the first rank.

However, from the time that he arrived in Melbourne, the views he expressed in articles and lectures were considered outrageous, and his temper, his wild public behaviour and loud speech made him enemies. In 1894–5 with W.A. Laver, he established the Melbourne University Conservatorium, introducing a course unfashionably centred on interpretative sensibility built on technical efficiency. Following the publication of his collection of poems, *Hymns Ancient and Modern*, in 1898, he was accused in the press of lewdness, animalism, lasciviousness and anti-clericalism. The public debate that ensued brought the question of freedom of speech to the fore, creating national interest but destroying Marshall-Hall's reputation in the process. When his tenure was not renewed in 1900, he set up his own Conservatorium as a rival to that of the university, dividing the music community's loyalties for a generation.

The Marshall-Hall Orchestra failed in 1912. Disillusioned, the composer returned to Europe in 1913 to promote his own music. The full-length opera *Romeo and Juliet* was scheduled for production at the Stadttheater, Nuremberg, but was cancelled. *Stella*, a one-act opera, was produced at the London Palladium on 8 June 1914. War put an end to further negotiations. In 1915 Marshall-Hall was reinstated as Ormond Professor and returned to Australia in triumph. Six months later he died of peritonitis.

Marshall-Hall's earlier works are strongly influenced by Wagner, with the later period passing into the shadow of Puccini. Much of his output is in an ultra-romantic style little understood in the period following his death, and the music fell into near-total neglect. In the 1930s Percy Grainger bought the manuscripts, which were the first Australian work to be preserved for his Musuem at the University of Melbourne in 1935.

WORKS
(selective list)

STAGE

Dido and Aeneas (op, A.S. Marshall-Hall), 1877, partly reworked 1899; extracts, Melbourne, 11 Oct 1899

Leonard (op, ?A.S. Marshall-Hall), *c*1883, lost (1 vocal extract survives)

Harold (op, 4, Marshall-Hall), extracts, 2 Feb 1888

Alcestis (after Euripides), Melbourne, 22 June 1898

Aristodemus (op in 25 scenes, Marshall-Hall), extracts, Melbourne, 1901 (1902)

Stella (op, 1, Marshall-Hall), Melbourne, 4 May 1912

Romeo and Juliet (op, 4, W. Shakespeare), extracts, 14 Dec 1912

OTHER WORKS

Orch: 'Harold' Ov., 1888; Ov., g, 1893 [also called Ov. to Giordano Bruno or Dramatic Study]; 2 syms., c, 1893, E♭, 1904; Phantasy, hn, orch, 1906; Caprice, vn, orch, 1910

Also vocal and chbr works, incl. 3 str qts, hn qt

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T. Radic: *G.W.L. Marshall-Hall: Portrait of a Lost Crusader* (Nedlands, 1982)

J.W. Rich: *His Thumb unto his Nose* (diss., U. of Melbourne, 1986)

THÉRÈSE RADIC

Marshall Islands. *See* MICRONESIA, §V.

Marsick, Armand (Louis Joseph) (*b* Liège, 20 Sept 1877; *d* Haine-St Paul, Hainaut, 30 April 1959). Belgian composer and conductor, nephew of Martin Marsick. He performed at the conservatory concerts in Nancy, and there he studied composition with Ropartz. Moving to Paris as leader of the Colonne concerts, he completed his studies under d'Indy. In 1908 he was appointed conductor and professor of composition at the Athens Conservatory; from 1922 to 1927 he directed the Bilbao Conservatory. He returned to Belgium as professor of harmony at the Liège Conservatory (1927–42), where he initiated the Association des Concerts Populaires Liégeois (1927–39). His orchestral music, often inspired by trips abroad, has a descriptive character. His orchestration is powerfully suggestive; the operas, notably *Lara*, are in the *verismo* tradition.

WORKS
(selective list)

Dramatic: Cybelia (incid music, P. Gusman, P. Géraldy), 1908, Paris, private perf., 1908; La Jane (op, 1, F. Beissier), 1903, Rome, Adriano, 9 Nov 1912; Lara (op, 3, C. Kloster, after Byron), 1913, Antwerp, Koninklijke Vlaamsche Opera, 3 Dec 1929; L'anneau nuptial (op, 3, U. Fleres), 1920, Brussels, Monnaie, 3 March 1928; Le visage de la Wallonie (radio score, A. Guéry), 1937

Orch: Adagio pathétique, vn, pf/orch, 1895; Stèle (In memoriam), 1902; Improvisation et final, vc, orch, 1904; La source, 1908; Scènes de montagnes (1910); Tableaux grecs (1912); Cadence et danse orientales, vn/fl, pf/orch (1930); Songe d'amour (1930); Loustics en fête (1939); Tableaux de voyage (1939)

Kbd pieces, chbr music, songs

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HENRI VANHULST

Marsick, Martin Pierre (Joseph) (*b* Jupille-sur-Meuse, nr Liège, 9 March 1847; *d* Paris, 21 Oct 1924). Belgian violinist and composer. He entered the Liège Conservatory at the age of seven and won first prize in solfège two years later. He studied the violin with Dupont, Rodolphe Massart and Désiré Heynberg, winning a gold medal with the highest distinction in 1864. From 1865 to 1867 he studied the violin with Léonard at the Brussels Conservatory, and from 1868 to 1869 he studied with Lambert Massart at the Paris Conservatoire, winning a *premier prix* in violin in the latter year; simultaneously he played in the Opéra orchestra. A scholarship from the Belgian government enabled him to go to Berlin in 1870 to study with Joachim. From 1875 onwards, he was heard at the Concerts Populaires (J. Pasdeloup), the Concerts Colonne (Ed. Colonne), the Nouveaux Concerts (Ch. Lamoureux) and at the Concerts du Conservatoire, and from 1877 he toured Europe. With Rémy, Van Waefelghem and Delsart he formed the Quatour Marsick, a string quartet which soon ranked among the best in Paris. In 1892 he replaced Eugène Sauzay as violin teacher at the Paris Conservatoire, an appointment which he held until 1900. His students included Carl Flesch, Jacques Thibaud and Georges Enesco. He made concert tours of Russia (1885) and the United States (1895–6). His playing was praised for its big sound and facile bow technique and he was particularly well known for his interpretations of Vieuxtemps (who supported him enthusiastically) and Wieniawski. Marsick owned several violins among which a very fine Stradivarius dating fom 1705, known today as the Marsick. It was later owned by David Oistrakh.

WORKS

printed works published in Paris unless otherwise indicated

Stage: Le puits (lyric drama, 2, A. Dorchain), *c*1906, *MS* in *B-Br*
Chbr: Rêverie, vn, pf, op.4 (Mayence, *c*1879); 2 morceaux, vn, pf, op.6 (*c*1879); 3 pièces, vn/vc, pf, op.8 (*c*1882); 2me rêverie, vn, pf/qt, op.15 (1885); Songe, vn, pf/orch, op.16 (*c*1891); Tarentelle, vn, pf, op.19 (1897); Nocturne, vn, pf, op.20 (1897); Poème de mai, vn, pf: 1 Rêve, op.21, 2 Espoirs, op.22, 3 Tendre aveu, op.23 (1898); Poème d'été, vn, pf, op.24 (*c*1900); Quatuor, pf, vn, va, vc, op.43 (1913); Souvenir de Naples, 2 vn, va, vc, db, fl, cl, op.33 (1913); many other works, vn, pf, some pubd in Brussels
Arrs.: Chopin: 4 préludes, arr. vn, vc, pf, op.6 (1891); arrs. for vn, pf of works by Massenet, Grieg, A. Rubinstein, A. Thomas, Widor, Delibes
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PATRICK PEIRE/CÉCILE TARDIF

Marsili, Carlo (*b* Lucca, 9 June 1828; *d* Lucca, 27 May 1878). Italian composer. He studied harmony, counterpoint and composition in Lucca under Michele Puccini and in 1848 became *maestro di cappella* at the Seminario Decanale there. On 19 June 1851, after a brilliant showing in the public competition, he was named *maestro di cappella* at the church of the Cavalieri di S Stefano, Pisa. On 27 June 1865 he was made director of the conservatory in Lucca, the Istituto Musicale Pacini, a post he held, together with that in Pisa, until his death. He was a member of many academies, including that of Bologna from 1865, and a *consigliere* of musical societies.

Marsili's compositions are mainly sacred, written for churches in Lucca and Pisa, although he composed one stage work, a *melodramma buffo* entitled *Il casino di campagna* (Lucca, 1851). His only published work, a mass for three voices, organ and bass, won a contest sponsored by the Duke of S Clemente at Florence in 1862. A grandiose requiem for Rossini, first performed at Pisa, was especially admired.

WORKS

Masses: 1 for 3vv, org, b (Florence, 1862); 5, *I-Ls*; 4, *PIst*; 3, *Li*; 1, *PIp*; Ky, Cr, San–Ag, all *Ls*
6 psalms, 3 hymns, TeD, all *Ls*; hymns, lits, versets, grads, *PIst*; Domine ad adjuvandum, *Li*
Aria, T, b, *Li*
Syms.: 1, *Li*, 1, *Ls*

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Provincia di Pisa (May–June 1878)

FRANCO BAGGIANI

Marsolier, Louis de. *See* MOLLIER LOUIS DE.

Marsolo [Marsoli], **Pietro Maria** (*b* Messina, Sicily, *c*1580; *d* after 1614). Italian composer. He was active in Ferrara between 1604 and 1614; in 1615 he was *maestro di cappella* of the city of Piacenza. An earlier period that he spent in the choir of the cathedral at Rieti, near Rome, is confirmed only by documents relating to his position as *maestro di cappella* of the cathedral at Fano, near Pesaro, from December 1608 to May 1610. After his return to Ferrara (where he had been ordained priest by 1608) he was employed until 1614 as *maestro di cappella* of the cathedral and *maestro di musica* of the Accademia degli Intrepidi. In 1612 he sought unsuccessfully to succeed Monteverdi at the Mantuan court. It appears from his four letters to Duke Francesco Gonzaga II of 2, 23, 26 and 30 September 1612 (*I-MAa*) that Monteverdi's successor must have been chosen by competition; the vocal and instrumental music that Marsolo sent to Mantua is lost, as are the canzonettas to texts of Bernardo Morando written for the birth of Maria Farnese (Piacenza, 1615).

The roots of Marsolo's style lie in the 16th century, and he was praised by Artusi and Romano Micheli. His sacred music shows the poise (*decor*) and restraint (*mediocritas*) characteristic of north Italian sacred music after the Council of Trent. In the preface to the *Madrigali boscarecci* he stated that he had written them 'for four voices on purpose to distinguish them from the common run of compositions, since pieces for so few voices are becoming rare in the modern style of composing'. Marsolo's most significant volume is his second set of four-part madrigals of 1614, which contains reworkings of monodic madrigals (for the most part hitherto unknown) by Caccini (ten), Giuseppino (three), Achille

Falcone, Rasi, Bartolomeo Roy, Sebastiáno Raval, Lelio Bertani, Gioseffo Guami, Capovia and Angelo da Napoli (the last two of whom have not been identified). In endeavouring to refashion these monodies as polyphonic madrigals for four voices and continuo and in the choice of his models (dating from about 1590 to 1600) Marsolo reveals the retrospective nature of his musical personality, even if the results often approach the concertato style.

WORKS
all published in Venice

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Il primo libro de' madrigali, 5vv (1604), lost
Il secondo libro de' madrigali, 5vv (1604); 1 ed. in B
Missa motecta vesperarumque psalmi, 8vv (1606)
Il terzo libro de' madrigali, 5vv (1607)
Madrigali boscarecci, 4vv, op.6 (1607)
Mottecta, 5vv, op.7 (1608)
Il quarto libro de' madrigali, 5vv, op.8 (1609)
Il quinto libro de' madrigali, 5vv, op.9 (1609)
Secondo libro de' madrigali, 4vv, op.10 (1614), B
Motecta, 5vv, liber secundus, op.11 (1614)
[Canzonettas] (B. Morando) (Piacenza, 1615), lost
4 works, B

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LORENZO BIANCONI

Marson, George (*b* Worcester, *c*1573; *d* Canterbury, 3 Feb 1632). English composer. He was admitted to Trinity College, Cambridge, in 1595, and he graduated with a MusB in 1598. Soon after this he succeeded George Juxon as organist and Master of the Choristers at Canterbury Cathedral, though his post was not confirmed by the chapter acts until 25 November 1603. On 10 May 1604 he was ordained priest and deacon in London and became a minor canon soon after. On 27 February 1607 he was inducted as rector of St Mary Magdalene, Canterbury, holding this office concurrently with his cathedral posts and also serving the nearby hamlet of Nackington. The cathedral records show that he helped to teach the choristers the viol and bandora. Towards the end of his life he delegated some of his responsibilities, his son John succeeding him as rector of St Mary Magdalene on his resignation on 24 October 1631. The inventory taken at his death notes four virginals, two viols and a lute among his possessions. Marson's music suffers from a limited and repetitive harmonic vocabulary, but there is much that is attractive and it is unfortunate that a true appreciation of his work is hampered by incomplete sources. Most of his music is in manuscripts connected with John Barnard – perhaps the same John Barnard who was lay clerk at Canterbury under Marson's direction from 1618 to 1622. Three short services survive incomplete, including the 'Creed made for Dr Hunt', presumably the Canterbury prebendary Richard Hunt, who was resident there from 1614. Some psalm settings incorporate a refrain for full choir set between solo verses. *O gracious God of heaven*, a five-part full anthem, is a sombre and expressive piece; the strange text of *O Lord who still doth guide our land*, a five-part verse anthem, suggests that the work was written for some royal visit or celebration. Marson also contributed a lively madrigal to Morley's *The Triumphes of Oriana* (RISM 1601[16]).

WORKS
MSS incomplete; in GB-Lcm unless otherwise stated

Service, D, ?4vv, org, *GB-DRc*; Second Service, a, 4vv; Third Service, d ('Creed made for Dr Hunt'), 4/4vv; Cantate Domino, 5vv; Preces, 4/4vv; 3 psalms, 4, 5vv (2 attrib. 'Marson'); 3 full anthems, 5, 6vv (1 lost, listed in *Lcm* catalogue; 1 attrib. 'Marson'); Verse anthem, ?/5vv (attrib. 'Marson'); Madrigal, 5vv, 1601[16]

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ANDREW ASHBEE

Marsyas. A Phrygian satyr or Silenus in classical myth. He probably originated as a water spirit native to Asia Minor and Syria; the myths of many peoples concerning the origins of music also concern water. From an early period, however, he was associated with the double AULOS, introduced into Greece from the Near East, and with the composition of aulos music for the Asiatic mother-goddess CYBELE.

Various Greek mythographers, followed by OVID (*Metamorphoses*, vi.383–7; *Fasti*, vi.695–710), told the story of his contest with APOLLO. Athena invented the double aulos but threw it away because it distorted her features (Plutarch, *On the Control of Anger*, 456b; Athenaeus, xiv, 616e–f, quoting Melanippides, *Marsyas*; cf Pausanias, *Description of Greece*, i.24.1). Marsyas found the pipes and mastered them, then challenged Apollo to a musical competition judged by the MUSES. Apollo, victorious, had the satyr flayed (Diodorus Siculus, iii.59; Apollodorus, i.4.2). From the blood that ran down (as the more common version has it) came the river Marsyas; other aetiological connections were known to antiquity. Many recent scholars have interpreted the myth as reflecting the victory of Hellenic song, accompanied by the kithara, over Asiatic aulos music; this perhaps exaggerates the degree of actual rivalry.

Various late classical writers made Marsyas the inventor of the double aulos, or the son of its inventor Hyagnis. Marsyas in turn is supposed to have taught Olympus (*see* OLYMPUS THE MYSIAN), a legendary figure from the beginning of Greek music history (Plato, *Symposium*, 215c; Pseudo-Plutarch, *On Music*, 1132e–f; Apuleius, *Florida*, i.3.11), although in some sources (e.g. Apollodorus, i.4.2), Marsyas is the son of Olympus. According to a fragment preserved in Plutarch's *On the Control of Anger* (456b–c), perhaps by Simonides, Marsyas invented the PHORBEIA, which is commonly though by no means universally worn by performers playing the aulos. A striking feature of the myth is the ambivalent attitude displayed towards the instrument itself, at once claimed and disowned by native Greek tradition.

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For further bibliography *see* AULOS; GREECE, §I; and PHORBEIA.

WARREN ANDERSON/THOMAS J. MATHIESEN

Márta, István (*b* Budapest, 14 June 1952). Hungarian composer. He studied composition at the Liszt Academy of Music under Rezső Sugár (1972–81). Between 1975 and 1982 he managed the Young Composers' Group, and from 1980 to 1983 was a member of '180', an ensemble which specialized in the performance of minimalist works and repetitive music; in 1980 he co-founded the broader-based Mandel Quartet, performing on the harpsichord, synthesizer and percussion. He has lectured on classical music history and 20th-century musical analysis at the jazz faculty of the Béla Bartók Musical Training College, and has organized 'happenings' and directed arts festivals since 1985. He became musical director of the Petőfi Theatre in Veszprém and the New Theatre in Budapest in 1988 and 1994, respectively; from 1990 to 1992 he was musical director of the National Theatre. An experimental composer, his works employ technical procedures associated with repetitive music (Babaházi történet, for percussion), and contain references to folk music as well as elements of the classical and light music traditions. He has composed scores for over 150 stage and film productions.

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Choral: A halottak királya [King of the Dead] (cant., F. Juhász), chorus, chbr orch, 1979; Szíveink [Our Hearts] (Hung. requiem text), chbr chorus, chbr orch, 1983

Inst: Karácsony napja – 24. Lecke [Christmas Day – 24th Lesson], chbr ens, 1980; 100 könnyű kis zongoradarab négy kézre [100 Easy Little Pieces], pf 4 hands, 1982; J.M. WYX különös találkozása Rómeóval és Júliával [J.M. WYX's Strange Encounter with Romeo and Juliet], tpt, chbr ens, 1984; Babaházi történet [Story from a Doll's House], perc, 1985; ... per 4 tromboni ..., 1986; Doom. A Sigh., str qt, 1989; The Glassblower's Dream, str qt, 1990; Nyitány [Overture], hp, vc, 2 pf, 1991; Film-zene, str orch, 1993

Tape: A Múzeum hangjai [Voices of the Museum], 1982; Támad a szél [The Wind Attacks], 1987; Blasting in the Bird Cage, 1990: see also Stage

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ANNA DALOS

Marteau, Henri (*b* Reims, 31 March 1874; *d* Lichtenberg, 3 Oct 1934). Swedish violinist, composer and conductor of French birth. He started lessons at the age of five, and his principal teacher until he was 17 was Léonard. He made many appearances as a child, including those in Vienna in 1884 and in London in 1888, both under Richter. In 1891 he entered Garcin's class at the Paris Conservatoire and won a *premier prix* within a year. From 1893 to 1899 Marteau toured in the USA, Sweden and Russia. In 1900 he became a professor of the violin at the Geneva Conservatoire and in 1908 succeeded Joachim at the Hochschule für Musik, Berlin. As a Frenchman living in Germany, Marteau had difficulties during World War I but he was permitted to continue teaching until 1915. He went to Sweden (he had been elected to the Swedish Royal Academy of Music in 1900), took Swedish nationality and became conductor of the orchestra at Göteborg until 1920. He did much to promote the works of Berwald, then almost forgotten, and instituted a fund to encourage the performance of Swedish music. After the war he joined the Prague Conservatory, took up concert tours again and played in Stockholm for the last time in April 1934.

In his earlier years Marteau was regarded as one of the greatest violinists of his time. He was particularly celebrated as an interpreter of Mozart, whose complete violin works he played at a time when they were rarely performed. He also played the works of Bach and of his own contemporaries, among them Max Reger, of whose Violin Concerto he gave the first performance. Marteau composed a great deal. His works include a cantata *La voix de Jeanne d'Arc*, two violin concertos, a cello concerto, a *Sinfonia gloria naturae* for large orchestra, many instrumental and choral works, much chamber music, cadenzas to violin concertos and an opera, *Meister Schwalbe* (Plauen, 1921); he published a translation of Joachim's and Moser's *Violinschule* (as *Traité du violon*, Paris, 1905).

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RONALD KINLOCH ANDERSON

Martelé (Fr.). A type of bowstroke. *See* BOW, §II, 3(v).

Martelius, Elias. *See* MERTEL, ELIAS.

Martellato, Ioanne. *See* MATELART, IOANNE.

Martellement (i) (Fr.). A kind of ornament. *See* ORNAMENTS, §7.

Martellement (ii) (Fr.). A type of staccato bow stroke. *See* BOW, §II, 2(iv).

Martello [Martelli], **Pier Jacopo** (*b* Bologna, 28 April 1665; *d* Bologna, 10 May 1727). Italian librettist, dramatist and essayist. A student of medicine, law and philosophy, he was employed from 1697 as an assistant in the chancellery of the Bolognese senate, from 1708 to 1718 as secretary of the Bolognese Embassy in Rome, and from 1718 as secretary of the senate in Bologna. In 1698 he helped found 'Renia', Bologna's colony of the Arcadian Academy, where he assumed the pseudonym Mirtillo Dianidio. He wrote a number of librettos for operas performed at Bologna in the 1690s, among them *Perseo* and *Tisbe*

(both Malvezzi, 1697), set by various composers, *L'Apollo geloso* (Perti, Formagliari, 1698) and a pastorale *Gli amici* (Albergati, Malvezzi, 1699). He then turned to spoken tragedy, using 14-syllable rhyming lines imitative of alexandrines and later known as *versi martelliani*, which were little admired, though occasionally used by Goldoni and others. During 1713 he travelled with other Italian literati to Paris, where he wrote *L'impostore: dialogo sopra la tragedia antica e moderna* (Paris, 1714), revised as *Della tragedia antica e moderna* (Rome, 1715, 2/1735) with a dialogue on opera. The dialogue, with 'Aristotle' as the mentor, shows Martello on the side of reform, pressing the claims of the mythological plot above the historical and satirizing opera-house abuses.

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□

Martenot, Maurice (*b* Paris, 14 Oct 1898; *d* Clichy, nr Paris, 8 Oct 1980). French musician and inventor. He is best known for his electronic musical instrument, the ONDES MARTENOT, which he first demonstrated on 20 April 1928 at the Paris Opéra. He was also a conductor and professor at the Ecole Normale de Musique in Paris, and director of the Ecole d'Art Martenot at Neuilly-sur-Seine, near Paris. He wrote several pedagogical works, of which the most important is *Méthode Martenot* (Paris, 1952).

HUBERT S. HOWE JR/R

Martha and the Vandellas. American soul vocal group. Martha Reeves (*b* Alabama, 18 July 1941) worked as a secretary for the Motown Record Corporation; she came to the attention of Berry Gordy, the company's president, when she formed a backing group, with Rosalind Ashford (*b* Alabama, 2 Sept 1949) and Annette Sterling that sang backing vocals on Marvin Gaye's *Stubborn Kind of Fellow* (1962). Taking the name Martha and the Vandellas the group began to record for the Motown subsidiary, Gordy Records on their own account, and their single, *Come and get these memories* (1963), reached no.30 in the pop chart; this was followed by *Heat Wave* a few months later. Reeves's aggressive, flamboyant style and the sympathetic writing and production of the Holland-Dozier-Holland team helped the Vandellas avoid being categorized simply as a girl group; in fact they recorded some of the toughest music produced by Motown, including Marvin Gaye and Mickey Stevenson's *Dancing in the street* (1964), a good example of the obsessive, sophisticated offbeat style typical of the Motown sound. A succession of infectious hit singles followed, culminating with the delightful *Jimmy Mack* (1967); the group made no further hit recordings and disbanded in 1972, after which Reeves pursued a solo career with slight success.

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JOSEPH McEWEN

Mar Thoma Church, music of the. *See* SYRIAN CHURCH MUSIC.

Marti, Heinz (*b* Berne, 7 May 1934). Swiss composer. At the Berne Conservatory he studied the viola with Marton and theory and composition with Veress; then from 1965 to 1968 he was a pupil of Klaus Huber at the Basle Musik-Akademie. He played the viola in various orchestras including the Beromünster RO, the Zürich Tonhalle and the orchestra of the Zürich Opera. From 1970 his reputation as a composer spread, leading to commissions from the Montreux Festival, the Zürich Tonhalle Gesellschaft and the canton of Zürich. Marti's music was strongly influenced by Huber, particularly in its revolving around tonal axes and its use of small intervals. From 1975 he began to move away from his hitherto extensive use of serial techniques.

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FRITZ MUGGLER/CHRIS WALTON

Martí [Martinez], **Samuel** (*b* El Paso, TX, 18 May 1906; *d* Tepoztlán, 29 March 1975). Mexican ethnomusicologist, conductor and violinist. He studied first in El Paso at the Manuel Gil Academy of Music, then at the Conservatory of Music in Chicago, where he was also active as a violinist. On moving to Mérida (1935) he founded and directed the Orquesta Sinfónica de Yucatán and the Conciertos Martí, which remained active for over 20 years. Subsequently he settled in Mexico City and devoted himself to ethnomusicological research, concentrating on pre-Columbian music, instruments and dances of Mexican cultures, a subject he pioneered. In 1968 he discovered a new Mixtec archaeological site in the heart of the Sierra Madre of Oaxaca, which proved to be one of the richest areas of pre-Columbian culture.

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GERARD BÉHAGUE

Martianus (Minneus Felix) Capella (*fl* Carthage, ?early 5th century). Latin writer. His only known work, *De nuptiis Philologiae et Mercurii* (formerly often called *Satyricon* because of its affinity to Menippean satire) in nine books, is a fantasy in which seven bridesmaids, one for each of the *artes*, decribe the arts they personify. From his own remarks it seems that he was a resident of Carthage and perhaps a lawyer by vocation, to judge from some idiosyncrasies of vocabulary and statements made in two separate places in his book. He is generally assumed to have lived before 439 CE, when Carthage was sacked by the Vandals.

Martianus's main interest was to compile information on each of the liberal arts, couched in terms of an elaborate allegory. The direct sources for his discussions of grammar, dialectic and rhetoric are not known, but those for the quadrivial sciences are less obscure. His treatment of geometry is a geographic exercise drawn from Pliny and Solinus; that of arithmetic relies on Nicomachus and Euclid, although it is unlikely he consulted these sources directly; for astronomy, he is thought to have transmitted Posidonius through a Latin intermediary; as for music, the greater part of book 9 (Willis, §§936–95) is, with some rearrangements, deliberate or accidental omissions, and insertions of passages from other Greek or Latin sources, virtually a translation of *On Music*, i.4–19, of ARISTIDES QUINTILIANUS. The possibility remains that Martianus relied on a single encyclopedic source no longer extant for the entire corpus of his information.

Like all late classical music theorists, Martianus avoids giving details of contemporary musical practice, preferring instead to concentrate on music as a fundamentally mathematical phenomenon. It is not possible to say whether his decision was based on a lack of knowledge about such practice, or whether he considered that a discussion of contemporary performance was inappropriate in a manual on the verbal and mathematical arts. The opening allegory of book 9 gives way to Harmonia reciting common stories about the ethical powers of music, followed by a proposal to discuss melodic composition. The resulting discussion, which is not based on Aristides, is simply a description of the Greek musical system (complete with Greek pitch names) and a mention of 15 'tropi' – five principal, each with two subsidiaries. The focus then shifts to Aristides, whom Martianus follows in his division and subdivision of the discipline 'harmonia' into descending triads. The subject of harmonics receives a sevenfold subdivision, including pitches, intervals, systems, genera, tonoi, change of systems, and melodic construction. As a natural result of discrepancies in detail between his sources, Martianus ennumerates 28 separate pitches here where earlier he had listed only 18. Finally, a similar division and subdivision of rhythm, continuing the transmission of Aristides, concludes book 9 and consists of substantive remarks on rhythm from the point of view of Greco-Latin metrics.

Perhaps the most important thing about *De nuptiis Philologiae et Mercurii* as a whole is that it was widely read from the 9th century onwards. Not only was it the object of four Carolingian commentaries (by Johannes Scottus Eriugena, Martin of Laon – the latter formerly attributed to Dunchad – Remigius of Auxerre and an anonymous author) and a 10th-century German translation of books 1 and 2 by Notker Labeo, but its allegory, images and vocabulary were adopted by many later writers, such as John of Salisbury, Alain de Lille and Thierry of Chartres. It is not, however, much drawn on by medieval specialist writers on music, perhaps because its merit is primarily literary, not informative or philosophical. There are at least three literary points of interest: the fundamental allegory with its rich cast of characters and baroque imagery; the mixing of verse (often metrically abstruse) and prose throughout the nine books, except in the encyclopedic or technical sections of books 3 to 9; and the bizarre style and vocabulary, with startlingly many *hapax legomena*. None of these points applies to the core of book 9, which is straightforward in its reliance on Aristides. The popularity of the work in the medieval schools may have rested on its usefulness as a handbook of the liberal arts intermediate in scope and difficulty between Cassiodorus's compilation and the more elaborate monographs, such as Boethius's on music and arithmetic.

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LAWRENCE GUSHEE/BRADLEY JON TUCKER

Martin, C.F. American firm of guitar manufacturers. It was founded in New York by Christian Friedrich Martin (*b* Markneukirchen, Germany, 31 Jan 1796; *d* Nazareth, PA, 16 Feb 1873). Martin and his father, Johann Georg Martin, were members of the cabinet makers' guild in Markneukirchen, and were described as guitar makers during a legal dispute. Martin is mentioned as having made guitars since before 1826 and as having been foreman in the factory of the Viennese maker of guitars and violins, Johann Georg Stauffer. In September 1833 Martin emigrated to the USA, setting up a shop and workshop at 196 Hudson Street, New York. A fellow guitar maker from Markneukirchen, Heinrich Schatz, bought land near Nazareth, Pennsylvania, in 1835, and

by 1837 was making guitars and selling them through Martin's New York shop, some guitars bearing the label 'Martin and Schatz'. In 1839 Martin moved to the Nazareth area and sold his inventory to Ludecus & Wolter. Towards the end of this period Martin also had an association with Charles Bruno, founder of the musical merchandise house C. Bruno & Son, some guitars being labelled 'Martin and Bruno'. By 1850 Martin had a New York sales outlet at 385 Broadway, and some guitars of this period are labelled 'Martin and Coupa'. In 1850 the Martin factory was enlarged and in 1859 was moved to Main and North Street, Nazareth. The firm C.A. Zoebisch & Sons, at 46 Maiden Lane, New York, became Martin's distribution centre, maintaining this role until 1898.

In 1867 the founder and his son, Christian Frederick jr (1825–88), formed a partnership with the founder's nephew C.F. Hartman under the name C.F. Martin & Co.; in 1921 the company was incorporated. A new workshop and factory were built in 1964 close to the original family home. Until 1982, when C. Hugh Bloom became president, the business was headed by further members of the Martin family: Frank Henry (1866–1948), Christian Frederick III (1894–1986) and Frank Herbert (*b* 1933). Christian Frederick IV (*b* 1955) became chief executive officer in 1986.

Martin's earliest guitars were influenced by the German maker Stauffer, but as the 19th century progressed the Martin brand came to be associated with more distinctive instruments. Martin's designs for the shape and construction of acoustic steel-strung flat-top guitars have influenced virtually every other manufacturer, and include the perfecting of 'X'-bracing (*c*1850) and the 14th-fret neck-to-body join (1929). One of the best and most popular Martin innovations is the Dreadnought (introduced in 1931), a large, flat-top acoustic guitar with a distinctive wide-waisted shape that has been much copied. Martin guitars are given model numbers based on a system of coding that can indicate size, shape and other design features. The firm has also, at various times, produced electric guitars, carved-top guitars, mandolins, ukuleles and tiples, but the principal part of their production is now devoted to flat-top guitars, in which they have few rivals. Since 1970 guitars based on Martin designs have been built in Japan and marketed under the name Sigma.

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W. Carter: *The Martin Book: a Complete History of Martin Guitars* (London, 1995)

JAY SCOTT ODELL, TONY BACON

Martin, Claude (*b* Couches; *fl* 1549–57). French theorist and composer. Together with Loys Bourgeois, he was one of the first to satisfy a growing demand among the French nobility and bourgeoisie by publishing treatises explaining musical techniques. The first version of his *Elementorum musices practicae pars prior* (Paris, 1550/*R*) was dedicated to the humanist parliamentarian Jean de Brinon. Its two parts explain melodic and rhythmic notation, following the mainstream of earlier theoretical writings. It ends with two four-voice 'exercises' on Virgil's *Dulces exuviae*. In 1556 he provided an abbreviated, simplified version in French which could compete with the similar vernacular treatises by Guilliaud, Jambe de Fer and Menehou printed by N. Du Chemin between 1554 and 1558. A *Magnificat* and nine chansons by him were published in collections printed by Du Chemin. The chansons are typical of the Parisian genre of the mid-16th century. Most of the texts are *épigrammes* by poets of Marot's generation. These are set essentially homophonically but with occasional imitative counterpoint and pre-cadential melismas; duple metre predominates and the rhyme scheme of the poem is often reflected in the musical structure, not only in the careful correspondence of musical and textual rhythm but in clear forms involving repetition.

WORKS

Elementorum musices practicae pars prior (Paris, 1550/*R*; Fr. trans., abridged, *Institution musicale … extraicte de la première partie des Elemens de musique practique*, 1554) (contains 2 Dulces exuviae dum fata, 4vv)

Magnificat quinti toni, 4vv, 1553[4]

9 chansons, 4vv, 1549[25], 1549[26], 1549[27], 1550[9], 1550[11], 1550[12], 1554[21], 1557[11]; all *R* in *Nicolas Du Chemin: Second [Tiers, Quart, etc.] livre de chansons* (Tours, 1993–8)

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FRANK DOBBINS

Martin, Désiré. *See* BEAULIEU, DÉSIRÉ.

Martín, Edgardo (*b* Cienfuegos, 6 Oct 1915). Cuban composer, musicologist, teacher and administrator. One of the most important, senior figures in Cuban music, he began his musical studies at the age of seven with his aunt, Aurea Suárez (a native of Madrid). He went on to study with Jascha Fischermann in Havana (1936–7) and with Ardévol at the Havana Conservatory (1939–46), whose example in particular led him to become part of Cuba's outward-looking artistic avant garde. As a teacher of history and aesthetics he worked at the Havana Conservatory (1945–68), the National School of Arts (1968–9) and the university summer courses (1945–70). He also worked as a music critic for various newspapers between 1943 and 1967. He belonged to the progressive associations Grupo de Renovación Musical (1942–48) and Nuestro Tiempo (1950–59). He served on numerous committees set up to reform music teaching in the country, worked in aid of various provincial music societies and in 1968 he founded the National Composers' Collective. His music embraces many different genres and styles and was influenced by personal acquaintance with Villa-Lobos, Copland, Dessau, Guarnieri, Galindo, de Pablo and others. As a musicologist he contributed hundreds of articles on historical and technical subjects, as well as programme notes and newspaper articles.

WORKS

(*selective list*)

Ballet: El caballo de coral (after O. Jorge Cardoso, choreog. J. Parés), 1960

Orch: Fugues, str, 1947; Concertante, hp, chbr orch, 1949; Soneras no.1, 1951 [arr. of pf work]; Cuadros de Ismaelillo, 1970; Soneras no.2, 1973 [arr. of pf work]; Soneras no.3, 1977 [arr. of pf work]; Danzones no.2, 1979; Para Niños, 1983; Compañeros, sym. march, 1991

Choral: ¡Ay, rostro y vista …! (F. Petrarch), 3-part chorus, 1942; Los dos abuelos (N. Guillén), chorus, orch, 1949; 6 villancicos cubanos (D. Carvajal), chorus, 1953; Cant. no.3 'La carta del soldado' (letter by US soldier on departing for Vietnam war), nar, spoken chorus, chorus, orch, 1970; Cant. no.4 'Canto de Septiembre' (article on popular uprising in Cienfuegos 5 Sept 1957), spoken chorus, chorus, orch, 1975; Cant. no.5 'Granma' (Guillén), chorus, orch, 1976; Cantar cuentos (R. López del Amo), children's chorus/female chorus, 1978; Balada por Gagarin (N. Guillén), mixed chorus, 1981

Solo vocal: 4 cantos de la revolución (Guillén, P.A. Fernández), S/T, pf, 1962; 7 cantos de amor imposible (Martín), S/T, pf, 1964; Así Guevara (Guillén), S/T, pf, 1967; Cant. no.2 'Cantos de héroes' (Fernández), S, Bar, orch, 1967; 5 cantos de Ho (Hồ Chí Minh), S, fl, va, pf, 1969; 3 cantos liricos (S. Ramos), 1v, pf, 1971; Antiguas comuniones (R. López del Amo), 1v, pf, 1972; Himno nacional, 1v, pf, 1972, also version for pf, orchd 1980; Cantos de Martí (J. Martí), 1v, pf, 1976; 3 sonetos por Marinello (J. René Cabrera, J. Marinello, Guillén), 1v, fl, cl, va, vc, 1978; El muchacho de Nancy (N. Morejón), 1v, ob, vn, va, pf, 1987

Chbr and solo inst: Sonata, pf, 4 hands, 1942; Pf Sonata no.2, 1943; Conc., 9 wind, 1944; La conga de Jagua, 2 pf, 1944; Variaciones en rondó, hp, 1944; 6 Preludes, pf, 1949; 2 Preludes, pf, 1950; Soneras no.1, pf, 1950; Trio jagüense, ww, 1963; Variaciones, gui, 1964; Str Qt no.1, 1967; Str Qt no.2, 1968; Soneras no.2 (Variaciones jagüenses), 1971; Soneras no.3, 1975

Principal publishers: Consejo Nacional de Cultura, Empresa de Gabraciones y Ediciones Musicales, Unión Nacional de Escritores y Artistas de Cuba

WRITINGS

Panorama histórico de la música en Cuba (Havana, 1971)
Catálogo biográfico de compositores de Cuba (Havana, ?1972)
Articles in *El mundo*, *Granma*, *Nuestro tiempo*, *Pro-arte musical* etc.

VICTORIA ELI RODRÍGUEZ

Martin, François (i) (*fl* 2nd half of the 17th century). French composer. He lived in Paris. By 1658 he was working as *ordinaire de la musique* to the Duke of Orléans and by 1680 had also been appointed *secrétaire de la chambre du Roi*. *Airs* and chansons by him appear in printed and manuscript collections of his time, but the volume of *airs* he was hitherto said to have published in 1688 is now known to be by J. Martin.

WORKS

Airs in 1658^2, 1659^4, Nouveau mercure galant (April 1678), 38, and Brunetes ou petit airs tendres, ii (Paris, 1704)

Airs in MS in Airs de cour et airs à boire, 1v, bc, between 1645 and 1680; Recueil de chansons, trios et duos, early 18th century: both *F-Pn*

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J. Fiedler: 'Brunettes ou petits airs tendres: Unterrichts- und Unterhaltungsmusik des französischen Baroque', *Basler Jb für historische Musikpraxis*, xii (1988), 65–79

DAVID TUNLEY

Martin, François (ii) (*b* *c*1727; *d* Paris, 1757). French composer and cellist. His date of birth is deduced from a reference in the obituary for Jean-Marie Leclair *l'ainé* in the *Mercure de France* of November 1764; the March 1757 issue referred to him as 'Feu M. Martin'. The August 1745 issue of the *Mercure* describes the young Martin as a 'très excellent violoncelle'; he may have been a pupil of Berteau. The following year a *privilège générale* enabled him to publish six sonatas for the cello, op.2 (op.1 was not published until 1748) and six trios, op.3; the latter were dedicated to his patron, the Duke of Gramont, and are remarkable for the absence of a continuo part and the prominence of the cello, which assumes a role equal to those of the two violins.

When in April 1747 Martin performed a cello sonata of his own at the Concert Spirituel he was already an *ordinaire de l'Académie royale de musique* (1746–8). He acquired two additional royal privileges, on 21 April 1752 for sonatas, trios and other instrumental works, and on 9 March 1753 for a collection of 'foreign' instrumental works (perhaps the *Douze recueils de nouveautés ou Aventures de Cythère*, the *Six recueils des étrennes d'Apollon, ou L'élite des nouveaux airs*, the *Quatre recueils de menuets* and the *Quatre recueils de contredanses*, published posthumously, resulted from these privileges).

Between 1747 and 1754 Martin composed *petits* and *grands* motets for the Concert Spirituel calling for soloists, chorus and orchestra. The *petits motets* were more italianate, with angular melodies and unusual combinations of instruments and voices; they were never published. His *Cantate Domino* and *inclina Domine* were especially popular and much praised. Also at this time he composed chamber cantatas for amateur performance at the estate of the Duke of Gramont at Puteaux. *Domino* was much praised. However, his most significant contribution was in the realm of symphonic music. In 1750 he provided the third entrée to *Amusements lyriques*, a ballet for Puteaux; Levasseur composed the first entrée and Leclair the second. A year later he published *Six symphonies et ouvertures* op.4 and an unprecedented *Symphonie à cors de chasse*. Between 1751 and 1755, his symphonies and overtures were often performed at the Concert Spirituel according to the *Mercure*. While many of his French contemporaries were still composing large ensemble pieces in the older suite form, Martin was writing modern three-movement, richly harmonic pre-Classical symphonies, with two-part themes, thematic development and recapitulations. La Laurencie and Saint-Foix noted Martin's sensitive handling of instrumental timbres in his symphonies. By grading the dynamic indications, Martin created crescendos and decrescendos. Brook remarked on Martin's audacious use of chromaticism and his feeling for minor keys. The *Mercure* (May 1752) said that while Martin was gifted, he was held back by his timidity and modesty.

WORKS

SECULAR VOCAL

Le bouquet de Thémire (cantatille), S, fl, vns, bc, La Planchette, 28 July 1745 (Paris, 1748)
Le soupçon amoureux (cantatille), S, treble inst, bc (Paris, 1747)
Le Suisse amoureux (cantatille), Bar, 2 viola da gamba, bc (Paris, 1747)
2 cantatilles, S, 1 cantatille, B, bc (1757): all lost
Le bal militaire (P.C. Roy), 3rd entrée of Amusements lyriques, Puteaux, Feb 1750

SACRED VOCAL

Edition: *François Martin: Motets*, ed. M. Cyr (Madison, WI, 1988) [M]

Grands motets, chorus, insts; perf. Concert Spirituel: Laetatus sum, 3 April 1747, lost; In exitu, 19 April 1748, pts only; Cantate Domino, 7 May 1750; Jubilate Deo, 24 April 1753, lost: all *F-Pn*
Petits motets, perf. Concert Spirituel: Laetentur coeli, 2 Feb 1751, M; Inclina Domine, 1 Nov 1751, M
Motets, no perf. known: Notum fecit Dominus, S, S/T, T insts, 1752, M; Super flumina Babilonis, chorus, insts: both *Pn*

INSTRUMENTAL

all published in Paris

Sonate da camera, vc, bc, op.1 (1748)
6 sonates, vc; with Duo, vn, vc, op.2 (1746)
6 trios ou Conversations à 3, 2 vn/fl, vc, op.3 (1746)
[61] Symphonies et ouvertures, 2 vn, va, b, op.4 (1751); 1 ed. in Brook
Symphonie à cors de chasse, perf. Concert Spirituel, 10 June 1751, lost
12 recueils de nouveautés ou Aventures de Cythère; 6 recueils des étrennes d'Apollon, ou L'élite des nouveaux airs; 4 recueils de menuets, en duo sur la seconde ligne; 4 recueils de contredanses sur la seconde ligne: all pubd (1757); all lost
Concerto, vc, orch, perf. Concert Spirituel, April 1747, lost

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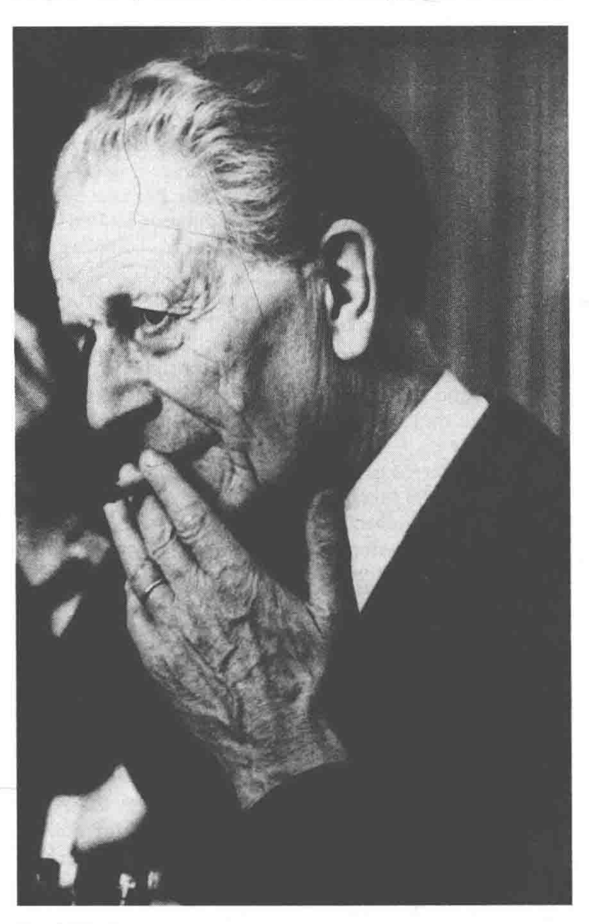
M. Cyr: Preface to *François Martin: Motets* (Madison, WI, 1988)

JULIE ANNE SADIE

Martin, Frank (*b* Geneva, 15 Sept 1890; *d* Naarden, 21 Nov 1974). Swiss composer. He was the tenth and youngest child of a Calvinist minister. His ancestors were of French descent, and as Huguenots fled to Geneva in the 18th century. Martin began to compose when he was eight years old. He had only one music teacher, Joseph Lauber, who had studied in Zürich and Munich, and who taught Martin the piano, harmony and composition, but not counterpoint. Martin never went to a conservatory: although he knew at the age of 16 that he wanted to be a musician, and already had something to offer as a composer, he began to study mathematics and physics at his parents' wish, but did not complete the course. After World War I he lived in Zürich, Rome and Paris. In 1926, having returned to Geneva, he participated in the congress on rhythmic musical education convened by Emile Jaques-Dalcroze. First as a pupil and, after a period of two years, as a teacher of rhythmic theory at the Institut Jaques-Dalcroze, he worked closely with its founder and director. At the same time he was active as a pianist and harpsichordist; he lectured on chamber music at the conservatory and was director of the private music school Technicum Moderne de Musique. From 1943 to 1946 he was president of the Swiss Musicians' Union. In 1946 he moved to the Netherlands, in the first instance to Amsterdam and then to his own house in Naarden. From there he held a composition class at the Cologne Hochschule für Musik (1950–57). To an increasing extent he travelled all over the world performing his works. The growing regard for him at home and abroad was reflected in many prizes and honours, and his works came to enjoy a firm place in the repertories of orchestras and choirs. He was survived by his third wife, Maria (née Boeke), whom he had married in 1940.

The extremely prolonged development of his characteristic style makes it impossible to place Martin in any particular school or to compare him with any other composer. A great deal of German music was played in his family, and this was true of Geneva's musical life in general before the effect of Ansermet's work was felt (from 1917). A performance of the *St Matthew Passion* made a very deep impression on the 12-year-old boy. For a long time he was unable to detach himself from Bach's harmony; its influence is apparent until the Piano Quintet (1919) and reminiscences of it remain even in *Golgotha* (1945–8). From an early age his favourite instrument was the piano, and all his life he considered harmony to be the most important musical element. Besides Bach, he was influenced by Schumann and Chopin; in the First Violin Sonata (1913) the influence of Franck also becomes evident. This resulted in a complicated point of departure: a composer who was French in outlook was entrenched in a style essentially determined by German antecedents, and in a harmonic style to be conquered only by a radical upheaval.

The earliest works bear witness to this conflict: the *Trois poèmes païens*, performed in Vevey in 1911 at the Swiss Composers' Festival, and the oratorio-like *Les dithyrambes*, performed by Ansermet in 1918. As a result of meeting this conductor, who was to give the first performances of most of his works, Martin came to terms with Ravel and Debussy. In the *Quatre sonnets à Cassandre*, composed to poems by Ronsard in 1921, and the earliest work which Martin acknowledged in later life, he moved to a linear, consciously archaic style, restricted to modal melody and perfect triads and evading the tonal gravitation of Classical and Romantic harmony. Experiments with ancient, Indian and Bulgarian rhythms and with folk music filled the next decade (e.g. the *Trio sur des mélodies populaires irlandaises*, 1925, and *Rythmes* for orchestra, 1926). But this new harmonic freedom was paid for by the renunciation of chromaticism and dissonant chords. After 1933 Martin found what he required in the 12-note technique of Schoenberg, which he adopted in the *Quatre pièces brèves* for guitar (1933), the First Piano Concerto (1933–4), the *Rhapsodie* for five strings (1935), his most uncompromising work, the equally stringent but less dissonant String Trio (1936) and the Symphony (1937), which uses jazz instruments. His application of 12-note technique is unorthodox, and Martin rejected Schoenberg's aesthetics. For in the future too, harmony remained the determining factor for Martin:



Frank Martin

harmony within an extended tonality, with a strong personal stamp.

The first work in his mature style is the secular oratorio *Le vin herbé* for 12 solo voices with the accompaniment of seven strings and piano. The text is taken from Joseph Bédier's novel *Tristan et Iseut* and includes the prologue, three chapters and the epilogue without any alteration. The choir relates, and comments on, the action, and individual members detach themselves for passages of dialogue. Melodic inflection and a subtle rhythmic treatment match normal dramatic speech. 12-note themes generally appear in only one voice, frequently with equal note values, sometimes as an ostinato, but seldom using octave transpositions. In the accompaniment, perfect triads are deployed in unusual progressions. Dissonant chords are developed in smooth part-writing, often over a static bass which indicates the momentary tonal centre. As a result of Martin's 'gliding tonality', a movement rarely ends in its initial key (see Billeter, 1969, 1970).

These features remained in Martin's music after *Le vin herbé*. He had produced the Ballade for alto saxophone just before the first part of the oratorio, and three further ballades, for flute, for piano and for trombone, came immediately after. He wrote two more later in his career, for cello (1949) and for viola (1972). The ballades are one-movement works in several sections for a solo instrument accompanied by a piano or chamber orchestra. They are full of dramatic tension and dynamism: even ostinato elements are repeated seldom more than twice without alteration or development. Phrases are never merely juxtaposed: he rarely used a static or simple element, even when he chose a static form, as in the *Passacaille* (1944).

Composition did not come easily to Martin. He repeatedly spoke of the anxiety he felt when starting work on a composition, because his ideas were still unformed. In vocal works the text provides a scaffolding; in instrumental works he allowed himself to be directed by a specific task, such as an unusual combination of instruments. The *Petite symphonie concertante*, by far the most widely known of Martin's works, was commissioned by Sacher. It was to utilize all the common string instruments: bowed strings in the double string orchestra, plucked and struck instruments with the solo group of harp, harpsichord and piano. The combination of greatly differing intensities and the reconciliation of different timbres yield fascinating musical effects. Effective ideas are never employed in a manner that is merely evocative. The two-movement work is of an ingenious, original form, and yet readily comprehensible in broad outline.

Martin's understanding of the tone-colours of instruments and their potential for virtuoso performance offered him an inexhaustible source of ideas, and has helped ensure his continued popularity with performers. As well as in the Ballades, and in his only major solo piano work, the Preludes (1948), Martin's feeling for instruments is particularly evident in the concertos. There the orchestral as much as the solo writing proves ideally suited to the medium: the *Concerto pour 7 instruments à vent* (1949) illustrates both to striking effect.

Martin had not set any religious texts, apart from two attempts at liturgical music in the 1920s, which long remained unpublished. Then in 1944 Radio Geneva commissioned him to write a choral work to be broadcast on armistice day. Martin regarded this as a most exacting task: only biblical words seemed adequate to the purpose, and thus originated the short oratorio *In terra pax*, the first part of which expresses the gloom of wartime, the second the joys of earthly peace, the third forgiveness among human beings, while the last refers to divine peace. Shortly after the completion of *In terra pax*, in the spring of 1945, Martin was profoundly impressed by Rembrandt's etching *The Three Crosses*, and it was then that his idea of the great Passion work *Golgotha* began to take shape. He resisted the idea of a liturgical work on the Bach model, preferring to present the events of the Passion and let the hearer draw his own conclusions. There are contemplative settings of meditations of St Augustine between the seven 'pictures', giving a formal unity to the whole. The Gospel recitatives are distributed between various soloists and, at particularly dramatic junctures, entrusted to the chorus, which, much as in *Le vin herbé*, chants homophonically.

In the two operas *Der Sturm* and *Monsieur de Pourceaugnac*, Martin's sense of the poetic, the atmospheric and the humorous are displayed. The Gospel Nativity narrative is used in what is not really an opera, but a 'scenic oratorio', *Le mystère de la Nativité*, based on part of the vast 15th-century mystery play by Arnoul Greban, *Le mystère de la Passion*. The short oratorio *Pilate* (1964) originates from the same source. The three levels of action on the stage (at the very bottom hell with the devils, in the middle the earthly scenes, at the top the heavenly world) have three corresponding musical sounds: the grotesque apparition of hell is illustrated by almost atonal music, the angels sing in a completely simple style, while the music for the action on earth mediates between the two.

While Martin proved adept at moving between such stylistic extremes, his music always retained a recognizable sound, a personal style. But this does not mean that the style did not develop. Indeed his creative powers remained undiminished, his expressive range seemingly inexhaustible. The first new stylistic step is recognizable in his Cello Concerto (1965–6), which successfully integrates pentatonicism within an otherwise chromatic harmonic language, through an extension of his notion of 'gliding tonality'. Two other new elements were brought to him by his two youngest children: the sounds of electric guitars and flamenco rhythms. Martin used the first in the *Ballade des pendus* (1969), and again two years later in the two other songs of *Poèmes de la mort* for three male voices and three electric guitars, in which the stylistic allusions to pop music help to express in grotesque manner the black humour of Villon's text. In the complex rhythmic superpositions of flamenco dances, Martin found a counterpart to the rhythmic experiments that had preoccupied him for much of his career, and also the inspiration for the *Trois dances* (1970), written for Sacher, Heinz and Ursula Holliger, and the *Fantaisie sur des rythmes flamenco* (1973), written for Paul Badura-Skoda, works which also show him experimenting with incomplete chromatic clusters.

Sacred works dominate the last years of Martin's life. Even the instrumental works – such as Polyptyque for violin and two string orchestras (1973), a set of six pictures of the Passion of Christ – are religious in inspiration. Most important among these late works is the *Requiem* (1971–2). Martin had intended to write a Requiem for decades, but the final stimulus came only in

January 1971 during a journey which took in the sacred architecture of Venice, Paestum and Monreale. As with the French and German verses he had used in earlier works, he mastered here the natural prosody of the Latin language. His last work, the cantata *Et la vie l'emporta*, written during his last illness, reflects the struggle between life and death and the ultimate victory of life. The orchestration of the last part was completed, following the composer's indications, by his friend Bernard Reichel.

Martin frequently wrote about his own work and about music in general; in his last years, he was exercised particularly by the question of the responsibility of the composer. His beliefs are, perhaps, best summarized in this statement (1966):

Whatever the movements of the soul, the spirit, the sensibility that are manifested in one's work, and whether the state is one of anguish or even despair, one's art inevitably bears the sign of ... this liberation, this sublimation which evokes in us a finished form, and which is, I think, what is called 'beauty'.

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Oedipe-Roi (incid music, J. Lacroix, after Sophocles), chorus, inst ens, 1922, cond. Martin, Geneva, Comédie, 21 Nov 1922
Oedipe à Colone (incid music, A. Secretan, after Sophocles), S, Bar, small chorus, small orch, 1923, cond. Martin, Geneva, Comédie, 1923
Le divorce (incid music, J.-F. Regnard), fl, sax (or cl and basset-hn), perc, pf, str, 1928; Geneva, Studio d'art dramatique, April 1928; unpubd
La nique à Satan (spectacle populaire, A. Rudhardt), Bar, children's chorus, female chorus, male chorus, wind insts, 2 pf, perc, db, 1930–31, cond. Martin, Geneva, 25 Feb 1933
Roméo et Juliette (incid music, R. Morax, after W. Shakespeare), A, chorus, fl, basset-hn, vn, b viol, db, perc, 1929, cond. Martin, Mézières, 1 June 1929
Die blaue Blume, ballet, 1935, unorchd, unpubd
Das Märchen vom Aschenbrödel (ballet, M.-E. Kreis, after Grimm), S, Mez, A, T, small orch, 1941; cond. P. Sacher, Basle, Stadttheater, 12 March 1942
La voix des siècles (incid music), chorus, military or wind band, 1942; cond. R. Vuataz, Geneva, 4 July 1942; unpubd
Ein Totentanz zu Basel im Jahre 1943 (spectacle dansé en plein air, M. de Meyenbourg), boys' chorus, str orch, jazz ens, Basle drums, 1943; cond. Sacher, Basle, Münsterplatz, 27 May 1943; unpubd
Athalie (incid music, J. Racine), A, 2 female chorus, small orch, 1946; cond. A. Paychère, Ecole supérieure de jeunes filles, 7 May 1947; unpubd
Der Sturm (op, 3, after W. Shakespeare, Ger. trans. A.W. von Schlegel), 1952–5; cond. E. Ansermet, Vienna, Staatsoper, 17 June 1956
Le mystère de la Nativité (oratorio/spectacle, after A. Greban: *Le mystère de la Passion*), 1957–9; concert perf., cond. Ansermet, Geneva, 23 Dec 1959; staged, cond. H. Wallberg, Salzburg, 15 Aug 1960
Monsieur de Pourceaugnac (op, 3, Molière), 1960–2; cond. Ansermet, Geneva, Grand Théâtre, 23 April 1963

CHORAL

Motet (? Pauline Martin), chorus, orch, *c*1907, unpubd
Pourquoi voient-ils le jour? (motet, Bible: *Job* iii.20–23), chorus, orch, 1909, in short score only
Ode et sonnet (P. de Ronsard), 3 female vv, vc ad lib, 1912
Les dithyrambes (orat, Pierre Martin), 4 solo vv, chorus, children's chorus, orch, 1915–18; cond. Ansermet, Lausanne, 16 June 1918
Chantons, je vous en prie (Greban: *Le mystère de la Passion*), chorus, 1920, unpubd
Mass, double chorus, 1922/1926; cond. F.W. Brunnert, Hamburg, 2 Nov 1963
Jeux du Rhône (R.-L. Piachaud), chorus, wind band, 1929; cond. Martin, Geneva, 6 July 1929; unpubd
Cantate pour le temps de Noël (Bible), 8vv, chorus, boy's chorus, str, 2 b viol, hpd, org, 1929–30; cond. A. Koch, Lucerne, St Franz Xaver, 4 Dec 1994
Le coucou (canon, P.J. Toulet), 7 female vv, 1930
Chanson (C.F. Ramuz: *Le petit village*), 4 female vv, 1930
Chanson en canon (Ramuz: *Le petit village*), mixed chorus, 1930
Est ist ein Schnitter, heisst der Tod (popular), chorus, 1935, unpubd
Le vin herbé (orat, J. Bédier: *Le roman de Tristan et Iseut*), 12 solo vv, 2 vn, 2 va, 2 vc, db, pf, 1938–41; Part 1, 'Le philtre', concert perf., cond. R. Blum, Zürich, 16 April 1940; complete, concert perf., cond. R. Blum, Zürich, 28 March 1942; staged, cond. F. Fricsay, Salzburg, 15 Aug 1948
Cantate pour le 1er août (C. Clerc), 4vv/chorus, org/pf, 1941, Radio Geneva, 1 Aug 1941
3 choral works, 1943–4: Janeton (R. Stähli), male chorus; Si Charlotte avait voulu (Stähli), male chorus; Petite église (H. Devain), male/female chorus
Canon pour Werner Reinhart (Ronsard), 8vv, 1944, unpubd
In terra pax (orat, Bible), S, A, T, Bar, B, 2 chorus, orch, 1944; cond. Ansermet, Radio Geneva, 7 May 1945
A la foire d'amour (F. Bourquin), male chorus, 1945, unpubd
Chanson des jours de pluie (R. Stähli), male chorus, 1945, unpubd, adapted to text by Bourquin as A la fontaine, male chorus, 1945, unpubd
Golgotha (orat, Bible, St Augustine), S, A, T, Bar, B, chorus, orch, org, 1945–8; cond. S. Baud-Bovy, Geneva, 29 April 1949
Ariel (Shakespeare: *The Tempest*), 5 songs, 4S, 4A, 4T, 4B, 1950; cond. F. de Nobel, Amsterdam, 17 March 1953
Pseaumes de Genève (C. Marot, T. de Bèze), chorus, boys' chorus, orch, org, 1958, cond. Ansermet, Geneva, 4 June 1959
Ode à la musique (G. de Machaut), chorus, tpt, 2 hn, 3 trbn, db, pf, 1961; cond. Martin, Bienne, 23 June 1962
Verse à boire (popular), chorus, 1961; cond. de Nobel, Amsterdam, 26 June 1963
Pilate (orat, after Greban: *Le mystère de la Passion*), Mez, T, Bar, B, chorus, orch, 1964; cond. A. La Rosa Parodi, Rome, 14 Nov 1964
Requiem, S, A, T, B, chorus, orch, org, 1971–2; cond. Martin, Lausanne, 4 May 1973
Et la vie l'emporta (cant., M. Zundel, M. Luther etc), A, Bar, chorus, 2 fl, ob, ob d'amore, hpd, hp, org, str, 1974, C. Perret, P. Huttenlocher; cond. M. Corboz, Nyon, 13 June 1975

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Tête de linotte, 1v, pf, 1899, unpubd
An * (N. Lenau), 1v, pf, 1909, unpubd
3 poèmes païens (Leconte de Lisle), Bar, orch, 1910; L. de la Cruz-Froelich; cond. J. Lauber, Vevey, 20 May 1911
Le roy a fait battre tambour (popular), A, small orch, 1916
4 sonnets à Cassandre (Ronsard), Mez, fl, va, vc, 1921; C. Wyss, cond. Martin, Geneva, 7 April 1923
Chanson de Mezzetin (P. Verlaine), S, ob/mand, vn, vc, 1923, unpubd
Malborough (M. Achard), 1v, fl, wind, perc, pf/hpd, *c*1928, unpubd
Der Cornet (Die Weise von Liebe und Tod des Cornets Christoph Rilke) (R.M. Rilke), A, small orch, 1942–3; E. Cavelti, cond. Sacher, Basle, 9 Feb 1945
6 Monologe aus Jedermann (H. von Hofmannsthal), Bar, pf, 1943–4; M. Christmann, Martin, Gstaad, 5 Aug 1944; orchd 1949, Cavelti, cond. R. Kubelik, Venice, 9 Sept 1949
Dédicace (Ronsard), T, pf, 1945; H. Cuénod, Martin, Geneva, 6 July 1945
Quant n'ont assez fait do-do (C. d'Orléans), T, gui, pf duet, 1947; Cuénod, H. Leeb, M. Lipatti, Martin, Laren, 9 Oct 1947; unpubd
3 chants de Noël (A. Rudhardt), S, fl, pf, 1947; Françoise, Maria and Frank Martin, Naarden, Christmas 1947
Suite from 'Der Sturm', Bar, orch, 1952–5; D. Fischer-Dieskau, cond. Ansermet, Lausanne/Geneva, 6/8 March 1961
Drey Minnelieder (anon., D. von Eist, W. von der Vogelweide), S, pf or S, fl, va, vc; 1960, Berlin, RIAS, 1960
Maria-Triptychon, S, vn, orch: Ave Maria, 1968, Magnificat, 1967, Stabat mater, 1968; Magnificat, I. Seefried, W. Schneiderhahn, cond. B. Haitink, Lucerne, 14 Aug 1968; complete, cond. J. Fournet, Rotterdam, 13 Nov 1969
Poèmes de la mort (F. Villon), T, Bar, B, 3 elec gui, 1969–71; G. Hirst, J. Reardon, H. Beattie, M. Best, E. Flower, S. Silverman, New York, 12 Dec 1971
Agnus Dei, A, org, 1971–2 [from Requiem]

ORCHESTRAL

3 chansons du XVIII siècle, ?1911, unpubd
Suite, 1913; cond. Martin, St Gallen, 14 June 1913
Symphonie burlesque sur des mélodies populaires savoyardes, 1915; cond. P. Secretan, Geneva, Feb 1916

Esquisse, orch, 1920; cond. Ansermet, Geneva, 1920
Entr'acte, 1924, unpubd [orch of Ouverture et foxtrot, 2 pf, 1924]
Rythmes, 3 movts, 1926; cond. Ansermet, Geneva, 12 March 1927
Piano Concerto no.1, 1933–4; W. Gieseking, cond. Ansermet, Geneva, 22 Jan 1936
Guitare, 1934; cond. Ansermet, Geneva, 21 Nov 1934 [arr. of 4 pièces brèves, gui, 1933]
Danse de la peur, 2 pf, small orch, 1935; M. and D. Lipatti, cond. E. Appia, Geneva, 28 June 1944 [from ballet Die blaue Blume]
Symphony, 1936–7, cond. Ansermet, Lausanne/Geneva, 7/9 March 1938
Ballade, a sax, str, perc, pf, 1938; S. Rascher, Sidney, summer 1938
Ballade, pf, orch, 1939, W. Frey, cond. Ansermet, Zürich, 1 Feb 1944
Du Rhône au Rhin, band/orch, 1939, festival march for Swiss National Exhibition, cond. V. Andreae, Zürich, 6 May 1939
Ballade, fl, str, pf, 1941; J. Bopp, cond. Sacher, Basle, 28 Nov 1941; arr. fl, orch, Ansermet, 1939; A. Pepin, cond. Ansermet, Lausanne/Geneva, 27/29 Nov 1939 [from Ballade, fl, pf, 1939]
Ballade, trbn/t sax, small orch, 1941; T. Morley, cond. Ansermet, Geneva, 26 Jan 1942 [from Ballade, trbn/t sax, pf, 1940]
Marche des 22 cantons and Marche de Genava, wind or military band, 1942 [from La voix des siècles]
Petite symphonie concertante, hp, hpd, pf, 2 str orch, 1944–5; C. Blaser, H. Andreae, R. am Bach, cond. Sacher, Zürich, 17 May 1946; arr. as Symphonie concertante, orch, 1946, cond. Ansermet, Lucerne, 16 Aug 1947
Ouverture pour Athalie, 1946 [from Athalie (incid music)]
Ballade, vc, small orch, 1949; A. Wenzinger, cond. Sacher, Zürich, 17 Nov 1950 [from Ballade, vc, pf, 1949]
Concerto for 7 Wind Instruments, wind qnt, tpt, trbn, perc, str, 1949; cond. L. Balmer, Berne, 25 Oct 1949
Violin Concerto, 1950–51; H. Schneeberger, cond. Sacher, Basle, 24 Jan 1952
Harpsichord Concerto, small orch, 1951–2; I. Nef, cond. F. Previtali, Venice, 14 Sept 1952
Passacaille, str, 1952, cond. K. Münchinger, Frankfurt, 16 Oct 1953; orchd 1962, cond. Martin, Berlin, 30 May 1963 [from Passacaille, org, 1944]
Sonata da chiesa, va d'amore, str, 1952; A. Arcidiacono, cond. V. Brun, Turin, 29 April 1953 [from Sonata da chiesa, va d'amore, org, 1938]; arr. fl, str by V. Desarzens, 1958; M. Clement, cond. V. Desarzens, Lausanne, 15 Sept 1959
Pavane couleur du temps, small orch, 1954 [from chbr work, 1920]
Etudes, str, 1955–6; cond. Sacher, Basle, 23 Nov 1956
Ouverture en hommage à Mozart, 1956, cond. Ansermet, Radio Geneva, 10 Dec 1956
Ouverture en rondeau, 1958; cond. Ansermet, Lucerne, 13 Aug 1958
Inter arma caritas, 1 movt, 1963; cond. Ansermet, Geneva, 1 Sept 1963
Les quatre éléments, 1963–4; cond. Ansermet, Lausanne/Geneva, 5/7 Oct 1964
Cello Concerto, 1965–6; P. Fournier, cond. Sacher, Basle, 26 Jan 1967
Piano Concerto no.2, 1968–9; P. Badura-Skoda, cond. Desarzens, Paris/ORTF, 24 June 1970
Erasmi monumentum, orch, org, 1969, cond. J. Fournet, Rotterdam, 27 Oct 1969 [3rd movt from Inter arma caritas]
3 danses, ob, hp, str qnt, str orch, 1970; H. and U. Holliger, cond. Sacher, Zürich, 9 Oct 1970
Ballade, va, wind, hp, hpd, timp, 1972; R. Golan, cond. H. Eder, Salzburg, 20 Jan 1973
Polyptyque: 6 images de la Passion du Christ, vn, 2 str orch, 1973, Y. Menuhin, cond. E. de Stoutz, Lausanne, 9 Sept 1973

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Pour papa, 2 ocarinas, pf, 1900, unpubd
Piano Piece, c, ?1902, unpubd [fragment]
Sonata no.1, op.1, pf, vn, 1913; M. Breitmeyer, J. Lauber, Thun, 10 July 1915
Piano Quintet, 1919, Martin, De Boer Qt, Zürich, 1919
Pavane couleur du temps, str qnt/pf duet, 1920, orchd 1954
Ouverture et foxtrot, 2 pf, 1924, arr. as Concert, wind, pf, 1924, unpubd; orchd as Entr'acte, 1924
Trio sur des mélodies populaires irlandaises, pf trio, 1925; Martin, Paris, April 1926
Sonata no.2, vn, pf, 1931–2; J. Goering, Martin, Geneva, 7 Oct 1932; 2nd movt arr. as Chaconne, vc, pf, 1957
4 pièces brèves, gui, 1933, rev. 1955; arr. pf as Guitare, 1933; orchd 1934
Rhapsodie, 2 vn, 2 va, db, 1935; S. Bornand, L. Cherechewski, W. Kunz-Aubert, J. Goering, H. Fryba, Geneva, 30 March 1936
Trio, vn, va, vc, 1936, Trio Röntgen, Brussels, 2 May 1936
Les grenouilles, le rossignol et la pluie, 2 pf, 1937, unpubd
Petite marche blanche et trio noir, 2 pf, 1937, unpubd
Sonata da chiesa, va d'amore, org, 1938; G. Flügel, H. Balmer, Basle, 8 Dec 1939; arr. fl, org, 1941; M. Martin, C. Faller, Lausanne, 11 June 1942; orchd, 1952
Ballade, fl, pf, 1939; Geneva, Sept 1939; orchd 1941
Ballade, trbn/t sax, pf, 1940; Geneva, Sept 1940; orchd 1941
Danse grave, pf, 1941, unpubd [from ballet Das Märchen vom Aschenbrödel]
Petite complainte, ob, pf, 1941 [from Das Märchen vom Aschenbrödel]
Passacaille, org, 1944; K.W. Senn, Berne, 26 Sept 1944; arr., str 1952, orchd 1962
Petite fanfare, 2 tpt, 2 hn, 2 trbn, 1945, cond. Desarzens, Lausanne, summer 1945; unpubd
8 Preludes, pf, 1947–8; D. Bidal, Radio Lausanne, 22 March 1950
Ballade, vc, pf, 1949; A. Wenzinger, P. Baumgartner, Basle, Feb 1950; orchd 1949
Clair de lune, pf, 1952
Au clair de lune, 3 variations, pf duet 1955, unpubd
Etudes, 2 pf, 1957, Martin, A. Meyer von Bremen, Cologne, 28 Oct 1957 [from Etudes, str, 1955–6]
Pièce brève, fl, ob, hp, 1957; E. Defrancesco, M. Fankhauser, A. Redditi, Lausanne, 10 May 1957 [from orat Le Mystère de la Nativité]
Etude rythmique en hommage à Jaques-Dalcroze, pf, 1965, A. Stadelmann, Geneva, 22 Feb 1965
Esquisse 'Etude de lecture', pf, 1965, Munich, Sept 1965
Agnus Dei, org, 1966 [from Mass, 1922–6]
String Quartet, 1966–7; Tonhalle Qt, Zürich, 20 June 1968
Fantaisie sur des rythmes flamenco, pf, dance ad lib, 1973, Badura-Skoda, T. Martin, Lucerne, 18 Aug 1974

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Cérémonie de collation du grade de docteur honoris causa à M. Frank Martin (Lausanne, 1961) [incl. lecture by G. Guisan, C. Regamey and Martin]
A. Koelliker: *Frank Martin: biographie, les oeuvres* (Lausanne, 1963)
J.A. Tupper: *Stylistic Analysis of Selected Works by Frank Martin* (diss., Indiana U., 1964)
R. Klein: 'Frank Martins jüngste Werke', *ÖMz*, xx (1965), 483–6
J.-C. Piguet and F.Martin: *Entretiens sur la musique* (Neuchâtel, 1967)
E. Ansermet: 'Frank Martins historische Stellung', *ÖMz*, xxiv (1969), 137–41
B. Billeter: *Frank Martin: ein Aussenseiter der neuen Musik* (Frauenfeld, 1970)
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B. Martin: *Frank Martin ou la réalité du rêve* (Neuchâtel, 1973)
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Société Frank Martin: Bulletin, nos.1–21 (Lausanne, 1980–99) [incl. correspondence with E. Ansermet, V. Desarzens, R. Looser, P. Mieg, B. Reichel, A. Schibler and writings by Martin]
B. Billeter: 'Frank Martins Bühenwerke', *Musiktheater: zum Schaffen von schweizer Komponisten des 20. Jahrhunderts/Théâtre musical: l'oeuvre de compositeurs suisses du 20e siècle*, ed. D. Baumann (Bonstetten, 1983), 92–108
Frank Martin: die Welt eines Komponisten (Zürich, 1984) [exhibition catalogue]
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D. Kämper, ed.: *Frank-Martin-Symposium: Cologne 1990*
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M. Martin: *Souvenirs de ma vie avec Frank Martin* (Lausanne, 1990) [Engl. trans. in preparation]
A. Baltensperger: 'Fragen des Métiers bei Frank Martin', *Quellenstudien I: Gustav Mahler, Igor Strawinsky, Anton Webern, Frank Martin*, ed. H. Oesch (Winterthur, 1991), 157–234
B. Billeter: 'Die Harmonik in den Werken von Frank Martin', *Harmonik im 20. Jahrhundert: Vienna 1991*, 9–17
T. Seedorf: 'Porträt der literarischen Form: Rilkes "Cornet" in der Vertonung von Frank Martin', *Mf*, xlvi (1993), 254–67
S. Hanheide: 'Zum friedensutopischen Gehalt von Frank Martins Oratorium "In terra pax"', *Osnabrücker Jahrbuch Frieden und Wissenschaft*, iii (1996), 105–16
B. Billeter: *Frank Martin: Werdegang und Musiksprache seiner Werke* (Mainz, 1999) [incl. list of works 224–42]

BERNHARD BILLETER

Martin, Sir **George (Clement) (i)** (*b* Lambourn, Berks., 11 Sept 1844; *d* London, 23 Feb 1916). English organist and composer. He studied locally, and later, when he was organist at Lambourn, with Stainer at Oxford. He was appointed private organist to the Duke of Buccleuch at Dalkeith in 1871. At St Paul's Cathedral he became choirmaster in 1874, deputy organist in 1876 and organist, following Stainer's resignation, in 1888. His academic distinctions included BMus (Oxford, 1868), FCO (1875), the Lambeth MusD (1883) and DMus (Oxford, 1912). He was appointed teacher of the organ at the Royal College of Music in 1883.

Apart from a few secular songs, Martin was a profuse composer of anthems and settings of the services of the Anglican church. His most important composition is a *Te Deum* setting which was performed on the steps of St Paul's at Queen Victoria's Diamond Jubilee (1897); it is scored for military band and 'Great Paul' (the cathedral's bell pitched in F); shortly after its performance Martin received a knighthood. He also made organ arrangements and performing editions of sacred vocal music.

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'Memorial to the Late Sir George Martin', *MT*, lviii (1917), 553–4
D. Scott: *The Music of St Paul's Cathedral* (London and New York, 1972)

G.B. SHARP/CHRISTOPHER KENT

Martin, Sir **George (ii)** (*b* London, 3 Jan 1926). English record producer and composer. He studied oboe and composition at the GSM from 1946 to 1948 before joining Parlophone Records. There he supervised recordings of comedy material, jazz and Scottish dance music before signing the Beatles to a recording contract in 1962. Over the next eight years he played a key role as producer, arranger and performer in the group's recording career, notably in providing string arrangements for *Eleanor Rigby*, *Yesterday* and other songs. Martin also produced hit records by other Liverpool musicians such as Cilla Black and Gerry and the Pacemakers. In 1965 he left Parlophone to become one of the first freelance record producers. Martin subsequently worked with Sir Paul McCartney, Ella Fitzgerald, Neil Sedaka, America and many other recording artists. He organized a new recording of Dylan Thomas' verse drama *Under Milk Wood* in 1988. His AIR company built a studio on Montserrat which was destroyed in the hurricane of 1989. Martin also arranged and conducted two albums of instrumental versions of Beatles' songs. He was knighted in 1996. (G. Martin and J. Hornsby: *All You Need is Ears*, New York, 1979)

DAVE LAING

Martin, George William (*b* London, 8 March 1825; *d* London, 16 April 1881). English teacher, conductor and composer. Trained as a chorister at St Paul's Cathedral under William Hawes, Martin taught music at the Normal College for Army Schoolmasters, Chelsea, and St John's Training College, Battersea, from 1845, and was appointed organist of Christ Church, Battersea, in 1849. He became noted for his skill in training choirs of schoolchildren; and he conducted the Metropolitan Schools Choral Society, the National Choral Society and other similar massed choirs in public performances for some years. Martin composed many prizewinning glees, partsongs and other choral pieces, edited various oratorios by Handel and Haydn, and was the editor of several minor musical periodicals. He died in extreme poverty.

BERNARR RAINBOW

Martin, György (*b* Budapest, 5 Feb 1932; *d* Budapest, 31 Oct 1983). Hungarian ethnochoreologist and ethnomusicologist. He studied anthropology, history and literature at Budapest University (1950–54), where his teachers included Gyula Ortutay, István Tálasi and Lajos Vargyas, and in 1963 took his doctorate at Budapest University with a dissertation on dance motifs in the Sárköz-Danubian region. Concurrently he was a professional solo dancer in a folklore group and worked in the folkdance section of the Institute of Folk Arts (1955–65). After fieldwork in Ethiopia (1965) he became a research assistant in the folk music research group of the Hungarian Academy of Sciences (1965–74); when this became part of the Musicological Institute (1974) he was appointed head of the folkdance department. He took the CSc in 1969 with a dissertation on the round-dance of Hungarian girls. In 1950 he began extensive fieldwork, collecting, recording and filming in about 500 Hungarian villages, and in Romania, Slovakia and Yugoslavia. He also undertook comparative research on the Carpathian basin and the Balkan countries, and was interested in the relations between the historical sources and existing folkdance practice. He devoted numerous writings to the connection between the dance and its music, and the structural analysis of dance types according to motif; his observations on the function of musical tempo, rhythm and metre in the dance are a valuable contribution to ethnomusicological research.

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'Considérations sur l'analyse des relations entre la danse et la musique de danse populaire', *SM*, vii (1965), 315–38
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A magyar leánykörtánc: régi táncaink keleteurópai kapcsolataihoz [Hungarian girls' round-dance: East European relations of old Hungarian dances] (diss., Hungarian Academy of Sciences, 1969)
'Der siebenbürgische Haiduckentanz', *SM*, xi (1969), 301–21
with Z. Kallós: 'A gyimesi csángók táncélete és táncai' [Dancing and dances of the Csángó ethnic group of Gyimes], *Tánctudományi tanulmányok* (1969–70), 195–252
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'The Relationship between Melodies and Dance Types in Volume VI of Corpus Musicae Popularis Hungaricae', *SM*, xiv (1972), 93–145
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'Legényes, verbunk, lassú magyar' [Young men's dance, recruiting dance, slow Hungarian dance], *Népi kultúra-népi társadalom*, vii (1973), 251–90
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MARIA DOMOKOS

Martin, Hugh (*b* Birmingham, AL, 11 Aug 1914). American composer, lyricist, vocal arranger and pianist. He began his professional career as a rehearsal pianist and vocal arranger for such productions as *Hooray for What?* (1937), *One for the Money* (1939) and *Streets of Paris* (1939); he has subsequently been the vocal arranger for many leading Broadway shows by composers including Kern, Porter and Rodgers, and a coach to singers including Lena Horne and Judy Garland. He met Ralph Blane (*b* Broken Arrow, OK, 26 July 1914; *d* Broken Arrow, OK, 13 Nov 1995) when they both performed with the singing quartet the Martins, and subsequently they collaborated on the successful stage musical *Best Foot Forward* (1941; film, 1943). They went on to contribute songs to films, including the classic MGM musical *Meet Me in St Louis* (1944), in which Judy Garland introduced their most famous numbers, 'The Boy Next Door', 'Have yourself a merry little Christmas' and 'The Trolley Song'. Martin was invited to write a musical for London, and the resulting *Love from Judy* (1952) with the lyricist Jack (later Timothy) Gray, was a West End success. An expanded version of *Meet Me in St Louis* for the stage in 1960 contained many fine additional numbers, including the ballad 'You are for loving'. The score of Martin's 1964 show with Gray, an adaptation of Noël Coward's *Blithe Spirit* as *High Spirits*, exemplifies the characteristics of Martin's style: his frequent use of jazz-inflected harmonies, whose chromaticism often leads to strong contrapuntal accompanimental lines and counter melodies, is used to effect in the duet 'I know your heart', while his lyrical style encompasses the strong sweep of 'Forever and a Day' and the touching simplicity of 'If I Gave You'.

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(*selective list*)

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Revues: Airs on a Shoestring, 1953; They Don't Make 'em like That Anymore, 1972
Vocal arrs. for stage shows (composer in parentheses): Hooray for What? (H. Arlen), 1937; The Boys from Syracuse (R. Rodgers), 1938; Du Barry was a Lady (C. Porter), 1939; Stars in your Eyes (S. Schwartz), 1939; Too Many Girls (Rodgers), 1939; Very Warm for May (J. Kern), 1939; Cabin in the Sky (V. Duke), 1940; Louisiana Purchase (I. Berlin), 1940; Lorelei (Schwartz), 1974
Songs for films, incl. The joint is really jumping in Carnegie Hall (in Thousands Cheer, 1943); What do you think I am? (Broadway Rhythm, 1944); The Boy Next Door, Have yourself a merry little Christmas, The Trolley Song (Meet Me in St Louis, 1944); Love (Ziegfeld Follies, 1946); Pass that Peace Pipe (Good News, 1947); The Girl Next Door [reworked from The Boy Next Door], I never felt better (Athena, 1954); My Hill-Billy Heart, An Occasional Man (The Girl Rush, 1955); All the Colours of the Rainbow, I don't know what I want (The Girl Most Likely, 1958)
Other contribs. to film scores, incl. One Sunday Afternoon, 1948; Summer Holiday, 1948; My Dream is Yours, 1949; My Blue Heaven, 1950; The West Point Story, 1950; Skirts Ahoy!, 1952; The French Line, 1953

JOHN SNELSON

Martin, J. (*fl* late 17th century). French composer. He can perhaps be identified with Jean Martin, 'ordinaire de la musique' to the Duke of Orléans. A volume by J. Martin entitled *Premier livre d'airs sérieux et à boire à deux, trois ou quatre parties, entremelez de symphonies en trio pour les violons et les flûtes, avec des accompagnements dans les récits* was published in Paris in 1688. It has on occasion been incorrectly ascribed to François Martin (i). Its contents are interesting precursors of the French cantatas of the following century. (F. Gaussen: 'Actes d'état-civil de musiciens français 1651–1681', *RMFC*, i (1960), 153–65)

DAVID TUNLEY

Martin, (Nicolas-)Jean-Blaise [Blès] (*b* Paris, 24 Feb 1768; *d* Ronzières, nr Lyons, 28 Oct 1837). French baritone. He studied music at an early age and auditioned unsuccessfully for the Opéra as both a violinist and a singer. He made his début at the Théâtre de Monsieur in 1789 in *Le marquis de Tulipano*, a French version of Paisiello's opera *Il matrimonio inaspettato*. Lessons with Mme Dugazon and Talma helped him to overcome his deficiencies as an actor and in 1794 he moved to the Théâtre Favart, remaining there until it merged with the Feydeau to form the Opéra-Comique in 1801. Martin specialized in comic servant roles in new operas by

Dalayrac, Boieldieu, Méhul, Isouard and others. He retired from the Opéra-Comique in 1823 but returned briefly in 1826 and 1833, when he appeared in Halévy's *Les souvenirs de Lafleur*, a pasticcio incorporating songs from his most successful roles. He was also a member of the imperial chapel (later the royal chapel) from its foundation until July 1830, and taught singing at the Paris Conservatoire from 1816 to 1818 and 1832 to 1837.

Martin's voice combined the range and quality of a tenor and a baritone, spanning two and a half octaves from E♭ to *a′*, with an additional octave in falsetto. His exceptional range influenced vocal characterization in *opéras comiques* for over a century, and high-lying 'baryton Martin' roles can be found in operas by Hérold (*Zampa*), Gounod (Valentin in *Faust*), Bizet (Escamillo in *Carmen*, Ernesto in *Don Procopio*, the Duke of Rothsay in *La jolie fille de Perth* and Splendiano in *Djamileh*), Debussy (Pelléas) and Ravel (Ramiro in *L'heure espagnole*). Martin was also noted for his facility in rapid vocalization, sometimes inappropriately applied. He composed a one-act *opéra comique*, *Les oiseaux de mer*, produced at the Théâtre Feydeau in 1796.

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Galerie théâtrale (Paris, 1873)

PHILIP ROBINSON

Martin, Jonathan (*b* c1715; *d* Westminster, 4 April 1737). English organist. He was a chorister in the Chapel Royal under Croft, after whose death he had lessons from Thomas Roseingrave. He had benefit concerts in May 1735 and April 1736: in the second, at Stationers' Hall, he played an organ solo. On 21 June 1736 he was admitted one of the organists of the Chapel Royal, having already deputized there. It was agreed that he should occasionally compose for the chapel, on the understanding that Boyce (one of the composers) would sometimes undertake his duty at the organ; however, Martin's only surviving composition is 'To thee, O gentle sleep', a song in Nicholas Rowe's play *Tamerlane*.

WATKINS SHAW/DONALD BURROWS

Martin, Laurent (*b* Toulon, 6 June 1959). French composer. At first a jazz pianist, he discovered contemporary classical music only when settling in Paris in 1987. He studied at the Paris Conservatoire with Jolas and Bancquart, and has been in residence at the Villa Medici in Rome (1993–4) and the Casa de Velasquez in Madrid (1997–8). In a relatively short period Martin has established a sizable and coherent output. Writing mainly for small instrumental groups, he creates a dynamic of fluidly evolving microtonal textures from the interweaving strands of his material. In *Leucade* he demonstrates effective writing for the orchestra and a burgeoning sense of dramatic rhetoric.

WORKS

Narcisse, cl, tape, 1990; Nonet, 1990; Littoral, orch, 1991; Trapèze, 14 insts, 1991; Ecailles, 7 insts, 1992; Fil à fil, vn, vc, 1992; Italiques I–IV, b fl, cl, 1992–4; Tranquillo barbaro, 10 insts, 1993; Paysages habitables, str qt, 1994; Iguales, wind qnt, 2 perc, 1995; Leucade, Mez, vib, orch, 1996; Sax Qt, 1996; Stentor, hn, ens, 1996; Cantigas, 2 gui, 1997; Duo, vn, hn, 1997; Ecarts, 2 vn, 1997; Qnt, fl, cl, vn, vc, pf, 1997; Séraî, 8 insts, 1997; Trio, vib/glock, hn, vn, 1997

Principal publisher: Européennes

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JEREMY DRAKE

Martin, Mary (Virginia) (*b* Weatherford, TX, 1 Dec 1913; *d* Rancho Mirage, CA, 3 Nov 1990). American actress, singer and dancer. Her mother was a violinist. Martin taught social and stage dance, sang on radio and in films, and achieved fame in 1938 performing 'My heart belongs to daddy' in Cole Porter's *Leave it to me*, a song with which she remained associated throughout her career. Her first film role was in *The Great Victor Herbert* (1939) and her later films included *Birth of the Blues* (1941) and *Night and Day* (1946). She performed in Broadway musicals, beginning with Weill's *One Touch of Venus* (1943, including the song 'That's him'). Richard Rodgers and Oscar Hammerstein II wrote *South Pacific* (1949) for her and the bass Ezio Pinza; Rodgers recalled (in his autobiography, *Musical Stages*, 1975) that Martin, concerned about their unequal voices, was promised no duets: moreover, 'her songs were colloquial, direct, sunny and youthful, whereas his were sophisticated, romantic, even philosophical' in lyrics and music. She recreated her stage success as Nellie Forbush in the film of the show (1958), and later suggested adapting the film *The Trapp Family Singers*, which Rodgers and Hammerstein accomplished as their final work together, *The Sound of Music* (1959). Rodgers praised Martin's extraordinary diligence in vocal preparation and interpretation of his songs.

Until the late 1960s Martin continued to star in Broadway shows, including *I Do! I Do!* (1966), in films, and in children's musicals for television, most notably versions of the stage musical *Peter Pan* in the 1950s. One of the best-loved American musical performers, she created several vibrant roles with her clear soprano and her warmth, vigour, control and agility. She wrote the autobiography *My Heart Belongs* (New York, 1976) and made many recordings.

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DEANE L. ROOT

Martin, Nicolas (*b* ?Saint Jean-de-Maurienne, 1498; *d* ?Saint Jean-de-Maurienne, 1566). French composer and poet. His first known position was at the cathedral of Saint Jean-de-Maurienne. When he was dismissed from there, by Archbishop Jerôme Ricevali who disapproved of his 'chansons follettes', he moved first to Chambéry and then, by 1555, to Lyons. He evidently returned to Saint Jean-de-Maurienne, for in March 1565 he organized a mystery play on the Passion to divert the townspeople during an epidemic. Although mid-16th-century accounts referred to performances of his motets, his only surviving music is a collection of monophonic noëls and chansons, 12 in French and 21 in Savoyard dialect, entitled *Noëlz et chansons nouvellement composez tant en vulgaire françoys que savoysien dict patoys* (Lyons, 1555; ed. J. Orsier, Paris, 1879). Macé Bonhomme, who reprinted the collection a year later, explained that Martin had written both words and music.

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FRANK DOBBINS

Martinček, Dušan (*b* Prešov, 19 June 1936). Slovak composer. He studied composition with Anna Kafendová at the Bratislava Conservatory, and from 1951 took private lessons with Albrecht, Zimmer and Cikker. From 1956 to 1962 he attended the Bratislava Academy of Music and Dramatic Art, studying the piano with Rudolf Macudziński and composition with Cikker. From 1973 to 1986 he was lecturer in theory at the academy; in 1992 he was appointed professor of composition.

His music draws from the 19th and early 20th century tradition, in particular the music of Skryabin, Rachmaninoff and Prokofiev. A further source of inspiration has been the music of the Balkans. At the start of his career he employed a conventional musical language based on motivic development. His musical forms are established models such as the fugue, theme and variations and sonata form. The typical features of his piano pieces include exuberance, technical virtuosity and a concerto-like style of writing. In the late 1970s he combined serial technique with sonata form, reducing thematic subjects to short, few-note cells, as in the fourth and sixth piano sonatas. In the early 1980s he created a new musical language from his existing technique: the primary motivic-thematic material is reduced to intervals which are heard both horizontally and vertically. This led to a more dissonant harmony, poly-metric experiments and sudden pitch clusters, as in *Animation* (1983–6), the String Quartet (1982–5) and *Prerušené ticho* ('Interrupted Silence', 1989).

WORKS
(*selective list*)

Orch: Balkánský tanec [Balkan Dance], small orch, 1956; Rapsódia, pf, orch, 1956; Dialógy ve forme variácií, pf, orch, 1961; Simple Ov., small orch, 1961; Valse impromptu, small orch, 1961; Neéra, sym. poem, after A. Chénier, 1966; Passacaglia, str, 1967; Symfónia na pariať J. Haydna [Sym. in memoriam], 1981; Animation, 35 str, 1983–6; Kontinuity, 1988; Prerušené ticho [Interrupted Silence], 1989

Chbr: Hudba (passionato) [Music], va/cl, pf, 1959; Elégia, va, 1975; Concertino, fl, pf, 1980; Str Qt, 1982; Bonjour, Monssieur Picasso, elegy, fl, chit, 1983; Komunikácie [Communications], vn, pf, 1988; Coexistences, str qt, db, 1993–4; Momentka, cl, str qt, 1995

Pf: 8 sonatas, 1955–83; 7 koncertných etud, 1954–60; Rumunská rapsódia – Negrea, 1957; 12 prelúdií a fúg, 1959–75; 2 tance v bulharskom rytme [2 Dances in Bulgarian rhythm], 1960; 3 sonatinas, 1966; Hommage à Corelli, variations, 1970; 12 preludes, 1979; Skice [Sketches], 8 characteristic pieces, 1986; 10 mouvements, 1992–3; Nové nokturno [New Nocturne], no.1, 1993–4

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YVETTA LÁBSKA-KAJANOVÁ

Martin Codax [Codaz]. *See* CODAX, MARTIN.

Martineau, Malcolm (*b* Edinburgh, 3 Feb 1960). Scottish pianist. He studied at St Catharine's College, Cambridge, and at the RCM, his teachers including Geoffrey Parsons, Kendall Taylor and Joyce Rathbone. In his early years he worked as accompanist for the Walter Grüner International Lieder Competition (where he won a prize as best accompanist) and at the Britten-Pears School at Aldeburgh, when he worked in masterclasses given by many well-known artists. He has partnered noted singers, among them Thomas Allen, Janet Baker, Barbara Bonney, Felicity Lott, Simon Keenlyside and Bryn Terfel, and recorded with the last two. In London he has presented all the songs of Debussy and a major Britten series. At the 1998 Edinburgh Festival he presented an extensive series of Wolf lieder. A prolific recording artist, he has committed to disc all Fauré's songs with Sarah Walker and the complete folksong settings of Beethoven and Britten. Martineau is both an accomplished technician and a searching, versatile interpreter of the whole genre of song.

ALAN BLYTH

Martinelli, Caterina (*b* Rome, 1589 or 1590; *d* Mantua, 7 March 1608). Italian singer. She was brought into the service of the Gonzagas at Mantua in August 1603, where she lodged for three years with Monteverdi, whose wife may have been her teacher. She may also have studied with Francesco Rasi, but her musical training was probably overseen by Monteverdi himself, and she was soon part of a female vocal ensemble which he directed. Her singing clearly pleased Duke Vincenzo, and in 1606 he presented her with a house. She sang the role of Venus in Marco da Gagliano's *La Dafne*, given at Mantua in February 1608. A few weeks later, when about to create the title role in Monteverdi's *Arianna*, she died of smallpox. Monteverdi wrote the part with her in mind, and at the duke's request he composed in her memory his fine madrigal cycle *Lagrime d'amante al sepolcro dell'amata*. The duke, deeply affected by her death, made arrangements for the celebration in perpetuity of masses for her soul by the Carmelite fathers. The order was suppressed, and the church and her tomb razed in 1773.

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DENIS ARNOLD/EDMOND STRAINCHAMPS

Martinelli, Giovanni (*b* Montagnana, 22 Oct 1885; *d* New York, 2 Feb 1969). Italian tenor. After study in Milan, he made his stage début there at the Teatro Dal Verme in Verdi's *Ernani* in 1910. In the following year he sang Dick Johnson in *La fanciulla del West* at Rome under Toscanini, later his 'passport role' to many theatres. He appeared at Covent Garden during five seasons between 1912 and 1937, singing over 90 performances in 15 operas, among which the *Otello* and *Turandot* of his last season were particularly memorable. The Metropolitan



Giovanni Martinelli in the title role of Verdi's 'Otello'

Opera, however, became the centre of his career for 31 consecutive seasons from 1913, with a few still later appearances in 1945. He sang with the company in 926 performances in a total of 38 operas.

Over the years Martinelli developed an unimpeachable technique and scrupulous style, and after the death of Caruso became the leading exponent of such dramatic and heroic roles as Verdi's Manrico, Radames, Don Alvaro and, eventually, Otello. He displayed his skills as a singing actor in the roles of Samson and Eléazar (*La Juive*). The clarion ring of his upper register, the distinctness and purity of his declamation and the sustained legato phrasing made possible by remarkable breath control were the outstanding features of his mature style; he retained his vocal powers to an advanced age, making his final appearances as Emperor Altoum (*Turandot*) as late as 1967. His many recordings, especially those made by the Victor company between 1914 and 1939, well display his splendid tone and style. Even more compelling are his off-the-air recordings from the Metropolitan, of which *Otello* is the most important.

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W.J. Collins: 'Giovanni Martinelli', *Record Collector*, xxv (1979–80), 149–215, 221–55 [incl. discography]

DESMOND SHAWE-TAYLOR/ALAN BLYTH

Martinenghi, Antonio Francesco (*fl* 1677–1705). Italian composer. He held the rank of Cavaliere and worked in Milan and Pavia. Only the librettos of his three known operas survive: *La fedeltà mascherata* (Pavia, 1677, by G.B. Novarese), *L'Arsiade* (Milan, 1700, P. d'Averara) and *Il Meleagro* (Pavia, 1705). The music for *Il Meleagro* was written in collaboration with Paolo Magni and Bernardo Sabadino. Likewise only the librettos of three oratorios by him are extant: *La fuga trionfale* (Pavia, 1690), *La vittoria de trionfanti, o sia Il trionfo della grazia* (Pavia, 1691) and *La morte delusa* (Milan, 1703). His only surviving music is a solo motet (in RISM 1679¹, =1681¹). A Francesco Martinenghi of Pavia, who together with Perti and Vannarelli reset Minato's *La prosperità di Elio Seiano* (Milan, 1699), is probably identical with this composer.

SERGIO LATTES

Martinengo, Gabriele (*b c*1527; *d* Verona, 17 Dec 1584). Italian composer. He attended the Scuola degli Accoliti, Verona, between 1536 and 1539; having finished his studies, he decided not to become a priest. In 1547 he entered the competition for the post of *maestro di cappella* at the Accademia Filarmonica in Verona, but was unsuccessful. Thereafter nothing is known about him until 1560 when he was in charge of the music at Zara Cathedral in Dalmatia. In that year he was invited to a similar post at Udine Cathedral on the recommendation of Willaert and after some negotiations he went there in 1561 at the annual salary of 70 ducats. He was also paid a smaller sum by the municipality for his services on civic occasions. He remained in Udine until 1566 when he was appointed *maestro di cappella* at Verona Cathedral, where he served until his death. A registry document for 1583 bears witness to the presence 'in the house of the Accoliti', Verona, of 'the singer Gabriele Martinengo', aged 56, his wife Eufemia and their 15-year-old son Giulio Cesare. Martinengo was a minor composer of madrigals. From the poems which he chose to set to music it seems likely that he belonged to the Willaert school of composers rather than to those associated with the Accademia in Verona.

WORKS

Madrigali, 4vv (Venice, 1544)
Il secondo libro di madrigali, 4vv (Venice, 1548)
Madrigali, 5vv (Venice, 1580)
4 madrigals, 1548⁹, 1570¹⁵, 1577⁷
6 motets in MSS

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E. Paganuzzi: 'Documenti veronesi su musicisti del XVI e XVII secolo', *Scritti in onore di Mons. Giuseppe Turrini* (Verona, 1973), 543–75, esp. 561–3

E. Paguazzi: 'I maestri di cappella della cattedrale di Verona dal 1520 as 1562 (correzioni e aggiunte)', *Civiltà veronese*, iv (1991), 27–41

DENIS ARNOLD/TIZIANA MORSANUTO

Martinengo, Giulio Cesare (*b* ?Verona, 1564 or *c*1568; *d* Venice, 10 July 1613). Italian composer, son of GABRIELE MARTINENGO. A Veronese document of 1583 registers the presence of the purportedly 15-year-old Giulio Cesare in the 'house of the Accoliti' Verona, together with his parents (in another document, however, his mother declares that he was born in 1564). He most likely studied at the Scuola degli Accoliti, Verona, where his father was a teacher. In the last decade of the 16th century he was a priest, chaplain and tenor in the choir of Verona Cathedral. On 17 May 1596 he obtained a chaplaincy in

the church of S Stefano, Verona. In November 1600 he was appointed *maestro di cappella* at Udine Cathedral where he was awarded a chaplaincy in 1601. He was noted as a teacher in the singing school for young priests. It was primarily on the strength of his good service that he was appointed successor to Giovanni Croce as *maestro di cappella* of S Marco, Venice, after the usual test, on Ascension Day in 1609, although according to a French observer 'la musique fut fort bonne'. His period of office was not distinguished. It seems he acquired debts which the authorities of S Marco were still paying off nearly two years after his death, and the music establishment was left in disarray. Martinengo died after a period of illness and was succeeded by Monteverdi. Little of his music survives, but his solo motet *Regnum mundi*, printed in Simonetti's *Ghirlanda sacra* (RISM 1625²; ed. in Moser, 52), shows considerable mastery of the concertato style developed by Viadana. The three madrigal books mentioned by Fétis are almost certainly by Gabriele Martinengo.

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DENIS ARNOLD/TIZIANA MORSANUTO

Martines, Maria Anna. *See* MARTÍNEZ, MARIANNE VON.

Martinet, Jean-Louis (*b* Sainte Bazeille, Lot et Garonne, 8 Nov 1912). French composer. He studied at the Schola Cantorum (fugue with Koechlin) and the Paris Conservatoire (composition with Roger-Ducasse, conducting with Münch and Désormière), taking a *premier prix* for composition in 1943. At the Conservatoire he was also a member of Messiaen's analysis class in the group around Boulez; and, like Boulez, he studied 12-note serialism with Leibowitz in 1945. Also in that year he completed his first large-scale composition, the sumptuous symphonic poem *Orphée*, whose style derives from Messiaen, Debussy and Stravinsky. In adopting serialism he moved to a harder, drier, more contrapuntal manner, now indebted to Bartók and Webern. Again like Boulez, he found stimulus in the poetry of Char at this time, but a work such as *Prométhée* shows how distant he was from his colleague: Martinet's style is more 'classical' in its serialism, considerably less richly elaborated in rhythm and colour. Density of idea appears the aim, rather than tumultuous invention. In 1952 Martinet was awarded the Grand Prix Musical of the city of Paris, and at about the same time he decided that a stylistic simplification was necessary if he was to reach a large audience. Among the works that followed this change of direction, the *Mouvement symphonique no.1* for strings is an accomplished, tonal piece, somewhat Bartókian in its frenetic opening rondo, somewhat Messiaen-like in the modal lyricism of the slow section that completes the work. Martinet was appointed professor at the Montreal Conservatory in 1971.

WORKS

Vocal orch: 6 chants (R. Char), chorus, orch, 1948; Episodes (W. Whitman, V.V. Mayakovsky), B, chorus, orch, 1949–50; 7 poèmes de René Char, 4 solo vv, orch, 1951–2; Les douze (A.A. Blok), spkr, chorus, orch, 1961

Orch: Orphée, sym. poem, 1944–5; La trilogie des Prométhées, esquisses pour un mimodrame, 1947; Prométhée, sym. fragments, 1947; 2 images: Plein air, Joies, 1953–4; Divertissement pastoral, pf, orch, 1955; Mouvement symphonique no.1, str, 1957; Luttes (Mouvement symphonique no.2), 1958–9; Sym. 'In memoriam', 1962–3; La triomphe de la mort, dramatic sym., 1967–73; Musique funèbre, str, perc, 1973–4; Patrie (Mouvement symphonique no.3), 1977

Choral: 3 textes du XVIème siècle, 1952; 2 Pieces, 1952; Chants de France, 1955–6; Elsa (cant., L. Aragon), 1959; Les amours (P. de Ronsard), cant., 1959–60; France fleurie, reviens! (P. Neruda), female chorus, orch, 1978

Songs: 3 mélodies, female v, pf, 1943; 3 poèmes de René Char, female v, pf, 1950

Inst: Prelude and Fugue, C, 2 pf, 1942; Variations, str qt, 1946; Pf Piece, 1950; Piece, cl, pf, 1954

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PAUL GRIFFITHS/R

Martínez, Anna Katharina von. *See* MARTÍNEZ, MARIANNE VON.

Martínez (Izquierdo), Ernest (*b* Barcelona, 11 June 1962). Spanish composer and conductor. He studied at the Barcelona Conservatory, where he was much influenced by the Catalan conductor Antoni Ros-Marbà. In 1985 he founded and began directing the ensemble Barcelona 216, specializing in modern music. He was appointed assistant conductor of the National Youth Orchestra (1985) and obtained the same post in the National Orchestra of Spain (1988). After an invitation by Boulez, he moved to Paris (1989), where he worked for some time as assistant conductor of the Ensemble InterContemporain.

Martínez is undoubtedly one of the most talented composers of the Spanish younger generation, possessing a personal language free from any recognizable influence. His best works exploit the possibilities of opposing forces (*Música* for 10 cellos and orchestra, *Norte-Sur*), and the heartfelt, subtle musical references lend a strong sense of unity to them. His music flows with spontaneity and conciseness, but it is solidly constructed and skilfully written for every instrument.

He has devoted much time to his conducting career, being very active both at home and abroad, especially in Finland and France. He has given premières in Helsinki, and performed in several major concert halls in Europe and America. Among the works he has performed is Martin Matalon's new soundtrack for Fritz Lang's film *Metropolis*. He was appointed music director of the Pablo Sarasate Orchestra in Pamplona and has appeared regularly as a guest conductor with the most important Spanish orchestras.

WORKS

Orch: 2 peces, orch, 1984; Música per a orquesta de cordes, 1985; Música para un grupo de 10 violonchelos y orquesta, 1990; Música per a un festival, 1991

Chbr and solo inst: Str Qt no.1, 1983; Dúo, va, pf, 1984; Fagot solo, bn, 1984; Str Qt no.2, 1984; Trio, cl, bn, pf, 1984; Clarinete solo, cl, 1985; Dúo, fl, hp, 1985; 2 peces, ens, 1985; Qnt, fl, pf, perc, va, vc, 1986; Música per a un festival, chbr ens, 1991; Norte-Sur, chbr ens, 1992; Fanfare, chbr ens, 1997

LUIS CARLOS GAGO

Martínez, Juan (*fl* early 16th century). Spanish music theorist. He was a priest and *maestro de los moços de coro* (altar boys) at Seville Cathedral from 1525 until at least 1536. His *Arte de canto llano* (Alcalá de Henares, 1532) was popular enough to go through several editions (including a Portuguese translation printed in Coimbra in 1603, 1612 and 1625), and offers a good introduction to a number of aspects of plainchant. Martínez allowed a compass of 20 notes in solmization, and three types of melodic movement that he called *deduccional* (following the *deduciones*, certain of the hexachords), *igual* (equal) and *disjuntivo*(disjunct). His rules concerning alteration, hexachords and word-setting correspond to the usual practice of the time. He defined the intervals empirically and included a brief exposition of the classical theory behind the different types; he analysed the different octaves, distinguishing the authentic from the plagal, and divided the modes into perfect, imperfect, *plusquamperfectos*, *mixtos* and *comixtos*, and irregular. His most controversial view was in the use of accidentals in chant, where he was prepared to use up to ten different added sharps and flats. He was highly respected, and cited by authorities as late as Cerone and Thalesio.

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F.J. LEÓN TELLO

Martínez, Marianne [Anna Katharina] **von** (*b* Vienna, 4 May 1744; *d* Vienna, 13 Dec 1812). Austrian composer of Spanish descent. She was the daughter of a Neapolitan who had come to Vienna as 'gentiluomo' to the papal nuncio. She spent her childhood under the educational guidance of Metastasio, a friend of the family who lived in the same house; she was taught singing, the piano and composition by Porpora and Haydn, who were also living there, by Giuseppe Bonno and possibly by J.A. Hasse. As a child she had attracted attention at court with her beautiful voice and her keyboard playing, and in 1761 a mass by her was performed in the court church.

She acknowledged in 1773, when she became an honorary member of the Bologna Accademia Filarmonica, that as a composer she took as her principal models Hasse, Jommelli and Galuppi. Not only did she possess a thorough understanding of imitation and fugue, but she also knew how to set words in the Baroque manner. Her predilection for coloratura passages, leaps over wide intervals and trills indicate that she herself must have been an excellent singer. In 1772 Burney praised her singing for all the typical virtues of the Italian school as well as for 'touching expression'.

Burney's remark that her vocal works were 'neither common, nor unnaturally new' applies to her instrumental works as well. A typical composer of the early Classical period in Vienna, she wrote in the Italian style. As a harpsichordist she was influenced by C.P.E. Bach. Sometimes she created a composition of several movements from a single idea (e.g. the Harpsichord Concerto in G, 1772). Her frequent development of motifs, decoration techniques and rapid runs show that she was concerned to impress her public with virtuosity, suiting the taste of the Viennese salons.

After Metastasio's death in 1782, the Martínez family, as heirs of his large estate (Marianne was bequeathed 20,000 florins, Metastasio's harpsichord and his music library), were able to maintain a substantial household. Many notable personalities, including Haydn and Mozart, attended her musical soirées there; Michael Kelly heard her playing one of Mozart's four-hand sonatas with the composer and described her as still 'possessing the gaiety and vivacity of a girl'. In the 1790s she started a singing school in her house, which produced several outstanding singers.

WORKS

Orats: Isacco, figura del Redentore (P. Metastasio), Vienna, 1782, *A-Wgm**, *I-Baf*; Santa Elena al Calvario, *A-Wgm**

Other sacred vocal: 4 masses, *c*1760–65, *Wgm**; 6 motets, S, orch, 1760–68, *Wgm**; Dixit Dominus (Ps cix), 5vv, orch, 1774, *D-Bsb**, *I-Bc*, ed. in RRMCE, xlviii (1997); Et vitam venturi, frag., 4vv, *Bc*; In exitu Israel (Ps cxiii), 4vv, orch, *A-Wn*, *I-Fc*; Kyrie, frag., 4vv, orch, *Bc**; Laudate pueri (PS cxii), 4vv, orch, *A-Wgm*, *I-Fc*; 2 Litanie della BVM, 1762, 1775, *A-Wgm**; Miserere (Ps 1), 4vv, orch, 1769, *Wgm**, *D-Bsb* (inc.), *I-Bc*, *BGc*, *Nc*, *Ps*, *Vlevi*; Miserere mei Deus (Ps cxii), 4vv, bc, 1768, *A-Wn*; Quemadmodum desiderat cervus (Ps xli), 4vv, orch, 1770, *A-Wn*, *D-MÜd*, *I-Baf* (inc.), *Bc*, *BGc*, *Fc*, *Nc* (inc.); Regina coeli, 8vv, orch, 1767, *A-Wgm**; 2 other psalms, 4vv, orch, 1769, 1770, *D-Bsb*

Secular vocal: Perchè compagna amata (cant.), S, orch, *c*1760, *I-Bc*; Per pietà bell-idol mio (cant.), S, insts, 1769, *D-Dl*; Se per tutti ordisce amore (cant.), S, insts, 1769, *Dl*; Il primo amore (cant.), S, orch, 1778, *Bsb**; Il consiglio (cant.), S, insts, 1778, *D-Bsb**; La tempestà (cant.), S, orch, 1778, *A-Wn*; Amor timido (cant.), S, orch, 1779, *Wgm**; Il nido degli amori (cant.), S, insts, 1783, lost; Orgoglioso fiumicello (cant.), S, orch, 1786, *Wst*; La primavera (cant.), S, insts, lost; Occhietto furbetto (cant.), 24 arias, S, orch, 1767, *I-Nc*; 2 other arias, S, orch, 1769, *D-Dl*; Deh dammi un altro core, 1v, bc, *Bsb*; Dell'amore i bei momenti, 1v, bc, *I-Mc*; Tu vittim non vuoi, 1v, orch, *D-Bsb*

Orch: Ov. (Sinfonie), C, 1770, *A-Wgm**; 3 kbd concs., A, *Wgm*, C, *Wgm*, G, 1771/2, *Wgm**

Kbd sonatas: E, 1762, *D-LEm*, in Raccolta musicale, op.4 (1763); A, 1765, *LEm*, op.5 (1765); G, 1769, *Dl*; all 3 ed. S. Bean (Bryn Mawr, PA, 1994)

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HELENE WESSELY (work-list with IRVING GODT)

Martinez (Mijares), Odaline de la (Caridad) ['Chachi'] (*b* Matanzas, 31 Oct 1949). American conductor and composer of Cuban birth. She emigrated to the USA in 1961 and became an American citizen in 1971. After attending Tulane University (BFA 1972), she studied composition with Paul Patterson at the RAM, London (1972–6), and with Reginald Smith Brindle (1975–7) at the University of Surrey (MM 1977). She has received numerous awards, including a Marshall Scholarship (1972–5), a Watson Fellowship (1975–6), a Danforth Fellowship (1975–80) and a Guggenheim Fellowship (1980–81). In 1987 she won the Brazilian Villa-Lobos

Medal for outstanding performances of his work. Martinez moved to London in 1972. She is best known in Europe as the conductor of Lontano, a professional chamber ensemble she helped found in 1976 to perform and record contemporary music; the group is based in London but tours widely. In 1982 she founded the Contemporary Chamber Orchestra (later renamed London Chamber Symphony), of which she is principal conductor, and in 1987 became the first woman to conduct a full programme at the Proms. The following year she conducted the première of Berthold Goldschmidt's opera *Beatrice Cenci* and the European stage première of Villa-Lobos's opera *Yerma*, and in 1994 conducted Ethel Smyth's *The Wreckers* at the Proms. In 1990 she organized an all-women orchestra (now called European Women's Orchestra) for the first Chard Festival of Women in Music (UK) and in 1992 established the record company LORELT (Lontano Records Ltd) to record Latin-American composers as well as women composers from all periods. Martinez's own works are eclectic, influenced by George Crumb, by electronic music, and by her Latin-American heritage. Much of her music possesses a simple and direct 'minimalist' quality. The opera *Sister Aimee* (1978–83), based on the life of the American evangelist Aimee Semple McPherson, makes use of a host of styles and techniques, including gospel music and aleatory procedures. Martinez's recordings with Lontano include two collections of works by British women composers (with works by herself, Eleanor Alberga, Lindsay Cooper, Nicola LeFanu, Elizabeth Maconchy, Melinda Maxwell, Hilary Tann, Errollyn Wallen and Judith Weir), three operas by Weir and chamber and choral music by Villa-Lobos.

WORKS

Stage: Sister Aimee (op, 2, J. Whiting), 1978–83, New Orleans, Newcomb College Theatre, 12 April 1984

Inst: Little Piece, fl, 1975; Phasing, chbr orch, 1975; Eos, org, 1976; A Moment's Madness, fl, pf, 1977; Improvisations, vn, 1977; Colour Studies, pf, 1978; A Mind of its Own, eng hn, 1981; Litanies, fls, harp, str trio, 1981; Asonancias, vn, 1982; Suite, eng hn, vc, 1982; Str Qt, 1984–5

Vocal: 5 Imagist Songs (D.H. Lawrence, W.C. Williams, R. Aldington, H.D.), S, cl, pf, 1974; After Sylvia (S. Plath), S, pf, 1976; Absalom (2 Samuel xviii.33), Ct, T, T, Bar, B, 1977; Psalmos, chorus, brass qnt, timp, org, 1977; 2 American Madrigals (E. Dickinson), unacc. chorus, 1979; Canciones (F. García Lorca), S, perc, pf, 1983; Cantos de amor, S, pf, str trio, 1985; 5 Russ. songs, S, chbr orch, 1986

Elec: Hallucination, tape, 1975; Visions and Dreams, tape, 1977–8; Lamento, S, A, T, B (all amp), unacc. chorus, tape, 1978; 3 Studies, perc, elec (all amp), 1980

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STEPHEN MONTAGUE

Martínez, Samuel. *See* MARTÍ, SAMUEL.

Martínez, Vicente (*b* ?1740; *d* Albarracín, 1801). Spanish composer. He became *maestro de capilla* of Albarracín Cathedral in June 1764, replacing Juan Montón y Mallén, who had moved to the same position in Segovia. He remained in this post until his retirement in 1792. Of his liturgical compositions 95 survive in the archives of Albarracín Cathedral, many scored for four or more voices, accompanied by violins, trumpets and continuo (bassoon, double bass or organ). These works include 47 villancicos, 44 cantatas, vespers settings and two masses (one for five voices, dated 1764, and a four-voice setting, dated 1790). One motet for Holy Week also survives (*E-SEG*). His works are in an Italian style, and while the villancicos show popular influences, the Latin works are more serious.

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JESUS M. MUNETA MARTÍNEZ

Martínez de Bizcargui, Gonzalo (*b* Azcoitia; *d* ?after 1538). Spanish theorist and *maestro de capilla* at Burgos Cathedral. His principal work, *Arte de canto llano et de contrapunto et canto de órgano con proporciones et modos* (Zaragoza, 1508; 3/1511/*R*; enlarged 5/1515; 12/1538, ed. A. Seay, Colorado Springs, 1979; 15/1550), is the most successful Spanish plainchant tutor of the 16th century. Martínez was indebted to GUILLERMO DE PODIO (*Ars musicorum*, Valencia, 1495), but disagreed with the earlier theorist on several points. Like Ramis de Pareia, he considered the diatonic semitone (e.g. A–B♭) larger than the chromatic (e.g. B♭–B♮) in opposition to the Pythagorean tradition as transmitted by Boethius. This position brought him into conflict with JUAN DE ESPINOSA who accused him of 'teaching and writing formal heresies in music'. In other matters Martínez was conservative, and his treatise is useful for its full and clear explanations with numerous examples. He also edited *Intonationes según uso de los modernos que hoy cantan et intonan en la yglesia romana* (Burgos, 1515/*R*) and according to Donostia composed a *Salve* for four voices.

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F.J. LEÓN TELLO

Martínez de la Roca (y Bolea), Joaquín (*b* Saragossa, *c*1676; *d* Toledo, *c*1756). Spanish composer and organist. He studied with Nassarre and was organist of El Pilar Cathedral at Saragossa from 10 March 1695 to 13 October 1699; he returned as both *maestro de capilla* and organist, 1709–15. Next he was chief organist at Palencia Cathedral and, from 1723, of Toledo Cathedral. He composed Epiphany villancicos for 1710 and 1713 (known through imprints). His extensive music for the three-act historical play produced at Saragossa to celebrate the birth of the crown prince Philip, *Los desagravios de Troya*, was published at Madrid in 1712 and is the earliest Spanish theatrical printed score; the opening symphonia, scored for oboes, trumpet, violins, string bass and continuo, and the music for a ballet between Acts 1 and 2, owe much to French models. In the long interlude

between Acts 2 and 3 four women sing successively in French, Portuguese, Italian and Spanish to show the distinctions then prevalent in national styles. Martínez while at Palencia published two pamphlets condemning Francesc Valls for harmonic licences, but Valls countered by citing examples from a ten-voice *Miserere* and a seven-voice villancico by Martínez with dissonances more daring than those in Valls's own works.

WRITINGS

Elucidacion de la verdad, con que Don Joaquin Martinez, organista principal de la S. Iglesia Cat. de Palencia, intenta desvanecer las sombras (Valladolid, *c*1715)

Juicio y dictamen sobre un papel impresso su autor Don Francisco Valls (Valladolid, *c*1717)

Suplicatorio sobre el memorial dirigido a V.S.I. por D. Pedro Paris y Royo, músico en la real capilla de S.M. cuyo assumpto es quexarse del estilo en que se practica hoy la música figurada, o canto de organo (Barcelona, *c*1720)

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ROBERT STEVENSON

Martínez de Oxinaga, Joaquín. *See* OXINAGA, JOAQUÍN DE.

Martínez Palacios, Antonio José. *See* JOSÉ ANTONIO.

Martínez Torner, Eduardo. *See* TORNER, EDUARDO M(ARTÍNEZ).

Martínez Verdugo, Sebastián (*b* Madrid, *c*1575; *d* Madrid, 12 May 1654). Spanish organist and composer. He was the son of Sebastián Martínez, organist of the Descalzas Reales convent, Madrid, in 1594 while Victoria was *maestro de capilla*. On 17 and 18 December 1594 he competed unsuccessfully against Jerónimo Peraza (ii) for the post of organist of Palencia Cathedral. On 5 April 1596 Philip II appointed him one of the two Spanish-born keyboard players in the royal chapel at Lisbon, with an annual salary of 60,000 réis, beginning retroactively on 30 November 1595. Uncomfortable in Portuguese surroundings, he returned about 1598 to Spain, first as organist of Cuenca Cathedral and from 3 June 1600 until no later than 16 February 1607 as organist of Málaga Cathedral. He then went to Madrid, where he followed Bernardo Clavijo del Castillo as organist of the Spanish royal chapel, continuing in that post until his death. He wrote a Christmas villancico, *Canta missa de gallo un niño*, for three and five voices, which was in the library of King João IV of Portugal.

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ROBERT STEVENSON

Martini, Francesco (*b* At [now Ath] in the diocese of Cambrai, ?*c*1560; *d* Rome, 14 Oct 1626). Flemish composer and instrumentalist, mainly active in Italy. He was a priest. According to Cametti he was born in 1568. Pitoni, however, identified him as the successor of Victoria as *maestro di cappella* at the Collegio Germanico in 1577–8. The documents there refer only to a 'Maestro Francesco'; Casimiri believed this was Francesco Soriano while Culley opted for Martini, but the question must remain open. According to Aringhi, Martini served as *maestro di cappella* at the Seminario Romano; Casimiri postulated the dates 1594–1602 but again there is no archival evidence. The first unambiguous Roman reference is his acceptance into the Congregazione dell'Oratorio on 5 October 1602. From August 1603, after the expulsion of Prospero Santini, Martini assumed responsibility for the congregation's music and in May 1605 he was named *perfetto della musica*, a post he occupied until his death (apart from the three years, April 1623–April 1626, when he was replaced by Girolamo Rosini). These were the years in which both the Chiesa Nuova and the attached oratory consolidated their musical reputations.

Martini was well thought of by his colleagues and was highly commended by G.F. Anerio who called him one of the best composers of the time. Only two volumes of printed music survive; the dedication of the *Motecta festorum* suggests that it was his first ('has veluti primitias frugum mearum'). The 1617 Marian motets and litanies show a composer in good command of the standard four- and eight-voice idioms of the time, with a somewhat conservative slant. At the same time he was very much at home in the sectionalised 'concertato all romana' as shown by *Magnificat* settings for eight and 16 voices, which survive in manuscript. Both have virtuoso reduced-voice sections which alternate with the tutti. The eight-voice setting provides two alternative settings of the even verses for (mainly) two solo voices which, according to a rubric in the manuscript, could be placed on separate platforms with their own organs. Four surviving non-concertato pieces for four choirs must have been written for Vespers of S Filippo Neri; they include a setting of *Serve bone et fidelis*, for the liturgy of a Confessor, as well as a *Magnificat* and *Dixit Dominus* and produce a good sonorous effect. Two three-voice *laude* appeared in Ancina's *Tempio armonico* (RISM 1599[6]) and one for eight voices is found in *I-Rv*.

WORKS

Motecta festorum, totius anni, cum communi sanctorum, 4vv, quibus addita sunt duo, 5, 7vv, liber primus (Rome, 1607)

Sacrae laudes de B. Maria Virg., 4–8vv, et ejusdem litaniae, 8vv, bc (org), liber secundus (Rome, 1617)

3 works, 3, 8vv, 1599[6], 1620[1]

Mag settings, motets, laude, 8, 16vv, *D-Rp*, *I-Rv*

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NOEL O'REGAN

Martini, Georgius. *See* GEORGIUS A BRUGIS.

Martini, [Padre] **Giovanni Battista** (*b* Bologna, 24 April 1706; *d* Bologna, 3 Aug 1784). Italian writer on music, teacher and composer. Referred to at his death as 'Dio della musica de' nostri tempi', he is one of the most famous figures in 18th-century music. He had his first music lessons from his father Antonio Maria, a violinist and cellist; subsequent teachers were Angelo Predieri, Giovanni Antonio Ricieri, Francesco Antonio Pistocchi (singing) and Giacomo Antonio Perti (composition). In 1721, after indicating his wish to become a monk, Martini was sent to the Franciscan Conventual monastery in Lugo di Romagna. He returned to Bologna towards the end of 1722 and played the organ at S Francesco. In 1725 he succeeded Padre Ferdinando Gridi as *maestro di cappella* of S Francesco. He occupied that post until the last years of his life, and lived in the convent attached to the church. Martini received minor orders in 1725, and four years later was ordained a priest. His first extant works date from 1724 and the first publication of his music appeared in 1734, *Litaniae atque antiphonae finales Beatae Virginis Mariae*; only three other collections of his music, all secular, were published during his lifetime.

In 1758, at the age of 52, Martini was made a member of the Accademia dell'Istituto delle Scienze di Bologna, after presenting the 'Dissertatio de usu progressionis geometricae in musica'. In the same year he was also admitted to the Accademia Filarmonica – belated recognition in this case, because the rules prohibiting the admission of monks had to be waived. Martini's relationship with the Accademia is a matter of controversy. He was certainly not the author of the *Catalogo degli aggregati della Accademia filarmonica di Bologna*, an important manuscript long attributed to him but actually by O. Penna (*c*1736), though he was involved in the reworking of part of the *Catalogo* which resulted in the anonymous publication 'Serie cronologica de' principi dell'Accademia de' filarmonici' (in the *Diario bolognese*, 1776). In any case, Martini seems to have remained somewhat independent of the Accademia and its members. In 1776 he was elected a member of the Arcadian Academy in Rome, with the name Aristosseno Anfioneo.

Martini devoted himself assiduously to composing, writing and teaching, and he seldom left Bologna. He visited Florence, Siena and Pisa in 1759, and Rome on several occasions. He was offered positions in the Vatican, and possibly in Padua, but he chose to remain in the city of his birth. Although he lived to the age of 78, he apparently suffered from poor health, which may account for the fact that he travelled so little. According to contemporary accounts, Martini's pupil and successor at S Francesco, Padre Stanislao Mattei, was alone with him when he died; Martini's last words to Mattei were reported to have been: 'Muoio contento; so in che mani lascio il mio posto ed i miei scritti'

Despite the lack of biographical detail, there are many descriptions of Martini's extremely active creative life in different areas. He was a most unusual man: an indefatigable worker with wide interests and tremendous energy, and at the same time a warm and vital person. Burney wrote of him:

> Upon so short an acquaintance I never liked any man more; and I felt as little reserve with him after a few hours conversation, as with an old friend or beloved brother; it was impossible for confidence to be more cordial, especially between two persons whose pursuits were the same.

The 20-year-old Mozart wrote to him: 'I never cease to grieve that I am far away from that one person in the world whom I love, revere and esteem most of all'.

Martini refrained as much as possible from polemics and personal conflicts, but he was firm in his opinions. His relationship with Giordano Riccati in his later years and his refusal in 1776 to collaborate on a proposed *Nuova enciclopedia* on account of its 'French' orientation in music theory show a less attractive side to his character. Earlier on he had exhibited a kind of passive resistance to Rameau's request to the Istituto dell'Accademia for an official opinion on the latter's *Nouvelles réflexions sur le principe sonore* (1758–9), and had been consistently suspicious – albeit without strong scientific objections – of Tartini's theories about the *terzo suono*. He maintained, however, good relationships with colleagues whose views he did not share (e.g. F.A. Vallotti and Tartini himself). His character, as revealed in the portrait by Angelo Crescimbeni (see illustration), has been described as a



Giovanni Battista Martini: portrait by an unknown artist (Biblioteca Universitaria, Bologna) after an original by Angelo Crescimbeni

mixture of affability and underlying arrogance (Morelli). A degree of self-assurance derived from his vast knowledge and an undoubted generosity served as the basis of Martini's success and fame as a teacher. Although the extent of his teaching activities with individual students is not always clear (it ranged from many years to a few lessons), at least 69 composers learnt substantially from him and 35 others received some less clearly defined instruction. Among the former were J.C. Bach, Bertoni, Grétry, Jommelli, Mozart and Naumann; Martini taught them primarily counterpoint, often preparing advanced students for admission to the Accademia Filarmonica. He also devoted some time to singing instruction, as witness a number of surviving *solfeggi*. Martini's network of students was important for his activity as a collector of music and music-related documents; he probably used income from teaching to increase his music library, which was estimated by Burney at about 17,000 volumes in 1770. Personal contacts with the most famous musicians, scholars and rulers in Europe were valuable for the same purpose. Some items, including the important library of Ercole Bottrigari, came into Martini's possession by bequest (1751); others were either purchased or exchanged for copies of his own greatly valued printed works.

One of Martini's most important legacies is his extensive correspondence (about 6000 letters), only a small part of which has been published. Some letters were probably dispersed (or exchanged for other documents) during the 19th century. As well as including letters from such well-known figures as J.F. Agricola, Burney, Gerbert, Locatelli, Marpurg, Metastasio, Quantz, Rameau, Soler and Tartini, the collection forms one of the most important sources for the study of 18th-century musical life and thought in Italy; especially so in this respect is the correspondence with Girolamo Chiti. Martini's library includes also collections of letters by three earlier musicians, P.F. Tosi, G.P. Colonna and G.A. Perti.

Martini assembled also a unique collection of portraits, including both contemporary and earlier musicians. In 1773 he claimed to own 80 such portraits and at the time of his death the collection numbered 300; it seems, then, that in the later years of his life a composer's inclusion had become a much sought-after status symbol. Martini concentrated on those he considered the most celebrated ancient and modern 'scienziati di musica' and specifically on those who had gained renown through printed editions. Living musicians were directly requested to contribute a portrait, and substantial attention was given to the *maestri di cappella* of the most notable Italian churches as well as to the most important theatre composers. Foreign musicians were also included, some of whom, such as Antonio Eximeno, had been Martini's opponents. The collection suffered some losses after Martini's death but it was also added to during the 19th and early 20th centuries. Together with most of Martini's library it served as the basis of the present Civico Museo Bibliografico Musicale in Bologna.

Martini's position as a music historian rests on his *Storia della musica*, of which he was able to complete only three large volumes which do not go beyond Greek music. His view of medieval music is revealed in the preparatory work he did in manuscript (dated *c*1774–84) for the fourth of the projected five volumes, which is sufficiently complete to indicate that Martini did not go beyond the traditional 16th-century schematization based on the three figures of Pope Gregory, Guido of Arezzo and Johannes de Muris. While Martini applied new standards of scholarship to previous writings (his reading of the sources, for instance, allowed him to refute the proposition that Johannes de Muris was the 'inventor' of musical figures), he was unable to form as comprehensive a picture as that presented by the less erudite but more forward-looking Charles Burney in the second volume of his *General History* (1782). Although somewhat disappointing from a modern historiographical perspective, the *Storia della musica* contains valuable observations on the intimate nature of plainchant (*canto fermo*) as opposed to *canto figurato*. Perhaps better than any other 18th-century writer on music, Martini expressed an awareness of the different sensibilities that regulate monodic and polyphonic, tonally orientated music, and he also propagated the conviction that, through a deep understanding of the features proper to modal music, the ancient sensibility could be perpetuated in a modern musical language adapted to the original nature of *canto fermo*.

Martini's didactic approach is best represented in the two volumes of his *Esemplare, o sia Saggio fondamentale pratico di contrappunto* (1774–6). This is a compendium of extracts from musical works intended for advanced students and is based 'on the example rather than on the rule, on judgment rather than precept' (Reich); Knud Jeppesen, however, argued that it is rather 'a collection of intelligently commented examples of vocal polyphony than a real counterpoint handbook' (quoted in E. Darbellay: 'L'*Esemplare* du Padre Martini: une exégèse musicologique du "stile asservato"'; see *Padre Martini: Bologna 1984*, 137–71). Despite the apparent modernity of the approach through examples, the organization is traditional and perhaps conceptually indebted in its analytical purpose to the broader but incomplete *Guida armonica* of G.O. Pitoni (of which Martini was certainly aware). The whole work, but especially the first volume, represents a passionate defence of the aesthetic specificities of church styles. Martini supported the idea of multiple styles inherited from the 17th century, comparing it to the potential levelling implied by modern theories (specifically that of Rameau). The assumption that 'the whole art of composition consists in uniting the nature of *canto fermo* with that of the *canto figurato*' led Martini, on the one hand, to support a comparatively archaic language in sacred music and, on the other, to attribute to plainchant an 'expressive' character:

> The *canto fermo*, through melody alone, through the varied distribution of intervals, arranged by step or by leap, and most of all through the different disposition [in the various modes] of the diatonic semitone, has the power to excite in the souls of listeners earnest affections and thereby to move them to piety.

Paradoxically then, Martini reveals a modern attitude in his application to plainchant of the 17th-century 'expressive' paradigm while at the same time cherishing an outmoded desire to perpetuate the individual character of the various modes in chant-based modern settings. Any judgment on sacred music by Martini should then keep into account his aesthetic ideals and could only be based on the retrieval of a sensibility for a *canto fermo*-based musical language which was already evidently fading out in his time. Martini's compositions not based on plainchant present a considerable variety of styles, and it is not yet clear whether this diversity should be attributed to his

stylistic development over the years or to the multi-stylistic approach supported in his theoretical works. His *Sonate d'intavolatura* (1742), possibly reflecting acquaintance with J.S. Bach's *Clavier-Übung I* (Martini being one of the few non-German composers to have come into contact with Bach's music) as well as with some of his choral works and organ pieces, are written in a luxuriant counterpoint. Martini however wrote more often in the current homophonic style based on thin textures and the supremacy of the treble. He was not interested in re-introducing polyphony (as G.B. Sammartini was, for example) or in the possibilities of sonata style. He might well be seen as a conservative composer, but in fact a simple opposition of progressiveness versus conservativeness does not account for the complexity of his relationship with tradition or of his views on the social and moral function of music (particularly that for the Catholic liturgy). Martini's lasting heritage is perhaps best represented by the breadth of his interests (especially evident in the manuscript *Miscellanee*) and by the historical awareness of his (unaccomplished) projects, rather than by any individual production.

WORKS

*c*1500 compositions are extant, and *c*1000 canons, mostly in *I-Bc*; other sources include *A-Wn*, *B-Bc*, *D-Bsb*, *Dl*, *MÜp*, *Rp*, *I-Ac*, *Baf*, *Bsf*, *Bsp*, *BGc*, *Fc*, *LT*, *MOe*, *Nc*, *PAc*, *PIst*, *Ps*, *Rsc*, *Vc*, *GB-Cfm*, *Lbl*. No definitive catalogue exists; Busi and Zaccaria have incomplete lists, Wiechens has an extensive list of the sacred music, Brofsky (1963) a thematic catalogue of the instrumental music.

SACRED VOCAL

Oratorios: L'assunzione di Salomone al trono d'Israello (G. Melani), Bologna, S Maria di Galliera, 1734; S Pietro (N. Coluzzi), 1738; S Pietro, 1739; Il sagrificio d'Abramo, unfinished; Deposizione dalla croce, lost

Litaniae atque antiphonae finales Beatae Virginis Mariae, 4vv, org, insts, op.1 (Bologna, 1734)

Pieces in La recreazione spirituale nella musica (Bologna, 1730)

*c*32 masses, incl. 12 masses, 4vv, insts, incl. 1 requiem; 2 masses, 8vv, insts; 3 masses, 4vv [2 with org, incl. Missa pro defunctis]; 3 masses, 8vv [incl. Messa de' morti with org]; 5 messe brevi, 8vv, insts; 7 masses, 2–3vv, inc.; 3 Ky, 2 Gl, 12 Cr; 40 series of Proprium Missae, vv, insts; *c*101 int, *c*25 grad, *c*26 off, *c*32 comm; 54 Responsoria Hebdomadae Sanctae; *c*198 pss, vv, insts [51 with double chorus], incl. *2 Salmi concertati*, ed. E. Desderi (Brescia, 1964); Laudate pueri, ed. P. Kiel (Hilversum, 1965); 26 Mag; Mag a 8, 1746, ed. R. Bloesch (Champaign, IL, 1981); 5 Nunc dimittis; numerous vespers etc., hymns, seq, ant, lit, etc., incl. De profundis, ed. E. Desderi (Brescia, 1963), Domine ad adjuvandum, ed. J. Castellini (St Louis, 1958); motets, incl. *Motetti*, 4vv, ed. E. Desderi (Bologna, 1956), *6 motetti eucaristici*, ed. F. Benetti (Padua, 1960); Ego sum panis, 1753, ed. M. Jarczyk (Berlin, 1980)

SECULAR VOCAL

5 int: Azione teatrale, 1726; La Dirindina (G. Gigli), 1731; L'impresario delle Canarie (Metastasio), 1744, facs. (Bologna, 1984); Il maestro di musica, 1746; Don Chisciotte, 1746; other music for the stage

Numerous arias, canons, incl. 52 canoni, 2–4vv (Venice, 1785); cantatas and duets, incl. Duetti da camera (Bologna, 1763)

INSTRUMENTAL

24 sinfonias, incl. Sinfonia a 4, ed. E. Desderi (Padua, 1956); 4 syms., ed. H. Brofsky (New York, 1983); Sinfonia con violoncello e violino obbligati, ed. I. Homolya, *Concerto for Violoncello and Strings* (Kunzelmann, 1987)

12 concs., various insts, incl. Conc., G, hpd, str, ed. E. Desderi (Padua, 1955); Conc., C, hpd, str, ed. G. Piccioli (Milan, 1956); Conc., D, hpd, str, ed. P. Bernardi and F. Sciannameo (Rome, 1968); Conc., F, vn, str, ed. E. Desderi (Padua, 1960), 1 conc., vc, str, ed. I. Koloss (Mainz, 1986); 1 conc., fl, str, ed. I. Homolya (Mainz, 1984); 1 conc., vn, ob, vc, str

96 kbd sonatas, incl. Sonate d'intavolatura per l'organo e 'l cembalo (Amsterdam, 1742/*R*); as 12 sonate d'intavolatura, ed. A. Farrenc, *Le trésor des pianistes* (Paris, 1862) and M. Vitali (Milan, *c*1927); Sonate per l'organo e il cembalo (Bologna, 1747), ed. L. Hoffmann-Erbrecht, *6 Sonaten* (Leipzig, 1954); 1 sonata, hpd, ed. in F.G. Marpurg, Raccolta della più nuove composizioni (Leipzig, 1756), and in Raccolta musicale contenente sonate per il cembalo (Nuremberg, 1760); as 7 composizioni inedite per clavicembalo, ed. G. di Toma (Padua, 1976)

5 ens sonatas, incl. 1 for vc, 3 for 2 fl, 1 for 4 tpt, str, ed. G.C. Ballola (Milan, 1986)

Numerous versetti, other short liturgical org pieces, incl. 20 composizioni originali per organo, ed. I. Fuser (Padua, 1956), 11 composizioni per organo, ed. A. Bortolozzo (Padua, 1983), sonate per organo, ed. D. Masarati (Brescia, 1988)

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Various untitled kbd and ens pieces

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Regola agli organisti per accompagnare il canto fermo (Bologna, 1756); ed. in BMB, section 4, cci (1969)

Storia della musica, i (Bologna, 1761/*R* [dated 1757]), ii (1770/*R*), iii (1781/*R*)

'Onomasticum, seu synopsis musicarum graecum atque obscuriorum vocum, cum earum interpretatione ex operibus Io. Bapt. Donii Patrici Florentini', in G.B. Doni: *Dei trattati di musica*, ed. A.F. Gori, ii (Florence, 1763)

'Dissertatio de usu progressionis geometricae in musica', *Commentari dell'Istituto delle scienze di Bologna*, v (Bologna, 1767) [pubd separately (Bologna, 1767)]

Compendio della teoria de' numeri per uso del musico (Bologna, 1769)

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Martini, Giuseppe. *See* SAMMARTINI, GIUSEPPE.

Martini, Jean-Paul-Gilles [Martin, Johann Paul Aegidius; Schwarzendorf; Martini il Tedesco] (*b* Freystadt, Bavaria, 31 Aug 1741; *d* Paris, 10 Feb 1816). French composer of German birth.

1. LIFE. A son of the organist Andreas Martin, he was trained first by his father and later at the Jesuit seminary in Neuburg. In 1758 he began studies in philosophy at the University of Fribourg, supporting himself by playing the organ at the local Franciscan convent. During this period he was known as Schwarzendorf. In 1760 he arrived destitute in Nancy, where his musical gifts soon brought him to the attention of two influential patrons: in Fléville the Marchioness of Desarmoises, who held what was reputed to be the most aristocratic and witty salon in the provinces, and in Lunéville Stanislas I, the exiled King of Poland, Duke of Lorraine and father-in-law of Louis XV. Shortly after Stanislas's death in 1764 Martini went to Paris, where his instrumental works began to appear under the name 'Martini il Tedesco' to distinguish him from G.B. Martini.

Thanks probably to his Lorraine patrons, Martini had introductions to important courtiers. After winning a contest for march composition, he received the recommendation of the Duke of Choiseul and was consequently appointed to the Marquis of Chamborant's regiment (with responsibility for composing military music, now apparently lost) and, more importantly, to a post in the service of the Prince of Condé. In 1773 the prince promoted him to the position of *intendant de la musique*, in which he wrote chamber music, *romances* and chansons, and composed and arranged theatre music. The Duchess of Bourbon lent her support to the première of *Le fermier cru sourd*, but to no avail. Martini's celebration of Louis XVI's accession, *Henri IV*, met with better success, though the king reportedly found it boring and sycophantic. Court performances of many of Martini's works followed. His resetting of Favart's *Annette et Lubin* brought him to the attention of the Count of Artois (the

future Charles X), who then appointed him his *directeur de la musique* and had the opera presented at Fontainebleu (6 February 1789).

In 1787 Martini became the unofficial director of the *concerts de la reine*, and two years later he was appointed general director of the Théâtre de Monsieur (later the Théâtre Feydeau). However, with the fall of the monarchy (1792) the latter position disappeared, and his principal patrons emigrated. One of his collaborators, the Chevalier de Curt, published in London a collection of Martini's songs (many of them connected to members of the royal family) and his *Prière pour le roi*, which by 1793 would have been considered subversive in France. His involvement with the court was well known, and he risked arrest as a supporter of the *ancien régime*; he left the capital for Lyons and returned only with the end of the Terror (late 1794). With the Thermidorian Reaction he again benefited from official support; although his proposal for the reform of music education was not adopted, he received a special government grant in 1795 and an appointment as *inspecteur* to the new Conservatoire (he assumed duties in 1798 and retired, unwillingly, in 1802). He also participated in government-sponsored *fêtes*.

Martini adapted skilfully to the changing regimes. After the signing of the concordat re-establishing Roman Catholicism in France (1802) and the failure of his most recent operas to stay in the repertory, he turned increasingly to church music. He also served the imperial regime, and his *Messe solemnelle* and *Te Deum* were performed on official state occasions. His *scène héroïque* in honour of Napoleon's marriage in 1810 to Marie-Louise of Austria includes representations of classical Greece (Sappho), the French heritage (Corneille) and the emperor's favourite bard ('Ossian'). Yet with the Restoration of the Bourbons he insisted on – and received – his appointment as *surintendant de la musique du roi* (to which in 1788 he had been named *en survivance*, next in line after the death of the current holder). His last compositions were written for the royal chapel; for some he reworked compositons of the previous decade.

2. Works. Late in life Martini stressed his accomplishments in five areas: opera, *romances* and chansons, band music, church music, and theory and music education. He claimed, perhaps exaggeratedly, to have introduced to the French the German practice of scoring military music for six parts (two clarinets, two horns, two bassoons) instead of the traditional oboe and bassoon or fife and drum. His approach is evident from the music for the entr'acte between acts 2 and 3 of *Henri IV*, which includes straightforward harmonizations of military calls, and a newly composed orchestral march, basically in a six-part texture with doublings and written in a bright and rousing style that had a wide appeal, as numerous arrangements attest.

Martini also took pride in being the first to replace basso continuo in French song with obbligato keyboard. Whatever the merits of this claim, his collections of *romances* and chansons were important models in the 1780s and later. The *Romance du chevrier*, or *Plaisir d'amour* (from his first collection), remains in the repertory; its gentle melancholy and sentimentality are matched by a suave vocal line and discreet, but effective accompaniment. Martini's other songs encompass the pastoral, the narrative, the satirical and the comic. He also set verses by leading lyric poets of his time, and his choices illustrate several contemporary concerns (Shakespeare's arrival on the Continent, maternal devotion, political persecution).

Fétis painted an unflattering portrait of Martini as a pedagogue. Still, his writings, while offering little that was new, represent another link between German and French practices. His sacred music, highly regarded in his day, combines old-fashioned procedures, such as fugue and cantus firmus, with more modern theatrical and dramatic effects for soloists, chorus and full orchestra which are in part the legacy of the Revolutionary *fête*.

Martini's enduring reputation is due mainly to his operas, of which *L'amoureux de quinze ans* is the best. It achieved a long-lived popularity unusual for a work that began as a *pièce de circonstance*. The sentimental libretto lent itself well to brief *airs*, duets, marches and dances, allowing his gift for melodies in a gracious and simple style to come to the fore. *Le droit du seigneur* was also successful, but *Annette et Lubin* could not compete with the popularity of the original vaudeville work, and *Le rendez-vous bien employé*, failed because it was too 'noble'.

The première of *Henri IV* marked an important innovation in the repertory of the Comédie-Italienne in that the plot centres on historical events and has a king as a central figure; although the libretto was justly condemned, the opera was a precedent for later works. Fanfares, marches and heroic vocal pieces dominate the score; Martini also made effective use of a pseudo-traditional *air*, 'Charmante Gabrielle'. The emphasis on spectacle coupled with the military music added to the work's impact. In *Sapho* Martini maintained a generally Classical *tragédie lyrique* style, but, learning from more recent developments, he also used details in orchestration and harmony to establish moods and to illustrate dramatic moments.

Martini's friend and collaborator, the Princess von Salm, ranked him among the innovators of French opera. This is perhaps an exaggeration; nonetheless, in *Henri IV* and *Sapho* he contributed to the broadening of subjects and styles thought suitable for secondary theatres, and in *L'amoureux de quinze ans* and *Le droit du seigneur* he proved himself a worthy contemporary of Grétry and Dalayrac. His contribution to solo song was significant, and his output as a whole is a fine example of that of a successful court musician at a time when court patronage was on the wane.

WORKS

OPERAS

La convalescence de Thémire (divertissement, 1, Gaultier), Fléville, Marchioness of Desarmoises, 20 Feb 1765, *F-Pn* [to celebrate her recovery from illness; probably fully staged]

L'amoureux de quinze ans, ou La double fête (cmda, 3, P. Laujon), Paris, Comédie-Italienne (Bourgogne), 18 April 1771 (Paris, 1771) [for the marriage of the Duke of Bourbon]

Le nouveau-né (cmda, 3, Laujon), Chantilly, Duke of Bourbon's, late sum. or early aut. 1772 [for the birth of the Duke of Enghien]

Le fermier cru sourd, ou Les méfiances (cmda, 3, Laujon), Paris, Comédie-Italienne (Bourgogne), 7 Dec 1772

Le rendez-vous bien employé (comédie-parade, 1, L. Anseaume), Paris, Comédie-Italienne (Bourgogne), 10 Feb 1774

Henri IV [Henri IV, ou La bataille d'Ivry] (drame lyrique, 3, B.F. de Rosoi), Paris, Comédie-Italienne (Bourgogne), 14 Nov 1774 (Paris, 1775/*R* in FO, lxiv [forthcoming]) [for the accession of Louis XVI]

Le droit du seigneur (cmda, 3, F.G. Desfontaines and Laval), Fontainebleau, 17 Oct 1783 (Paris, 1784)

L'amant sylphe, ou La féerie de l'amour (cmda, 3, A.-F. Quétant), Fontainebleau, 24 Oct 1783 (Paris, 1783)

Annette et Lubin (oc, 1, M.-J.-B. Favart, J.F. Marmontel, J.B. Lourdet de Santerre and C.-S. Favart), Gennevilliers, Count of Vaudreuil's, 1785 (Paris, 1789)

Sapho (tragédie lyrique, 3, C.M. Pipelet de Leury [later the Princess von Salm-Reifferscheid-Dyck], Paris, Amis de la Patrie [Louvois], 12 Dec 1794 (Paris, 1795), rev. *c*1805 (?1805), unperf.

[Sophie de Pierrefeu, ou] Le désastre de Messine (drame lyrique/fait historique, 3, J.-A. de Réveroni Saint-Cyr), intended for 1797–8, unperf., lib (Paris, 1804) [cited as Sophie, ou Le tremblement de terre de Messine in Salm-Reifferscheid-Dyck, iv, 1841–2]

Ziméo (opéra, 3, Lourdet de Santerre), Paris, Feydeau, 16 Oct 1800 (Paris, 1800)

La maison louée, ou La maison à deux maîtres (cmda, 3, Desfontaines), Paris, OC (Feydeau), 30 Aug 1806, lib in *F-Pan*

Chanson in L.-A. Beffroy de Reigny and L.-C.-A. Chardiny: L'histoire universelle, Paris, Monsieur, 16 Dec 1790

Choruses in: Le couvent, ou Le bienfait de la loi [Amélie, ou Le couvent] (drame, 2, J.B. Pujoulx), Paris, Monsieur, 3 March 1791

Spurious: Camille, ou Le souterrain, 1796, *F-Pn*, *S-St*, attrib. 'Martini', probably by Martín y Soler; Le poëte supposé, ou Les préparatifs de la fête [lib. of Le nouveau né, rev. Laujon, set by S. Champein, 1782]; La partie de campagne, by L.-E. Jadin, 1810; Les rendezvous nocturnes [Fr. trans. of title of play, in It., in repertory of Comédie-Italienne 1740–79, sometimes confused with Le rendez-vous bien employé]

SACRED VOCAL

for vv, orch unless otherwise stated

Messe solemnelle (Ky, Gl, Cr, Laudabo nomen Dei, Cantate Domino, O salutaris hostia, Ag, Domine salvum fac Imperatorem Napoleonem/regem/principem) (Paris, 1808), rev. version, by *c*1815, *F-Pn*

Messe des morts à grand orchestre (Paris, *c*1815)

8 other masses: no.1 (Exultate Dominum Deum, Cantate Domino, Deus judex justus), no.2 (A solis ortu, Laudate Dominum), no.3 (Ky, Dilexi quoniam exaudiet Dominus), no.4 (Super flumina Babylonis), no.5 (Inclina Domine aurem tuam), no.6 (Ky, Laudabo nomen Dei), no.7 (Ky, ?Les dernières paroles de Jesus Christ, lost: see Lefebvre), no.8 (Ky, In te Domine speravi): all by *c*1815, *Pn*

Te Deum, perf. Paris, Concert Spirituel, 1790, lost

Te Deum (Paris, 1809) [?based on Te Deum, 1790]

Domine salvum fac Imperatorem Napoleonem, vv, bc (Paris, 1809), rev. as Domine salvum fac regem, by *c*1815, *Pn*

Other sacred: 6 pss, S, Mez, pf/org, vc ad lib (Paris, *c*1805); 2 O salutaris hostia, vv, bc, both (Paris, 1809); 6 other O salutaris hostia, most with orch, by *c*1815, *Pn*; Deus Deus meus respice in me, Domine in virtute tua, Domine salvum fac regem, Ecce sacerdos magnus, unacc. vv, Laudate Dominum, Laudate pueri Dominum, S, orch, all by *c*1815, *Pn*

SECULAR VOCAL

Political chansons and hymnes: Prière pour le roi (London, 1793); Chant funèbre (C.M. Pipelet, later von Salm-Reifferscheid-Dyck), *c*1794, text in Salm-Reifferscheid-Dyck 1841–2, ii; Hymne à l'agriculture (Pipelet), vv, band *F-Pn* (inc.), arr. with bc (Paris, 1796); Anniversaire de la fondation de la République (M.J. Chénier), vv, band (Paris, 1798); Chant triomphal (Leclerc), vv, band, 1798, *Pn* (inc.); Chant d'allégresse, 1801

Other chansons and romances: Airs du Droit du seigneur et 3 romances nouvelles (Paris, 1784): 7 pieces from Le droit du seigneur, 1–2vv, hp/pf, 3 romances, 1v, hp/pf, str and bc ad lib; 2e recueil de petits airs de chant, 1v, pf/hp (Paris, 1785); 3e recueil de petits airs de chant, 1v, pf/hp (Paris, ?1790); Rondes, ariettes & romances, 1v, pf (London, 1792); 4e recueil de petits airs de chant, 1v, pf/hp (Paris, 1794); [5e recueil: arrs. of music from Sapho] 6e recueil d'airs de chant (Chénier), 1v, pf/hp (Paris, *c*1798); other songs, most in collections

Other vocal: Solfège, S, bc, in Solfèges pour servir à l'étude dans le Conservatoire de Musique (Paris, 1802), 26–7; Arcabone, magicienne (scène lyrique, P. Quinault: *Amadis*) (Paris, *c*1805), S, orch/pf; Airs, 3vv, [pf], lost, in possession of Baronne de Franck, *c*1805; Scène héroïque, ou Cantate sur le mariage de Sa Majesté l'Empereur Napoléon avec S.A. Impériale et Royale Marie-Louise (Salm-Reifferscheid-Dyck), 1810, vv, orch/pf, *Pn*; Hymne à Apollon, chorus, orch, 1811; Cantate vv, orch, by *c*1815 *Pn*; Italian rondo and airs, perf. 1783–4 (see Pierre, 1974, pp.322–3, 327), by Martín y Soler

INSTRUMENTAL

Chbr: 6 quartetti, fl, vn, va, vc, op.1 (Paris, 1766), nos.5 and 6 for ob/fl, vn, vc; 6 trios, vn, vc, hpd, op.2 (Paris, 1766); 4 divertimenti, hpd, 2 vn, vc, op.3 (Paris, 1767); 6 notturni, hp/hpd, 2 vn, vc, op.4 (Paris, 1768); Trio, cl/fl/vn, cl, b, *F-Pn*; other chbr works, 1770–89, lost

Orch: Sinfonia, 2 ob, 2 hn, str (Paris, 1768); 6 simphonie, 2 vn, va, b, op.5 (Paris, 1768); 6 trio à grand' orchestre, 2 vn, bc, op.6 (Paris, 1770); Suite d'airs, perf. 1773, and Symphonie, perf. 1775 (see Pierre, 1974, pp.302, 304), perhaps drawn from pubd works; Conc., F, 1st movt, *D-Hs*; *c*100 marches and other wind music, entr'actes, 1770–89, lost; Allegretto, in F.C. Lefebvre: Héro et Léandre (ballet), Paris, 1799m *F-Po*; Danse militaire et villageoise in A.-E.-M. Grétry: Richard Coeur-de-lion, Paris, 1807, *Po*

WRITINGS

Mélopée moderne, ou L'art du chant réduit en principes (Lyons and Paris, 1792)

Plan d'institution d'une musique et education nationale (MS, 1794, *F-Pan*)

Ecole d'orgue, divisée en trois parties (Paris, *c*1805) [based on J.H. Knecht: *Vollständige Orgelschule* (Leipzig, 1795)]

Traité élémentaire d'harmonie et de composition, trans. of several Ger. theoretical works (MS), cited in *FétisB*

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FétisB; *La BordeE*; *GroveO* (M.E.C. Bartlet); *PEM* (E.C. Bartlet); *PierreH*

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F.C. Lefebvre: 'Etat de la Bibliothèque du Roi' (MS, *c*1815, *F-Po* Rés. 919)

C.M. von Salm-Reifferscheid-Dyck: *Mes soixante ans, ou mes souvenirs politiques et littéraires* (Paris, 1833)

C. von Salm-Reifferscheid-Dyck: *Oeuvres complètes* (Paris, 1841–2), esp. 'Eloge de Martini' iv, 113–28

A. Pougin: 'Martini', *RGMP*, xxx (1863), 387–8, 394–5, 401–03, xxxi (1864), 12–13, 19–20, 27–8, 35–6, 67–8; pubd separately (Paris, 1864)

M. Cauchie: 'La version authentique de la romance "Plaisir d'amour"', *RdM*, xviii (1937), 12–14

M. Pincherle, ed.: *Musiciens peints par eux-mêmes: lettres de compositeurs écrites en français (1771–1910)* (Paris, 1939)

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D. Charlton: 'The Tragic Seascape: *Sapho* and its 12-Note Chord', *JbO*, i (1985), 46–72; enlarged as 'Storms, Sacrifices: the "Melodrama Model" in Opera', *French Opera 1730–1830: Meaning and Media* (forthcoming), 1–61

C. Palisca: 'French Revolutionary Models for Beethoven's *Eroica* Funeral March', *Music and Context: Essays for John M. Ward*, ed. A. D. Shapiro and P. Benjamin (Cambrige, MA, 1985), 198–209

F. Claudon: 'Schwarzendorff-Martini en séjour à la cour de Stanislas (1760–1764)', *Musique en Lorraine: Nancy 1992*, 163–8

F. Sabatier: 'L'*Ecole d'orgue de Martini*: son influence sur la technique des maîtres français du XIXe siècle', *L'orgue: histoire – technique – esthétique – musique*, no.237 (1996), 9–21

M. ELIZABETH C. BARTLET

Martini, Johannes (*b* Leuze, *c*1430–40; *d* Ferrara, between late Oct and late Dec 1497). South Netherlandish composer. He is thought by some biographers to be the 'Ioannes Martinus' mentioned by the 16th-century writer Jacques de Meyere as having two brothers named Thomas and Petrus, all *cantores* who came originally from Armentières. A document (see Starr) specifies his place of origin as 'Luce'; whether this refers to Leuze near Tournai or Lueze near Namur is uncertain. In a letter of 10 December 1471 written by Duke Ercole I d'Este of Ferrara to the Bishop of Konstanz, the newly installed duke announced his intention to create a musical chapel at his court and to hire a 'D. Martinus de Alemania', who though then visiting Ferrara was in service at Konstanz. It is not clear whether this singer was the 'Johannes

Martini cantor capelle' who was later at Ferrara. On the other hand, a document of 27 January 1473 states that a 'Giovanni d'Alemagna' was installed in the ducal chapel at Ferrara, and this undoubtedly refers to the composer, so it can be accepted that Martini's long association with the ducal chapel began no later than January 1473 and, apart from a brief interruption in 1474, lasted until his death. In 1474 he spent a brief period in the rival chapel of Duke Galeazzo Maria Sforza in Milan and visited Mantua (according to a travel permit of 28 February 1474 issued by Galeazzo Maria Sforza). A list of singers in the Sforza chapel dated 15 July 1474 includes Martini together with Compère and 'Josquin'; all three received the relatively low stipend of five ducats a month. An earlier list of Milanese court singers compiled some time between 1472 and 1474 does not contain his name, and court records show that he returned to Ferrara in November 1474. The account books of the ducal musical establishment at Ferrara list him in these years as 'Zohane Martini de Barbante' (Brabant) and also as 'Zohane Martino todescho cantadore compositore', recognizing him as a composer holding a position of leadership in the chapel. He received not only an above-average salary but also a house in Ferrara and income from benefices procured for him with the duke's help. Correspondence between Duke Ercole I and his ambassadors in Rome shows that Martini himself travelled to Rome in February 1487 and again in November 1488 to negotiate his claims to benefices.

In 1487 Martini was a member of the Ferrarese retinue that accompanied the eight-year-old Ippolito d'Este (the second son of Ercole) to Hungary for his installation as Archbishop of Esztergom. He returned to Ferrara by the autumn of that year. In 1489 he is mentioned in letters between Duke Ercole and Queen Beatrice of Hungary as a friend of the organist Paul Hofhaimer, whom she was anxious to bring into her own service. In 1479 there is a record of payment for a *Libro da canto da vespero per la capella ... composto per Giovan Martin componitore*; this is undoubtedly the large, two-volume manuscript *I-MOe* α.M.1.11–12. The two volumes contain vesper psalms, hymns and *Magnificat* settings attributed to Johannes Martini and Giovanni Brebis, another member of the Ferrara chapel. This is one of the earliest known manuscripts containing sacred music, particularly psalms, for double chorus and it reflects the division of the court chapel into a double choir from the early years of Ercole's reign to 1482, pointed out by the contemporary writer Sabadino degli Arienti. In 1491 and 1492 Martini corresponded with Ercole's daughter Isabella d'Este Gonzaga (he may have been her music tutor before she went to Mantua to marry Francesco Gonzaga on 15 February 1490). Martini is also the leading figure in an important chanson collection compiled in honour of the marriage (*I-Rc* 2856), which bears the arms of both the Este and Gonzaga families. A portrait often thought to represent Martini is found in an illuminated initial on folio 2*v* of *I-Fn* B.R.229 (printed in Reese, pl.III), but Brown has cast doubt on this in his edition of the manuscript.

Martini composed both sacred and secular music. The preponderance of masses over motets is more nearly characteristic of the generation of the later Du Fay and of Ockeghem than of Josquin's. Compared with Josquin, Martini gives the impression of being a more conservative musician whose work is still more concerned with structural devices than with text expression. His secular music includes principally three-voice settings of French texts as well as some settings of Italian texts for three or four voices. His music contains skilful imitative devices, and an elaborate contrapuntal style where this is appropriate to the genre (as in his masses and motets): it makes extensive use of small-scale repetition of motifs and of sequential writing at times not unlike Obrecht's. On the other hand, his vesper psalms written with Brebis are in a simple homophonic style fitting to their liturgical functions.

WORKS

Editions: *Johannes Martini: Magnificat e messe*, ed. B. Disertori, AMMM, xii (1964) [D]; *A Florentine Chansonnier from the Time of Lorenzo the Magnificent: Florence, Biblioteca Nazionale Central, MS Banco Rari 229*, ed. H.M. Brown, MRM, vii (1983) [B]

MASSES

Edition: *Johannes Martini: The Masses*, ed. E. Moohan and M. Steib, RRMMA, xxxiv–xxxv (1999), 34–5 [incl. all masses and full source information]

Missa 'Cela sans plus', 4vv (on Lannoy's chanson)
Missa 'Coda di pavon', 4vv (on Barbingant's Der Pfoben Scwancz)
Missa 'Cucu', 4vv, ed. in DTÖ, cxx (1970)
Missa 'Dio te salvi Gotterello', 4vv
Missa dominicalis, 4vv
Missa ferialis, 4vv (Ky, San, Ag only)
Missa ['In Feuers Hitz'], 3vv
Missa 'Io ne tengo quanto a te', 4vv, D
Missa 'La martinella', 4vv (on his own chanson)
Missa 'Ma bouche rit', 4vv, 2 versions, 1 ed. in D (on Ockeghem's chanson)
Missa 'Or sus, or sus', 4vv (on anon. chanson)

PSALMS
all in I-MOe α.M1.11–12

Ad Dominum cum tribularer (Ps cxix), 2vv; Ad te levavi (Ps cxxii), 2vv; Beati omnes (Ps cxxvii), 2vv; Beatus vir (Ps cxi), 2vv; Benedictus Dominus Deus Israel (*Luke* i.68–79), 3vv; Benedictus Dominus Deus meus (Ps cxliii), 2vv; Cantemus Domino (*Exodus* xv.1–18), 3vv; Confitebimur tibi, Deus (Ps lxxiv), 3vv; Confitebor tibi . . . in consilio (Ps cx), 3vv; Confitebor tibi . . . quoniam audisti (Ps cxxxvii), 2vv; Confitemini Domino (Ps cxxxv), 2vv; Conserva me Domine (Ps xv), 3vv; Credidi (Ps cxv), 2vv; Cum invocarem (Ps iv), 3vv

De profundis clamavi (Ps cxxix), 2vv; Deus, Deus meus, ad te (Ps lxii), 3vv; Deus, Deus meus, respice (Ps xxi), 2vv; Deus in adiutorium (Ps lxix), 3vv; Deus in nomine tuo (Ps liii), 3vv; Deus, iudicium tuum (Ps lxxi), 3vv; Deus ultionum Dominus (Ps xciii), 3vv; Dilexi quoniam (Ps cxiv), 2vv; Dixit Dominus (Ps cix), 2vv; Domine, audivi (*Habbakuk* iii.2–19), 3vv; Domine, clamavi ad te (Ps cxl), 2vv; Domine Deus, salutis meae (Ps lxxxvii), 3vv; Domine, exaudi orationem meam (Ps cxlii), 3vv; Domine, ne in furore tuo (Ps xxxvii), 3vv; Domine non est exaltatum (Ps cxxx), 2vv; Domine, probasti me (Ps cxxxviii), 2vv; Domine, quis habitabit (Ps xiv), 3vv; Domine, refugium tu factus es (Ps lxxxix), 3vv (inc.); Domini est terra (Ps xxiii), 3vv; Dominus, illuminatio mea (Ps xxvi), 3vv

Ecce quam bonum (Ps cxxxii), 2vv; Ego dixi in dimidio (*Isaiah* xxxviii.10–20), 3vv; Eripe me de inimicus (Ps lviii), 3vv; Eripe me Domine (Ps cxxxix), 2vv; Exaltabo te Deus meus (Ps clxiv), 2vv; Exaltabo te Domine (Ps xxix), 3vv; Expectans expectavi (Ps xxxix), 3vv; In convertendo (Ps cxxv), 2vv; In exitu Israel (Ps cxiii), 3vv; In te, Domine, speravi (Ps lxx), 3vv; Judica me, Deus (Ps xlii), 2vv; Laetatus sum (Ps cxxi), 2vv; Lauda, anima mea (Ps cxlv), 2vv; Lauda, Jerusalem (Ps cxlvii), 2vv; Laudate Dominum de caelis (Pss clxviii–cl), 3vv; Laudate Dominum, omnes gentes (Ps cxvi), 2vv; Laudate Dominum, quoniam bonus est (Ps cxlvi), 2vv; Laudate nomen Domini (Ps cxxxiv), 2vv; Laudate pueri (Ps cxii), 2vv; Levavi oculos meos (Ps cxx), 2vv

Memento, Domine, David (Ps cxxxi), 2vv; Miserere mei, Deus (Ps l), 3vv; Nisi Dominus (Ps cxxvi), 2vv; Nisi quia Dominus (Ps cxxiii), 2vv; Notus in Judaea Deus (Ps lxxv), 2vv; Quam bonus Israel (Ps

lxxii), 3vv; Quare fremuerunt gentes (Ps ii), 3vv; Qui confidunt (Ps cxxiv), 2vv; Saepe expugnaverunt me (Ps cxxviii), 2vv; Salvum me fac, Deus (Ps lxviii), 3vv; Super flumina Babylonis (Ps cxxxvi), 2vv; Ut quid, Deus (Ps lxxiii), 3vv; Voce mea ad Dominum . . . deprecatus sum (Ps cxli), 2vv; Voce mea ad Dominum . . . et intendit mihi (Ps lxxvi), 3vv

HYMNS BY MARTINI AND JOHANNES BREBIS
all in I-MOe α.M.1.11–12; *all for 3 voices*

Audi benigne conditor (even-numbered verses by Martini); Aures ad nostras (even); Deus tuorum militum (even); Exultet celum laudibus (odd, even); Iste confessor (odd; even verses missing); Jesu corona virginum (odd; even verses missing); Sanctorum meritis (even); Vexilla regis prodeunt (even)

OTHER SACRED

Magnificat tertii toni, 4vv, *D-Mbs* 3154, *I-Md* 1 [2269], *VEcap* DCCLIX, ed. in Cw, xlvi (1937); Magnificat tertii toni faulx bourdon, 4vv, *MOe* α.M.1.11–12, *Rvat* C.S.15; Magnificat quarti toni, 4vv, *D-Mbs* 3154, *I-Rvat* C.S.15; Magnificat sexti toni, 4vv, *D-Mbs* 3154, *I-Rvat* C.S.15; Magnificat octavi toni (i), 4vv, *Md* 1 [2269], D; Magnificat octavi toni (ii), 4vv, *D-Mbs* 3154 (inc.)

Jesum Nazarenum (St John Passion), 1–4vv, *I-MOe* α.M.1.11–12; Ut quid perditio (St Matthew Passion), 1–8vv, *MOe* α.M.1.11–12

Ave decus virginale, 4vv, 1503[1]; Ave maris stella, 4vv, *D-Mbs* 3154 (2 copies), ed. in Cw, xlvi (1937); Da pacem, Domine, 4vv, *Dl* 1/D/505; Domine, non secundum peccata nostra, 3vv, *I-MOe* α.M.1.11–12; Festum nunc celebre, 4vv, *D-Mbs* 3154; Levate capita vestra, 4vv, 1505[2]; O beate Sebastiane, 4vv, 1505[2]; O intemerata [= Der newe Pawir Schwanz], 3vv, Glogauer Liederbuch (formerly Berlin, Preussische Staatsbibliothek, MS 40098; now in *PL-Kj*), *E-SE* s.s., *I-Fn* B.R.229, B; Salve regina, 4vv, *D-Dl* 1/D/505, *Mbs* 3154, *I-Rvat* C.S.15, ed. in Cw, xlvi (1937)

Hymnorum liber I (Venice, 1507), lost

SECULAR

Edition: *Johannes Martini: Secular Pieces*, ed. E. Evans, RRMMA, i (1975) [incl. all secular works and full source information]

Biaulx parle tousjours, 3vv, *I-Rc* 2856; De la bonne chiere, 3vv, *Rc* 2856, ed. in Karp; Des biens d'Amours [= Ave amator; Omnis habet finem], 3vv, 2 versions, *Rc* 2856, 11 other sources, B; Fault il que heur soy, 4vv; Fortuna disperata, 4vv, *Rc* 2856; Fortuna d'un gran tempo, 4vv, B; Fuga a 4, *Rc* 2856 (textless); Fuge la morie [= Groen (?Scoen) vint], 3vv, *Rc* 2856, B; Helas coment aves, 3vv, 2 versions, B; Il est tel, 3vv, *Rc* 2856, B; Il est tousjours, 3vv, *Rc* 2856, B

J'ay pris Amours, 3vv, 2 versions, B; Je remerchie Dieu [= Se mai il cielo], *Rc* 2856, B; La fleur de biaulté, 4vv; La martinella, 3vv, *Rc* 2856, 13 other sources, B (textless; also attrib. Isaac); La martinella pittzulo, 3vv, *Rc* 2856, B (textless); Le pouverté, 3vv, *Rc* 2856; L'espoir mieulx, 3vv, *Rc* 2856, B; Nenciozza mia, 4vv, D; Non per la, 3vv, *Rc* 2856; Non seul uno, 4vv, *Rc* 2856

Per faire tousjours [= O di prudenza fonte], 3vv, *Rc* 2856, B; Que je fasoye, 3vv, *Rc* 2856; Sans fin [siens] du mal, 3vv, *Rc* 2856; Tant que Dieu voldra, 3vv, *Rc* 2856, B; Tousjours bien, 3vv, *Rc* 2856, ed. in Chilesotti; Tousjours me souviendra, 3vv, *Rc* 2856; Tout joyeulx, 3vv, *Rc* 2856; Tres doulx regart, 3vv, B; Vive, vive, 3vv, [= Garde vous donc; Martinella], *Rc* 2856, B

4 untitled textless works, 3vv, B; untitled textless work, 4vv, B

Added 4th voice for Lannoy's Cela sans plus, ed. in MRM, ii (1967)

DOUBTFUL AND CONJECTURALLY ATTRIBUTED WORKS

Missa 'Au chant de l'alowete', 4vv, anon. in *I-Rvat* S Pietro B80, attrib. Martini in Reynolds, 1995

Missa de Beata Virgine, 4vv, anon. in *Rvat* C.S.35, *VEcap* DCCLXI, attrib. Martini in Llorens, 1960 (Ky, Gl only)

Missa 'La mort de St Gotharda', 4vv, anon. in *MOe* α.M.1.13, attrib. Martini in Nitschke

Missa 'Nos amis', 4vv, anon. in *MOe* α.M.1.13, attrib. Martini in Nitschke

Missa 'O rosa bella' III, 4vv, 2 versions, ed. in DTÖ, xxii, Jg.xi/1 (1904/*R*), anon. in *MOe* α.M.1.13, anon. in *CZ-Ps* D.G.IV.47, *I-TRbc* 1376 [89], attrib. Martini in Strohm, 1985; challenged in Steib, 1996

Missa 'Regina celi', Gloria, Credo, 4vv, anon. in *TRbc* 1378 [91], attrib. Martini and ed. in Leverett, 1990

Perfunde celi rore, 4vv, anon. in *TRbc* 1378 [91], attrib. Martini and ed. in D (probably written in 1473 in honour of the marriage of Ercole I d'Este and Eleonora d'Aragona)

Cayphas, 3vv, ed. in RRMMA, i (1975), attrib. both Martini and Compère in *E-SE* s.s.; J'ay pris Amours, 3vv, ed. H. Hewitt, *Ottaviano Petrucci: Harmonice musices odhecaton A* (Cambridge, MA, 1942), attrib. Martini in *SE* s.s., attrib. Busnoys in 1501[1]; Je bandone, 3vv, anon. in *I-Rc* 2856, attrib. Martini in Wolff, 1970; Malheur me bat, 3vv, B, ed. in RRMMA, i (1975), attrib. Martini in *Fn* B.R.229, *Rvat* C.G. XIII.27, attrib. Ockeghem in 1501[1], attrib. Malcort in *I-Rc* 2856, anon. in 4 other sources and 2 intabulations

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LEWIS LOCKWOOD/MURRAY STEIB

Martini, (Giovanni) Marco (*b* Venice, *c*1650; *d* Venice, 6 March 1730). Italian composer and instrumentalist. About 1680–81 he was active at Milan under the protection of Count Vitaliano Borromeo and from 2 April 1686 to 31 July 1693 he served the Duke of Modena. He collaborated closely with the Accademia de' Dissonanti, adapting the Roman concerto grosso style to the academic cantata. On 10 November 1689 he was elected honorary member of the Accademia Filarmonica, Bologna. Between 31 May 1699 and 3 February 1700 he was *maestro di coro* of the Venetian Ospedale dei Mendicanti; on 7 September 1704 he was narrowly defeated for the post of second organist at S Marco, where he was employed as a violinist in 1684 and 1693, but no longer in 1708. His will (*I-Vas*) lists the books on music theory in his possession.

WORKS

ORATORIOS

extant works in I-MOe

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La verginità trionfante (G.B. Rosselli Genesini), Modena, 19 March 1689
Il disfacimento di Sisara, Modena, 1693, music lost
Le lagrime di S Pietro
?Il sacrificio d'Isaach, attrib. Atto Martini by Crowther

OTHER WORKS

Apio Claudio (dramma per musica, A. Morselli), Venice, S Angelo, 1683, music lost
Int to L'Eritrea, Modena, Corte, 6 March 1686, music lost
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LORENZO BIANCONI/JENNIFER WILLIAMS BROWN

Martinique and Guadeloupe. The islands of Martinique and Guadeloupe, with FRENCH GUIANA on the South American mainland are former French colonies incorporated into the French nation in 1946 as overseas *départements*. Colonized in the early 1600s, Martinique and Guadeloupe quickly became two of France's most lucrative possessions. Slavery ended in the 1840s, but until the end of World War II the islands retained a primarily agricultural economy based on the labour of a largely African-descended population. Since becoming *départements* in 1946, the islands have seen rapid urbanization plus large-scale migration to metropolitan France.

In each department a full range of internationally circulating music exists, from Western classical to rock, jazz, rap and Caribbean popular styles such as salsa and reggae. This article discusses only the major indigenous genres; musical terms are in Creole, the language of the majority of people (French is the official language).

1. Martinique: (i) Rural traditions (ii) Instruments and performance (iii) Urban traditions. 2. Guadeloupe. 3. Commercial music.

1. MARTINIQUE.

(i) Rural traditions. In Martinique (as elsewhere in the Caribbean) slaves were allowed their own dances outdoors on Saturday afternoons and nights, after Mass on Sundays and on holidays. Music also accompanied *koud'min* (Fr. *coups de main*) work parties, typically for farming and house-building. Early slave dances of the French Antilles and other islands were frequently (and perhaps indiscriminately) labelled *kalenda*, *bamboula*, *djouba* or *chica* in colonial literature. Descriptions of each of these varied; one common theme involved drums laid on the ground with the drummer straddling the drum and using one heel to change the pitch, often with a second percussionist striking the side of the drum with a pair of sticks. These practices suggest a Central African (Congolese) derivation. Choreography included solo dances and group circle dances; however, slaves soon adapted slaveowners' choreography. In the early 1700s French contredanse, with the basic pattern of two facing lines, became popular; a 1722 account by Labat of a dance he saw in Martinique and called *kalenda* (but which closely resembles today's *mabelo*) described this choreography. Quadrille (*kwadril*) became popular in France about 1780 and spread through the New World in the early 1800s. In Martinique at least two adaptations of quarille developed: *bèlè* (Fr. *belair*) from the North Atlantic region and *haute taille* (or *réjane*) from the mid-Atlantic.

After Abolition the most frequent rural dance events were secular entertainments known as *swaré* and held on weekend nights in large outdoor sheds (*paillasse*). Admission was charged and food and drink were sold. Until the 1980s, various dance styles remained strongly regional. Those of the North Atlantic region, around the town of Sainte-Marie, have enjoyed the greatest prestige due to the influence of roughly a dozen large families that for

several generations have specialized in performance at a virtuoso level. North Atlantic dance genres include *bèlè*, *lalin klé* and *kalenda*. *Bèlè* includes *bidjin bèlè*, *bèlia*, *gran bèlè*, *bèlè pitché* and *bèlè marin*; all use *kwadril* format, but with their own movements, songs and drum patterns. The main type of performance is *swaré bèlè* and is held on weekend nights; theoretically, it is open to all, but participation as a dancer, drummer or lead singer is limited to knowledgeable performers who perform sets of five or six dances and then yield the floor to others. In contrast, *lalin klé* ('full moon') dances are loosely choreographed, with the lead singer acting as *konmandé* (caller), and are open to all. Formerly held on nights of a full moon, *lalin klé* are now danced at *swaré bèlè* as opportunities for everyone to participate. They include *ting bang* and *woulé mango*, both circle dances, and *bènèzwél*, *kanigwé* and *mabelo*, line dances derived from contredanse. *Swaré bèlè* are also the setting for *kalenda*, a dance for successive soloists (formerly male, but now also female).

After World War II, modernization temporarily disrupted rural performance. The specialist performing families of Sainte-Marie found work in the folkloric troupes that emerged in the 1950s, but were largely ignored by urban audiences. In the 1980s, younger urban dwellers began reviving interest in traditional music; many were nationalists and viewed *bèlè* as an emblem of their ethnic heritage. They turned mainly to the Sainte-Marie performers for knowledge and inspiration, so that the Sainte-Marie dances are now the best known of Martinique's regional traditions, danced at *swaré bèlè* sponsored by non-profit cultural organizations, cultural centres, towns or *quartiers* on the occasion of their annual *fête patronale* and by restaurant or cockfighting pit owners. Tourist shows at hotels provide non-participatory contexts.

Other regional traditions include the above-mentioned *haute taille* (*réjane*) and *bèlè du sud*, a complex of dances from the south with movements and music similar to Sainte-Marie *bèlè* but danced by an unspecified number of couples. Certain regional work musics are still remembered but no longer used for work: the North Atlantic *fouyté* and the Northern caribbean *lasoté*, both of which probably accompanied communal planting; and *lavwa bèf*, songs encouraging oxen to work.

Danmyé (or *ladjia*), traditionally performed throughout the island (including the cities) and recently revived along with *bèlè*, is similar to the Brazilian *capoiera* in its combination of dance and combat.

(ii) Instruments and performance. Sainte-Marie *bèlè*, *kalenda* and *danmyé* are all accompanied on the *tanbou bèlè* drum (also called *ka* by older musicians). The lone drummer plays both steady rhythmic patterns and improvisations marking choreographic changes. The drum is single-headed, open at one end and about 65 cm high with a goatskin head about 30 cm in diameter. The transverse playing style allows not only heel control, which is found on several other Caribbean islands (e.g. Jamaican *kumina* and Haitian *djouba*), but also a lateral twisting of the left forearm and wrist that creates a continuous roll with the left fingers and sustains the stronger notes struck by the right hand. This technique is similar to that of many frame drums (e.g. Brazilian *pandeiro* and Puerto Rican *pandereta*).

A second musician plays a steady ostinato on the side of the drum with *tibwa* (Fr. *petit bois*), a pair of sticks about 40 cm long and 1·5 cm thick. Sometimes *tibwa* are played on a length of bamboo mounted on a stand. Often a *chacha* (single-cylinder metal rattle) or two are added to the ensemble, but are considered extra. In practice more than one drummer may accompany a dance, but taking turns. Two *tibwa* players often play simultaneously. In *lalin klé* and *bèlè du sud*, however, two or three drummers play in near-unison.

The *tibwa* patterns are considered the basic rhythm of the dance; ex.1 illustrates the two most frequent patterns. Call-and-response singing completes the ensemble, with the lead singers choosing the sequence of dances through their selection of songs. All songs are in Creole and concern relations between the sexes, local gossip and current politics.

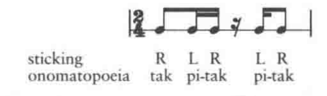
The mid-Atlantic quadrille dances are usually accompanied by accordion, violin, *chacha* and *tanbou di bas*, a frame drum played by both striking and rubbing. One player acts as *konmandé*, directing the dancers. In common with other quadrille adaptations throughout the Caribbean, quadrilles from Martinique involve a 'set' of dances, each with its own choreography and music. In the mid-1990s only one quadrille group was active.

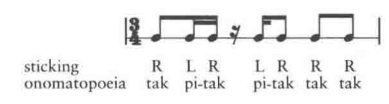
(iii) Urban traditions. Carnival is found in both urban centres and towns. It has had a complex history, waxing and waning with economic and demographic changes. During the 20th century (until World War II) *musique Créole* bands (see §3) riding on carts or trucks played a fast style of *biguine* known as *biguine vidé*, or simply *vidé*. Carnival declined during the war and did not fully resurge until the 1980s, when *groups à pied*, marching bands of 50 or more percussionists and brass players, plus costumed dancers, became popular. In most *vidé* songs the band acts as the song leader while onlookers shout the responses. Percussion consists of drumkit components, homemade drums built from plastic plumbing and food containers, *tanbou débonda*, *gwoka*, *chacha*, *tibwa* and various struck bells.

Groups à pied are organized mainly as cultural associations, identified with specific neighbourhoods. In Carnival they perform alongside other forms of music and display, including theme-costumed groups, traditional individual masqueraders, spontaneous *vidés* of friends and hangers-on, *biguine* song contests, costume contests, decorated cars and floats, and paid-admission parties (*zouks*).

Chanté Noël is a fairly recent tradition, consisting of lively *biguines* and *mazouks* (mazurkas) on Christmas themes, sung informally at Christmas parties. *Chouval*

Ex.1 Common *tibwa* patterns





R = right; L = left

bwa ('wooden horse') was originally played for hand-pushed carousels, of which only one remains. The repertory consists of *musique Créole*; instrumentation includes accordion, clarinet, saxophone, bamboo flute, *tibwa* (played on bamboo), *tanbou débonda* ('two-buttocks drum', a two-headed cylindrical drum played horizontally with sticks) and assorted percussion.

Guadeloupean *gwoka* drumming (§2) became popular with urban youth in the 1960s and has been indigenized; in fact, *gwoka* is better known in Martinique than *bèlè*. Although the initial interest in *gwoka* arose from the nationalist-ethnic movement *retour aux sources* (inspired by the *négritude* of political leader Aimé Césaire), this specific meaning has largely been lost.

2. GUADELOUPE. Documentation of slave music is better for Guadeloupe than for Martinique. In the 1600s and 1700s rural slaves' free-time musical dances were known as *bamboula* or *gwotambou* (Fr. *gros tanbou*); there were also *koud'min*. In towns, *sociétés* (mutual aid societies) developed in order to raise funds to purchase slaves' freedom, to pay for funerals and for entertainment. Their organization was often elaborate, with hierarchical 'royal courts'. They sponsored regularly occurring music and dance events, with entrance fees and, in some cases, written invitations. This form of organization spread into the countryside, so that after Abolition (if not sooner) these societies existed for both *balakadri* (quadrille balls) and *bamboulas*.

Guadeloupean *balakadri* persisted into the 20th century and, despite disruption after World War II, made a comeback in the 1980s. The Guadeloupean-administered island of Marie-Galante has also had a vital and well-documented *balakadri* tradition. As in Martinique (and the Creole-speaking island of St Lucia), *kwadril* dances are in sets consisting of proper quadrilles, plus creolized versions of 19th-century couple dances: *biguines*, *mazouks* and *valses Créoles*. Instrumentation consists of variable combinations of accordion, guitar, violin, *tanbou dibas*, *chacha* (either a single metal cylinder as in Martinique, or a spherical calabash without a handle, held in both hands), *malakach* (maracas), triangle, *bwa* (*tibwa*) and *syak*, a bamboo rasp one metre long, grooved on both top and bottom, held with one end on the belly and the other on a door or wall and scraped with both hands. A *konmandé* completes the ensemble.

By the 20th century *bamboula* dances became known as *swaréléwòz* (Fr. *soirées la rose*) or simply *léwòz*, after the La Rose *société* (various La Rose associations with differing purposes, but usually incorporating music, are found in St Lucia, French Guiana and elsewhere). After 1946 formal drum *sociétés* lapsed, but the drumming tradition was revitalized by urban youth during the 1960s; as in Martinique, the revival incorporated nationalist politics. The revitalized tradition is often termed *gwoka* after the drums used, while dance events are *swaréléwòz*, *kout tanbou* ('drum stroke') or *kout mizik* ('music stroke').

The term *gwoka* may derive from *gros ka* ('big drum'), or from Bantu *ngoma* (drum). A *gwoka* ensemble consists of from two to five *boula*, drums built very much like the *tanbou bèlè* of Martinique and played transversely (occasionally with heel technique) plus one *makyé* (Fr. *marqueur*), a smaller, higher-pitched drum held upright between the legs. The *boula* play in near-unison while the *makyé* matches the rhythm and energy of the dancers. One or more calabash *chacha* may be added, as well as *tibwa* played on bamboo (some musicians state that *tibwa* has only recently been adopted from Martinique).

The seven traditional rhythms are *léwòz*, *graj*, *woulé*, *toumblak*, *padjanbèl*, *menndé* and *kaladja*. Dancing is largely improvised (though some defined steps exist) by successive soloists (male and female). Songs are in call-and-response form, in Creole, and concern relations between the sexes and topical matters.

Funeral wakes have two contrasting traditions. Outside the house, men perform *bouladjèl* ('mouth drum'), a call-and-response, competitive percussive vocalization. Song leaders change frequently as singers challenge one another. Inside, women sing *kantikamò* (Fr. *cantiques à la mort*), also in call-and-response form. The men arrive on their own to support the mourners while the women are invited and their songs dedicated to the dead and the spiritual world.

Martial arts dance forms also exist, known as *mayolé*, *sovéyan* and *bènaden*. Each is accompanied by *gwoka* ensemble and call-and-response singing.

Carnival music in Guadeloupe, *mizik vidé*, took a new turn in the 1980s, led by the group Akiyo, a large percussion-and-vocals ensemble featuring songs and costumes on strongly nationalist, anti-colonial themes. Percussion includes *boula*, *makyé*, *tanbou bas* (bass drums) with one and two heads, *tanbou chan* (a small high-pitched drum) and *chacha*.

3. COMMERCIAL MUSIC. *Musique Créole* (also *musique traditionelle* or *patrimoine*) refers to three song types dating from the 18th and 19th centuries: *biguine*, *mazouk* (mazurka) and *valse Créole*. Instrumentation varies, but typically includes some combination of clarinet, saxophone, trombone, accordion, bamboo flute, *chacha*, *tibwa*, drumkit, piano, bass and banjo. *Biguine* is the best-known of these styles outside the French Antilles, having been performed in Paris by emigrant musicians as early as the 1920s. *Biguine* is somewhat more associated with Guadeloupe and *mazouk* with Martinique. The ostinato patterns of *tibwa* form the rhythmic bass of both these styles.

Musique Créole continued to be popular through the 1950s and 60s in jazz big-band format, but by the late 60s audiences turned to foreign styles, first Haitian *konpa dirèk* (*see* HAITI, §II, 3(iii)) and then Dominican *cadence*. Not until the late 1970s did a new indigenous style, *zouk*, recapture the public. An invention of the group Kassav', *zouk* featured singing in Creole, a rhythm section composed of musicians from both Guadeloupe and Martinique, a French horn section, multiple catchy melodies per song, *tibwa*-, *gwoka*- and *vidé*-based rhythms (laid over a base of *konpa dirèk*) and state-of-the-art production values. It appealed to Antilleans' sense of both local identity and cosmopolitan modernity. *Zouk* has also had success in France, Francophone Africa and other Caribbean islands.

Certain more esoteric styles have also made an impact. During the 1970s and 80s singer and bamboo flautist Eugene Mona from Martinique recorded a series of intense, politically-charged songs based on an eclectic combination of *biguine*, *gwoka*, rock and reggae. The 1970s groups Falfrett, Difé and Pakatak mixed *musique Créole* and jazz with *gwoka* and other Afro-Caribbean percussion. Malavoi, an acoustic group led by pianist-composer Paul Rosine, boasted a four-violin front line and blended Martinican quadrille with jazz, adding *zouk*

touches in the late 1980s. In Guadeloupe, guitarist-composer Gérard Lockel developed a jazz style based on the rhythms and modes of *gwoka*; although his experimental sound has been admired by musicians, it has not been widely popular, and the only Martinican bands to attempt a similar transformation (of *bèlè*) have been Bèlènou and Creativ' Sim.

In the early 1990s Jamaican dancehall (a genre combining reggae with rapping) became popular among French Antillean youth, who responded with RAGGA. While similar to dancehall, *ragga* is marked as French Antillean by rapping in Creole and the addition of a standard *tibwa* rhythm.

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JULIAN GERSTIN

Martin le Franc (*b* county of Aumale, *c*1410; *d* 1461). French poet, churchman and diplomat. He studied at the University of Paris, obtaining the degree of Master of Arts, and entered the service of Duke Amadeus VIII of Savoy (later antipope Felix V), probably in the mid-1430s. Most of his numerous ecclesiastical positions stemmed from his connections with the court of Savoy. Named an apostolic protonotary by Felix in 1439, he later became provost of Lausanne Cathedral (from 1443), abbot of the monastery of Novalesa, near Turin (sometime before 1459), and held canonries at Turin (from 1444) and Geneva (from 1447). In March 1447 Felix sent him as papal legate to the court of Philip 'the Good', Duke of Burgundy, to whom Martin dedicated his two long allegorical poems, *Le champion des dames* (1440–42; partly ed. A. Piaget, Lausanne, 1968) and *L'estrif de Fortune et de Vertu* (1447–8). Even after Felix's abdication in 1449 Martin remained a protonotary under Pope Nicholas V, and from 1450 served Duke Louis I of Savoy as *maître des requêtes*. His other extant works include a *Complainte du livre du champion des dames a maistre Martin le Franc son acteur* (written in response to the poor reception the *Champion* had received at the Burgundian court; ed. in Paris), a Latin dialogue (Dole, Bibliothèque municipale, 55–7), a rondeau (*Le jour m'est nuit*, ed. in Raynaud) and a French translation of the Prologue to the book of Jeremiah in the so-called 'Bible Servion'. The composer Guillaume Du Fay (who also served at the court of Savoy at various times during the 1430s and 1450s) owned a manuscript containing 'eglogas magistri Martini le Franc'; however, no such eclogues are known to have survived. A poem of 48 verses included at the end of the dedication copy of *Le champion des dames* may be by him (*B-Br* 9466, f.180; ed. in Brooks).

Martin le Franc is important to the history of music because of information he provided concerning music and musicians in France during the second quarter of the 15th century, in particular several references he made to Du Fay and Binchois. The earliest of these, dating probably from the mid-1430s, appeared in a letter to the secretaries of the chancellery of Savoy, the primary topic of which is the nature of rhetorical eloquence. In his discussion of the importance of *imitatio* (the emulation of models) for the art of speaking well, he drew one of his examples from music, noting that a musician was deemed excellent if in his compositions he imitated ('similfacit') the 'celestial concords' of Du Fay and the 'most agreeable songs' of Binchois. Beyond being the earliest written acknowledgment of the two composers' pre-eminence, the passage is significant as well for its use of rhetorical terminology in referring to music, anticipating a practice that would become more common later in the century.

In the fourth book of his *Champion* Martin mentioned that the composers Tapissier, Carmen and Cesaris had not long before astonished all Paris with their music. Yet these composers, he said, had been surpassed in excellence by Du Fay and Binchois:

> For theirs is a new practice of making elegant concord [*frisque concordance*] in loud and soft music with *ficta*, with rests and with mutation [*en fainte, en pause et en muance*], and they have taken of the English manner [*contenance angloise*] and followed Dunstable, whereby wondrous pleasure makes their music joyous and famous.

The meaning of these frequently cited lines continues to be a matter of debate among scholars, the scarcity of comparable passages from the period making their precise

significance difficult to determine. They have often been interpreted as referring to the putative influence of English music on continental composers of the generation of Du Fay and Binchois, with 'contenance angloise' understood as an allusion to certain distinctively English style features. Though Martin employed terms that have specifically musical meanings ('fainte'; 'pause'; 'muance'), how these may relate either to the 'contenance angloise' (which he in no way defined) or to a 'new practice' of composition is left unclear, as might be expected in a long poetic work that makes only passing reference to music.

In a subsequent stanza of *Champion*, Martin reported that he had seen Du Fay and Binchois listening with astonishment and envy to two blind musicians of the Burgundian court (most probably the minstrels Jehan de Cordoval and Jehan Ferrendes). This account almost certainly refers to the court's visit to Chambéry in February 1434 for the wedding of Louis of Savoy and Anne de Lusignan. A miniature in a copy of *Champion* (*F-Pn* fr.12476, f.98) depicts Du Fay and Binchois together; Du Fay stands next to a portative organ while Binchois holds a small harp.

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CRAIG WRIGHT/SEAN GALLAGHER

Martín-Moreno, Antonio (*b* Granada, 19 Sept 1948). Spanish musicologist and music administrator. He studied music at the Madrid Royal Conservatory and philosophy at the Comillas-Madrid and Complutense Universities. He took the doctorate at the Autonomous University of Barcelona, with a dissertation on the musical ideas of Feijóo. He has taught at the Italian Institute in Barcelona, the Autonomous University of Barcelona and the University of Málaga; in 1988 he became professor at the University of Granada. Martín-Moreno's research centres on 18th-century Spanish music, especially music theory and stage music. He has been an active participant in the reconstruction of Spanish musical life since the end of the dictatorship, introducing musicology as a field of specialization to Spanish universities, and developing various research projects. He was co-founder of the Autonomous University of Barcelona's Centre for Musical Documentation and Ricart Matas Institute of Musical Research (1974–5), and a founding partner and member of the governing board of the Spanish Musicological Society (1977–82). He was the first director of the Rafael Mitjana School of Further Musical Education at the University of Málaga.

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XOÁN M. CARREIRA

Martinn, Jacob-Joseph-Balthasar (*b* Antwerp, 1 May 1775; *d* Paris, 10 Oct 1836). Flemish violinist and composer. Son of a Bohemian bandmaster, he was a choirboy at St Jacobskerk, Antwerp, where a mass by him was performed in 1793. Soon afterwards he went to Paris and played in the orchestra first at the Théâtre du Vaudeville and then at the Opéra Italien. After the foundation of the Imperial schools he taught the violin at the Lycée Charlemagne. His works include two symphonies concertantes, six string quartets, trios, duos and other chamber works. He also wrote pedagogical works, including the *Méthode élémentaire de violon* (Paris, *c*1810), *Grande méthode de violon* (Paris, n.d.) and *Méthode élémentaire d'alto* (ed. J. Frey, Paris, 1841).

JOHN LADE/R

Martino, Donald (James) (*b* Plainfield, NJ, 16 May 1931). American composer. He attended Syracuse (BM 1952) and Princeton (MFA 1954) universities and studied composition with Bacon, Sessions, and Babbitt; on a Fulbright scholarship (1954–6) he studied with Dallapiccola in Florence. Martino taught at the Third Street Settlement in New York (1956–7), Princeton University (1957–9), and Yale University (1959–69), and from 1969 to 1981 was chairman of the composition department at the New England Conservatory; he also taught at Harvard University in 1971. After serving as Irving Fine Professor of Music at Brandeis University from 1980 to 1983, he joined the faculty of Harvard in 1983; he retired as Walter Bigelow Rosen Professor Emeritus in 1992. He spent several summers lecturing on contemporary music at the Berkshire Music Center, where he was composer-in-residence in 1973. In 1978 he founded a publishing company, Dantalian, Inc., for the promotion of his own music. Martino's honours include awards from BMI (1953, 1954), the National Institute of Arts and Letters (1967), and the NEA (1977, 1987, 1989), a Brandeis University Creative Arts Award (1964), three Guggenheim fellowships (1967–8, 1973–4, 1982–3), the Classical Critics Citation (1976), a Kennedy Center Friedham Award (1985) and commissions from such organizations as the Boston SO, the Koussevitzky Foundation, and the Coolidge Foundation. A Naumburg Award in 1973 resulted in the composition of *Notturno*, for which he won a Pulitzer Prize in 1974. In 1981 he became a member of the Institute of the American Academy and Institute of Arts and Letters, and in 1987 a fellow of the American Academy of Arts and Sciences.

Martino's imagination and devotion to craft are evident both in his ensemble and solo works. The latter contain numerous detailed and distinctive notations for fingerings, bowings, attacks, releases, etc., to ensure that all sounds are produced in as integral and precise a manner as that in which they were conceived; yet the many *espressivo* and tempo indications allow the performer considerable flexibility within a rigorous framework. Martino not only employs the attributes unique to a particular instrument but seems to enlarge them: it is as if a new instrument has been invented, and by the end of a work the listener's preconceptions and experience of the instrument and of music itself may be enriched, even radically transformed.
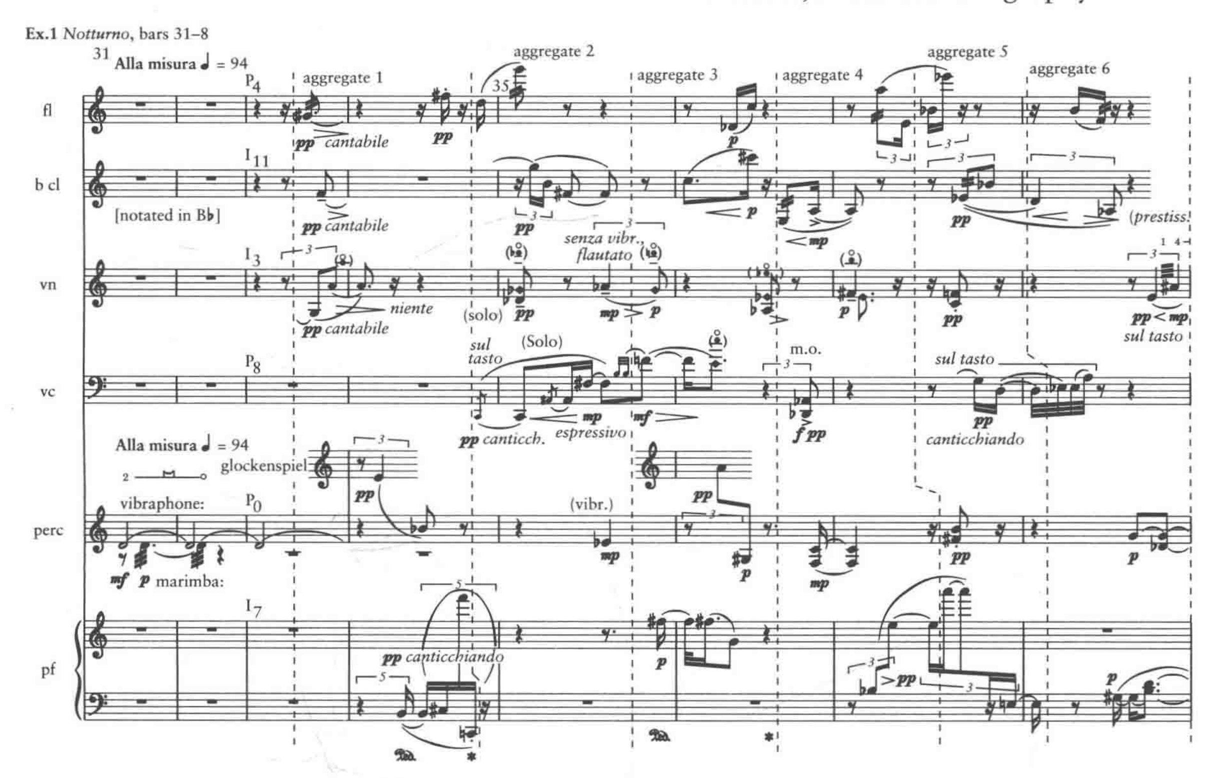
Martino deploys this original understanding of instrumental sonority and technique to project refined structural ideas with great force and drama. Register, dynamics and specific modes of tone production are used to mark structurally significant pitch sets, as well as to provide opportunities for imposing instrumental virtuosity. For example, in the first section of his work for solo cello, *Parisonatina al'dodecafonia* (1964), each mode of performance (harmonics, *presso il ponticello*, pizzicato, *sul tasto*, and *col legno battuto*) is associated with a particular 12-tone pitch-class set, thus articulating an intricate polyphonic structure. The note-to-note pitch progression is also significant; it consists of six presentations of different hexachords from the polyphonically projected sets discussed above. Overall the music possesses an effect of textual intricacy, virtuosity, intense lyricism, colouristic variety and high drama. A polyphonic effect is also created in solo instrumental works for violin, flute, clarinet and piano. For example, in the opening of the *Fantasy-Variations* for violin (1962) and *Pianississimo* for piano (1970) the 'simultaneously progressing total-set forms' are delineated by registral stratification and differentiated dynamics and articulation; in subsequent passages, set forms are presented consecutively in relatively homogeneous contexts.

Martino's chamber ensemble pieces are characterized by interplays between densely textured blocks of sound and solo passages; elegantly contoured lines reminiscent of cadenzas emerge out of the denser patches only to be subsumed within the next polyphonic block. The solos in the Concerto for Wind Quintet (1964) and the woodwind tunes in *Notturno* (1973) are memorable in this regard. In form, much of his music can be described as rondo-like. Individual sections contain harmonic progressions (often aggregate-forming partitions of linear 12-tone sets) which are derived from the set that opens the work. The order of the set is often most clearly presented in solo passages, while constituent 'set-motif members' may be distributed in a variety of ways among various instruments in the densely textured sections. In ex.1, from *Notturno*, a segment immediately following a vibraphone solo presents six set forms, one in each instrument. Segments of the set forms are variously partitioned, forming six vertical aggregates. The latter three aggregates are each partitioned into six dyads (each instrument presenting one dyad), and the same interval class is presented in each instrument during the unfolding of aggregates four, five and six.

Martino's exploration of colour, polyphony and virtuosic potential has been further brought to bear on concertos for piano (1965), cello (1972), alto saxophone (1987), violin (1996) and three clarinets (1977), which he has referred to as a 'superclarinet'. He has been especially resourceful in realizing the dialectic of the individual and the group implicit in the concerto genre, especially pushing the solo part to equal or even supersede the orchestra in its capacity to contain structural and timbral richness. In both the concertos for string instruments the relationship between solo instrument and a *divisi* group of strings becomes crucial in affecting an eventual rapprochement between soloist and orchestra.

In works of the 1970s Martino was concerned particularly with longer-range linear connections between pitches. He extended the technique of presenting structurally significant sets as timbrally and/or registrally connected non-consecutive pitches within a single instrumental line. In conceiving means to connect non-consecutive pitches over long musical spans, Martino developed a concept of 'outer-voice structure' related to

Ex.1 *Notturno*, bars 31–8



Schenker's notion of *Ausensatz* in tonal music (see Rothstein, 1980).

More recently, Martino has further extended his technical and expressive range, for example integrating tonal and post-tonal harmony (*The White Island* for chorus and orchestra, 1985), and combining jazz harmony, diverse stylistic and literal quotation, self-parody and satire (*From the Other Side*, 1988). In the Concerto for violin and orchestra (1966), he adapts longstanding techniques to spin out extended, voluptuous foreground melodies while combining a characteristic contrapuntal and expressive volatility with new methods for controlling harmonic rhythm and set structure.

Martino's music has been aptly described as expressive, dense, lucid, dramatic and romantic. But it is his ability to conjure up a world of palpable musical presences and conceptions, which persevere in intensity from the beginning to the end of one piece and from one piece to another, that seems most remarkable.

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5 frammenti, ob, db, 1961; Conc., wind qnt, 1964; Notturno, pic + fl + a fl, cl + b cl, vn + va, vc, pf, perc, 1973; Str Qt [no.4], 1983; Canzone e tarantella sul nome Petrassi, cl, vc, 1984; From the Other Side, fl, vc, pf, perc, 1988; 3 Sad Songs, va, pf, 1991; Octet, fl, cl, flugelhorn, tbn, perc, pf, vn, vc, 1998

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Other works: Augenmusik, a Mixed Mediocritique, actress/danseuse/ uninhibited female percussionist, tape, 1972; many popular songs and jazz arrs., all unpubd

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EwenD; VintonI

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B. Fennelly: 'Donald Martino: "Parisonatina al'dodecafonia"',*PNM*, viii/1 (1969–70), 133–5

W. Rothstein: 'Linear Structure in the Twelve-tone System: an Analysis of Donald Martino's "Pianississimord"',*JMT*, xiv (1980), 129–65

J. Chute: 'Publish or Perish', *High Fidelity/Musical America*, xxxii/1 (1982), 18–21

D. Burge: *Twentieth-Century Piano Music* (New York, 1990)

PNM, xxix/2 (1991) [special issue, incl. articles and compositions by A. Berger, M. Bialosky, J. Boros, M. Brody and others]

ELAINE BARKIN, MARTIN BRODY

Martino, Giovanni Battista. *See* SAMMARTINI, GIOVANNI BATTISTA.

Martino, Giuseppe. *See* SAMMARTINI, GIUSEPPE.

Martinon, Jean (*b* Lyons, 10 Jan 1910; *d* Paris, 1 March 1976). French conductor and composer. The violin was his principal study at the Lyons and Paris conservatoires, and he won a *premier prix* on his graduation at Paris in 1928. Further studies followed, in composition with Roussel and in conducting with Munch and Desormière. On the outbreak of war, he was conscripted into the French army and taken prisoner in 1940. While a prisoner he composed jazz and choral works, including *Chant des captifs*, and was awarded a composition prize by the city of Paris in 1946.

On his release Martinon took a leading part in the reorganization of French musical life, becoming conductor of the Concerts du Conservatoire in Paris, and of the Bordeaux PO from 1946. He also started to tour widely as a guest conductor, making his London début in 1947 with the LPO, of which he became a regular associate conductor during the next two seasons. His North American début was in 1957 as guest conductor with the Boston SO, and he held resident principal appointments with the Radio Éireann orchestra, Dublin (1947–50), the Concerts Lamoureux, Paris (1951–7), Israel PO (1957–9), City of Düsseldorf (1959–63), Chicago SO (1963–9), French National Radio Orchestra (from 1968) and The Hague Residentie-Orkest (from 1974).

As a conductor Martinon successfully imparted virtuoso qualities to an orchestra without cultivating a virtuoso personality; his performances were distinguished by a concern for translucent orchestral textures. His repertory showed a special concern for French composers, and for Prokofiev and Bartók, whose music he acknowledged as a strong influence on his own compositions. His recordings included a cycle of Prokofiev symphonies, and notable sets of Debussy and Ravel orchestral works.

He devoted part of each year to composing. His Symphony no.3 *Irlandaise* was composed after a guest visit to the orchestra of Radio Éireann. His Violin Concerto no.2 was written for Szeryng, and his Cello Concerto for Fournier, who gave the first performances. An opera, *Hécube*, with a libretto by Serge Moreux after Euripides, was first staged at Strasbourg in 1956, and among the works Martinon introduced during his Chicago appointment was his Symphony no.4, *Altitudes*, commissioned to celebrate the 75th anniversary of the Chicago SO (1966).

WORKS
(*selective list*)

Stage: Ambohimanga ou La cité bleue (opéra-ballet, 2, Ralaimananisata, J. Martinon), Paris, 1947; Hécube (tragédie musicale, 2, S. Moreux, after Euripides), 1949, Strasbourg, 1956, vs (*c*1955)

Orch: Symphoniette, pf, perc, str, 1935; Sym. no.1, 1936; Conc. giocoso, vn, orch, 1937; Stalag IX (Musique d'exil), jazz orch, 1941; Conc. lyrique, str qt, small orch, 1944; Sym. no.2 'Hymne à la vie', 1944; Sym. no.3 'Irlandaise', 1948; Vn Conc. no.2, 1960; Vc Conc., 1964; Sym. no.4 'Altitudes', 1965; Introduzione, adagio e passacaglia, 13 str, 1967; Vigentuor, 20 insts, 1969; Fl Conc., 1970–71; Va Conc. Conc. for 4 sax, 1974

Choral: Absolve Domine, male chorus, orch, 1940; Chant des captifs (Ps cxxxvi), T, speaker, chorus, orch, 1943; Le lis de Saron (Song of Songs, trans. A. Chouraqui), S, Bar, chorus, orch, 1961

Chbr: Domenon wind qnt, 1938; Str Trio, 1943; Pf Trio, 1945; 2 str qts, 1946, 1967; several other pieces

Piano music, songs

Principal publishers: Billaudot Choudens, Costallat, Eschig, Salabert

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A. Machabey: *Portraits de trente musiciens français* (Paris, 1949), 121

A. Blyth: 'Jean Martinon Talks', *Gramophone*, l (1972–3), 176–7

J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 182–4

NOËL GOODWIN

Martïnov, Ivan Ivanovich (*b* Karachyov, 2/15 Jan 1908). Russian musicologist. In 1936 he graduated from the Moscow Conservatory, where he studied music history with Al'shvang and the piano with Vasily Argamakov. He taught music history at the conservatories of Tashkent (1936–7) and Khar'kiv (1938–9), and then until 1942 at the Moscow Conservatory. From 1948 until 1952 he was in charge of the folklore section of the journal *Sovetskaya muzïka*. He was secretary of the RSFSR Composers' Union (1960–68), and in 1969 became president of the musicology committee of the Moscow Composers' Union. He wrote chiefly about 20th-century music, and his studies of eastern and central European music, together with those of Spanish music, are widely used in musical history courses in Russian conservatories.

WRITINGS

Narodnïy khor [The folk choir] (Leningrad, 1944, enlarged 3/1950 as *Gosudarstvennïy russkiy narodnïy khor imeni Pyatnitskogo* [The Russian State Pyatnitsky Folk Choir], 4/1953)

D.D. Shostakovich: ocherk zhizni i tvorchestva [Life and works] (Moscow, 1946; Eng. trans., 1947)

Aram Khachaturyan (Moscow, 1947, 2/1956)

'Muzïkal'naya zhizn' Moskvï 1890–1917' [The musical life of Moscow 1890–1917], *Istoriya Moskvï*, v (Moscow, 1955), 590–608

Stevan Mokran'yats i serbskaya muzïka [Mokranjac and Serbian music] (Moscow, 1958)

'Rumïnskaya narodnaya pesnya' [Romanian folksong], *Voprosï muzïkoznaniya*, iii (1960), 621–51

Bedrzhikh Smetana (Moscow, 1963)

Istoriya zarubezhnoy muzïki pervoy polovinï XX veka: ocherki [History of foreign music in the first half of the 20th century: essays] (Moscow, 1963, 2/1970)

'Soviet Chamber Music', *Cobbett's Cyclopedic Survey of Chamber Music*, iii, ed. C. Mason (London, 2/1963/R), 130–51

Klod Debyussi (Moscow, 1964)

Yury Shaporin (Moscow, 1966)

Bela Bartok (Moscow, 1968)

'"Don Carlos" de Verdi et le théâtre russe: Chaliapine et Verdi', *Studi verdiani II: Verona, Parma and Busseto 1969*, 546–9

'Glinka and Beethoven', *GfMKB: Bonn 1970*, 140–44

Zoltan Koday [Kodaly] (Moscow, 1970)

Sergey Prokof'yev (Moscow, 1974)

Muzïka Ispanii [The music of Spain] (Moscow, 1977)

Moris Ravel' (Moscow, 1979)

O muzïke i yeyo tvortsakh: sbornik statey [On music and its creators: collected articles] (Moscow, 1980)

Manuèl' de Fal'ya (Moscow, 1986)

Tikhon Nikolayevich Khrennikov (Moscow, 1987)

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G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], ii (Moscow, 1974) [incl. list of writings]

LEV GINZBURG/LYUDMILA KORABEL'NIKOVA

Martïnov, Nikolay Avksent'yevich (*b* Leningrad, 20 June 1938). Russian composer. He attended the choral school of the Academic Cappella (1944–55) and then studied musicology at the Leningrad Conservatory with Druskin, graduating in 1960. After holding posts as a lecturer at the Novosibirsk Filarmoniya (1960–62) and as senior lecturer at the Novosibirsk Conservatory (1962–3), he returned to the Leningrad Conservatory to pursue post-graduate study with Druskin (1963–6), concurrently

attending Shostakovich's composition class as an occasional student. He wrote his thesis on the work of Davidenko and was awarded a *Kandidatura* in 1975. In 1966 he joined the orchestration department at the Leningrad Conservatory, where he became a senior lecturer in 1977, a professor in 1985, and head of department in 1985.

Among Martïnov's compositions are four symphonies, numerous vocal works to texts by Russian poets and ballet scores written in collaboration with the ballet-master Nikolay Boyarchikov including *Gerakl* ('Heracles') and *Peterburgskiye videniya* ('Visions of St Petersburg'). He has also made arrangements for television ballet productions of music by Shostakovich (*Gamlet*) and Prokofiev (*Tsar' Boris*, *Pikovaya dama*), and has composed numerous film scores and incidental music for the theatre and for television serializations of classic literary works. Martïnov's work follows the traditions of Russian music. Martïnov is also the author of a monograph on Aleksandr Davidenko, and a number of articles including one on Shostakovich, based on his notebooks and Shostakovich's letters to him.

WORKS
(*selective list*)

Op: Galiley [Galileo] (B. Brecht), 1985–90
Ballets: Gerakl [Heracles] (after Homer), 1980; Peterburgskiye snovideniya [St Petersburg dreams] (after F. Dostoyevsky: *Crime and Punishment*), 1986–93
Orch: Sym. no.1, 1964; Sym. no.2, str, 1968; Sym. no.3, 1969; Monolog, chbr orch, 1973
Vocal: Smert' poèta [Death of a Poet] (A.S. Pushkin, M.Yu. Lermontov), suite, pf, B, spkr, orch, 1970, rev. 1977; Sym. no.4, B, chbr orch, 1970; Pesni o lyubvi k sebe [Songs about Love to Oneself] (Tokuboku), 1v, pf, 1974, arr. 1v, chbr ens, 1976; 3 khora [3 Choruses] (Pushkin), 1980; Devyatoye maya [The Ninth of May] (A. Tvardovsky), conc., chorus, spkr, org (ad lib), perc (ad lib), 1984; Pamyati Rakhmaninova [In Memory of Rachmaninoff], conc., chorus, 1984; many popular songs for 1v, pf
Chbr: Str Qt, 1990; Sonata, vn, pf, 1996
Incid music, arrs. of works by Prokofiev and Shostakovich

Principal publishers: Muzïka, Sovetskiy Kompozitor

WRITINGS

Aleksandr Davidenko (Moscow, 1965)
'Na rodine Musorgskogo' [In the country of Musorgsky], *SovM* (1965), *SovM*, no.10, p.8 only
ed.: *Aleksandr Davidenko: vospominaniya, stat'i, materialï* [Aleksandr Davidenko: reminiscences, articles, materials] (Leningrad, 1968)
A.A. Davidenko: tvorcheskiy put', chertï stilya, monografiya [A.A. Davidenko: creative path, features of his style, monograph] (Leningrad and Moscow, 1977)
'Stunden von Schostakowitsch', *Kölner Beiträge zur Musikforschung, cl: Bericht über das Internationale Dmitri-Schostakowitsch-Symposion. Köln 1985*, ed. K.W. Niemoeller and V. Zadertskyj (Regensburg, 1986), 96–106
'Pis'ma Shostakovicha: stranitsï iz zapisnoy knizhki' [The letters of Shostakovich: pages from a notebook], *D.D. Shostakovich: k 90-letiyu so dnya rozhdeniya* [Shostakovich: the 90th anniversary of his birth], ed. L. Kovnatskaya (St Petersburg, 1996), 276–305

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G. Polyanovsky: 'Na putyakh k bol'shomy iskusstvu: simfonicheskiy kontsert Shestoy leningradskoy "Muzïkal'noy vesnï"' [In the steps of great art: symphonic concert of the Sixth Leningrad 'Musical Spring'], *Vecherniy Leningrad* (8 April 1970) [on the Third Symphony]
G. Kremshevskaya: 'Mif o Gerakle' [The myth of Heracles], *Leningradskaya pravda* (24 March 1981)

LYUDMILA KOVNATSKAYA

Martïnov, Vladimir Ivanovich (*b* Moscow, 20 Feb 1946). Russian composer. Having graduated from the Moscow Conservatory (he studied composition with Sidel'nikov and the piano with M.L. Mezhlumov there until 1970), since 1971 he has been a member of the Union of Composers and from 1979 he taught at the Moscow Sacred Academy.

Martïnov's work as a creative artist is varied and productive, testifying to the range of his artistic interests which include folklore, the avant garde (especially minimalism), jazz, rock music and old Russian church music. He took part in ethnographic expeditions to the north of Russia, the Caucasus and Pamir (1968–74); the direct influence of the folk traditions he encountered can be found in early works such as the overture for symphony orchestra and also in *Noch' v Galitsii* ('A Night in Galicia') of 1996. A participant in avant-garde festivals and activities (in Moscow, Leningrad, Tallinn and Riga, 1972–6), he organized the first musical event in the USSR in the House of Scholars in 1973. He later worked in the experimental studio for electronic music (1973–8), and in 1975 he became involved with the rock group *Boomerang*, forming his own group *Forpost* in 1976. He has taken part in jazz and rock festivals in Moscow and Novosibirsk. In 1976 he became the composer of the first minimalist works in Russia (*Listok iz al'boma* ('Album Leaf') and the Partita for unaccompanied violin).

Martïnov has compiled and edited collections of Flemish, Italian, English and French masters of the polyphonic schools and in 1979 he focussed his attention on Russian sacred music: in particular, he studied and deciphered old Russian musical texts from collections of singers' manuscripts. This amounted to a reconstruction of the 16th- and 17th-century services of the Cathedral of the Assumption, Moscow, the monastery of the Trinity and St Sargius, Sergiyev Posad, and the Cathedral of the Honoured Resurrection on Uspenskiy vrazhok (Moscow). An active scholar in this field, he is the author of *Istoriya Bogosluzhebnogo peniya* [The history of singing in the divine service] in addition to numerous choral works on religious texts, in particular a Liturgy and an All-Night Vigil. His works are frequently large-scale and stylistically synthetic (*Apokalipsis*, *Plach proroka Iyeremii* ('The Lament of the Prophet Jeremiah')) and several have been written in collaboration with exceptional Russian performers (Gridenko, Kremer, Bashmet and Rozhdestvensky). The author of over 50 film scores, he has worked with directors such as Gerasimov, Abdrashidov, Viktyuk and Vasil'yev. His music has been played in both Russian and European festivals, ranging from the Moscow Autumn to the Almeida.

WORKS
(*selective list*)

Stage: Seraficheskiye videniya Frantsiska Assizskogo [The Seraphic Visions of St Francis of Assisi] (rock op), 1978; Uprazhneniya i tantsï Guido [Guido's exercises and dances] (op), 1997
Orch: Fl Conc., 1968; Ob Conc., 1968; Uvertyura v chest' Sapel'kina [Ov., in Honour of Sapel'kin], 1970; Voidite! [Come In!], vn, str, celeste, 1985
Choral: 4 stikhotvoreniya [4 Poems] (V. Khlebnikov), chorus, chbr orch, 1963; Rozhdestvenskaya muzïka [Christmas Music], children's chorus, ens, 1976; Lik Rossii [The Face of Russia] (M. Lomonosov), 1986; Plach proroka Iyeremii [Lament of the Prophet Jeremiah], 1992; Stabat mater, chorus, str, 1994; Requiem, solo vv, chorus, str, 1995
Vocal: 5 russkikh narodnïkh pesen [5 Russ. Folk Songs], 1v, chbr ens, 1964; Passionlieder (Ger. poets), S, chbr orch, 1977; Opus post I (N. Zabolotsky), S, pf, perc, 1984; Magnificat quinti toni, Ct, vn, str, 1993; Opus post II (Zabolotsky), S, pf, perc, 1993; Noch' v Galitsii [A Night in Galicia] (Khlebnikov, I. Sakharov),

folk insts and singers, str ens, 1996; Canticum fratris Solis octo tonorum (St Francis of Assisi), inst ens, solo vv, 1997

Chbr: Str Qt, 1966; Seranadï [Serenades], ens, 1968; Epistole amorose, ens, 1970; Kanzonï, 2 vn, 1972; Variantï, vn, pf, 1972; Okhrannaya ot kometui kogouteka [Safeguard Against the Comet Kogoutek], 2 pf, 8 hands, 1973; Sonata, vn, pf, 1973; Music for pf, db, perc, 1974; Music for pf, 2 vn, perc, 1974; Listok iz al'boma [Album Leaf], vn, pf, chbr, ens, rock group, 1976; Iyerarkhiya razumnïkh tsennostey [The Hierarchy of Various Values] after Khlebnikov, perc ens, 1977; Dvenadtsat' pobed korolya Artura [The Twelve Victories of King Arthur], 7 pf, 1990; Triumf aèrobiki [The Triumph of Aerobics], perc ens, 1990; Predmetï i figurï (D. Kharms), perc ens, vn, 1998

Solo inst: Geksagramma [Hexagram], pf, 1971; Asana, db, 1974, Partita, vn, 1976; Osennyaya pesnya [Autumnal Song], hpd, tape, 1978; Tantsï Kali-Yugi èzotericheskiye [The Kali-yugi Esoteric Dances], pf/inst ens, 1995; Muzïka dlya Tat'yanï i Ameriki [Music for Tat'yana and America], vn, 1995

WRITINGS

'Vremya i prostranstvo kak faktorï muzïkal'nogo formoobrazovaniya' [Time and space as factors of musical form shaping], *Ritm, prostranstvo i vremya v literature i iskusstve* [Rhythm, space and time in literature and art] (Leningrad, 1974)

'Problemï ser'yoznïye, nereshonnïye (iskusstvo khorovogo peniya)' [Serious and unresolved problems (the art of choral singing)], *SovM* (1979), no.2, pp.84–5

'Bogosluzhebnoye peniye v Rossii XII–XVII vekov' [Singing in the divine service in Russia from the 12th to 17th centuries], *Zhurnal Moskovskoy Partriarkhii* (1987), no.7

'Bog povelevayet, chtobï tvoya zhizn' bïla psalom' [God commands that your life should be a psalm], *SovM* (1991), no.6, pp.37–44

Istoriya Bogosluzhebnogo peniya [The history of singing in the divine service] (Moscow, 1994)

'Neskol'ko zamechaniy o kul'ture v kontse XX veka' [A few observations about culture in the late 20th century], *Sezonï* (Moscow, 1995)

Konets vremeni kompozitorov (Moscow, 1996)

Penie, igra i molitva v russkoy bogosluzhebno-pevcheskoy sisteme (Moscow, 1997)

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N. Grozova: 'Simfoniya sud'bï: final. Vladimir Martïnov: "substantsiya tvorchestva istoshchilas'. Iskusstvo zakonchilos'"' [The symphony of fate: finale. Vladimir Martïnov: 'The substance of creation has withered away. It is the end of art'], *Sovetskiy Soyuz* (1992), no.2

A. Petrov: 'Tri imeni' [Three names], *MAk* (1992), no.1, pp.27–30, esp.29

M. Katunian: 'Parallel'noye vremya Vladimira Martïnova' [The parallel time of Vladimir Martïnov], *Muzïka iz bïvshego SSSR* [Music from the former USSR], ii, ed. V. Tsenova (Moscow, 1996)

ALLA VLADIMIROVNA GRIGOR'YEVA

Martin Peu d'Argent. *See* PEUDARGENT, MARTIN.

Martín Pompey, Angel (*b* Montejo de la Sierra, Madrid, 1 Oct 1902). Spanish composer. He studied at the Real Conservatorio de Música, Madrid, where his teachers included del Campo. His first major compositional success came in 1921 with the première of his *Quereres primeros* at the Teatro Luminoso in Madrid. From 1934 to 1947 he was Bartolomé Pérez Casas's assistant at the Madrid Conservatory. He was appointed music director of the Madrid Teatro Español in 1939. He later taught at the Colegio de Nuestra Señora del Pilar, a post he held for 40 years. During the 1960s and 70s he was a music critic for the daily papers *Ya* and *ABC*. His honours include a stipend from the Real Academia de Bellas Artes de S Fernando, a bursary from the Fundación Juan March, the Madrid Composition Prize (1990) and the National Prize (1999).

Martín Pompey's oeuvre is notable for its diversity; conservative tonal works permeated by the local colour of Madrid stand alongside polyphonic compositions influenced by the Second Viennese School. His deep religious faith and his unmistakable sense of humour are also reflected in his extensive catalogue. Although he has described himself as a 'theatrical composer', his most interesting compositions are his chamber works. Del Campo is said to have referred to him as 'the Spanish Brahms'.

WORKS
(*selective list*)

Stage: Quereres primeros (sainete lírico, 1, J. Muñoz Román and D. Serrano), 1921, Madrid, 1921; El rayo de sol (sainete lírico, 2, Muñoz Román and A. López Monís), 1925, Madrid, 1925; La tarasca (comic op, 1, P. Salas), 1956, Madrid, 1998; La exaltación de la Santa Cruz, anto sacramental, solo vv, 2 SATB, children's chorus, actors, orch, 1971–2; 4 aventuras de Don Juan (op, 4, after T. de Molina), 1990–92

Vocal: Missa, solo vv, TTBB, org, 1926–32; Tantum ergo, solo vv, TTBB, orch, 1926–42; Salve regina, T, TTBB, orch, 1934–42; Missae pro defunctis, solo vv, TTBB, orch, 1939; Missae en honor de Nuestra Señora de las Mercedes, solo vv, TTBB, orch, 1941; Poema lírico sobre la oda sáfica de Manuel Villegas, S, SATB, orch, 1945; Cant. de navidad (Salas), solo vv, children's chorus, SATB, orch, 1949; Misa en honor de la virgen de Montserrat, SATB, org, 1953; Passio domine nostri Jesu Christi secundum Joannem, solo vv, children's chorus, SATB, orch, 1959–65; Misa en honor de San Antonio de Padua, 2 TTBB, org, 1965; Serenata nocturna, S, A, T, B, SATB, str qnt, 1969–70; Variaciones sobre un tema original, S, SATB, solo insts, orch, 1975–6; ¿Qué buscaís en noche helada?, S, SATB, 2 ob, hn, 2 bn, 1984; many other vocal works, incl. unacc. choral pieces, solo works (1v, orch), songs (1v, pf)

Orch: Castilla (Pequeño poema de ambiente popular), 1927; Suite estilo antiguo, chbr orch, 1932; Conc., 2 pf, orch, 1935–9; Sym. no.1, 1938; Sym. no.2, 1939–40; Conc., str trio, orch, 1940; 3 danzas españolas, 1940; Obertura optimista, 1941; Variaciones sobre un tema del primer modo del canto gregoriano, 1941; Va Conc., 1942; Vc Conc., 1944; Vn Conc., 1948–54; Db Conc., 1949; Serenata madrileña, chbr orch, 1949; Obertura Madrid 1900, 1955; Suite divertimento, str, 1959; Gui Conc., 1963–6; Sym. no.3, 1967–8; Sym. no.4, 1980–83

Chbr and solo inst: Sonata, vc, pf, 1937; Sonata, vn, pf, 1937; Sonatina, va, pf, 1937; Pf Qt, 1953; Serenata 'Homenaje a Luigi Boccherini', str qt, 1956; Divertimento, wind, 1959; Sextet, str, pf, org, 1960; Sonatina, gui, 1968; Sonata, hp, 1969; Sonatina, fl, kbd, 1973; Variaciones sobre un tema original, gui, 1973; Serenata de primavera, lute ens, 1980; Capricho, vc, pf, 1983; 9 str qts; 3 str trios; 3 pf qnt; solo kbd works

Principal publisher: Unión Musical Española

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T. Garrido and J. Martín de Sagarmínaga: 'El buen paño sin arca: diálogo con Angel Martín Pompey', *Scherzo*, no.79 (1993), 43–6

C. Heine: 'Angel Martín Pompey: Cuarteto no.6 en re mayor para instrumentos de arco (1960)', *Cambio de Tercio*, ed. J.A. Gómez Rodríguez (Oviedo, 1995), 125–41

CHRISTIANE HEINE

Martins (Freire), Francisco (*b* Évora, *c*1620 or *c*1625; *d* Elvas, 20 March 1680). Portuguese composer. On 20 June 1629 (Barbosa Machado) or 16 August 1634 (Alegria, *História*) he became a choirboy at Évora Cathedral, where his uncle Domingos Martins de Almeida had been master of the choirboys from 1608 to about 1618, and where he studied with either Manuel Rebello or António Rodrigues Vilalva, depending on his date of entry. By 27 December 1650 he had entered the priesthood and was *mestre de capela* of Elvas Cathedral, a post that he held for the rest of his life at an annual salary of 37,500 réis. His expressive, chromatically inflected works demonstrate the high quality of musical practice even at the lesser Portuguese cathedrals in the 17th century.

WORKS

Adiuva nos, 4vv, ed. in PM, ser.A, xxxvii (1982)
Sentado ao pé de um rochedo, villancico, 2vv, bc, ed. in PM, ser.A, xxix (1976)
4 Passion narratives, 3vv, *P-Em*
Domine, tu mihi lavas pedes, motet, 5vv, *EVc*
Several works for Holy Week in Livro da quaresma, 4vv, copied 1655, *Em*; 8 responsories ed. in Cadernos de repertório coral polyphonia, *Série azul*, i (Lisbon, 1954)

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D. Barbosa Machado: *Bibliotheca lusitana*, iv (Lisbon, 1759/*R*), 138; music entries ed. R.V. Nery as *A música no ciclo da Bibliotheca lusitana* (Lisbon, 1984)
F. de P. Santa Clara: 'Cantores e musicos da capela da Sé de Elvas', *Arquivo transtagano*, i (1933), 79–80, 99–101
J. Mazza: 'Dicionário biográfico de músicos portugueses', *Ocidente*, xxiii (1944), 193–200, 249–56, 361–8; xxv (1945), 25–32, 153–60, 241–8, 353–68
R. Stevenson: 'Francisco Martins', *Notes*, xiii (1955–6), 321–4
M. de Sampayo Ribeiro: *Do Padre Francisco Martins e do seu precioso espólio musical* (Évora, 1959)
J.A. Alegria: *História da escola de música da Sé de Évora* (Lisbon, 1973), 65, 84

ROBERT STEVENSON

Martins, Maria de Lurdes (Clara da Silva) (*b* Lisbon, 26 May 1926). Portuguese composer. She studied at the Lisbon Conservatory with her mother Maria Helena Martins. There she finished the higher degree in piano and composition in 1949, having worked with Artur Santos, Jorge Croner de Vasconcelos, Marcos Garin and Santiago Kastner. Between 1959 and 1960 she obtained a grant from the Calouste Gulbenkian Foundation to study composition at the Munich Hochschule für Musik with Genzmer and also attended courses with Stockhausen in Darmstadt. She attended seminars with Maderna and obtained a diploma in Orff-Schulwerk at the Salzburg Mozarteum (1965). She also attended many courses abroad dedicated to methods of music learning by children (Kodály, Orff). She served as the founder-president of the Portuguese Musical Education Association (1972) and founder-director of the Torres Vedras Music School (1978–83). She taught at the Lisbon Conservatory (1983–96) and is now retired.

Martins's music contains neo-classical characteristics based on Hindemith and also a modern nationalism inspired by Bartók. From the 1960s her music developed slowly towards serial technique and harmonies based on clusters. In recent years her work shows a tendency to fuse various musical universes, resulting in a multi-faceted aesthetic perspective, as best exemplified by the opera *Três máscaras* (1986) and the Piano Concerto (1990).

WORKS
(*selective list*)

Stage: 3 máscaras (op, J. Régio), 1986, Teatro de S Carlos, Lisbon, 27 July 1986
Orch: Pezzo grotesco, 1959, arr. of pf work; Pf Conc., 1990
Vocal: Cantata de Natal (J. de Miranda), S, A, female vv, rec, pf, vn, 1951; 4 poemas (Miranda), A, pf, 1955; 3 cantigas de amigo d'el Rei Dom Dinis (D. Dinis), A, str qt, 1960; O Encoberto (F. Pessoa), S, Bar, spkr, SATB, orch, 1965; Litoral (A. Negreiros); Liberdade (F. Pessoa), Bar, pf, 1985; Acorde final (Ps cl), SATB, 1990; Voi che piangete (D. Frescobaldi), SATB, 1992
Chbr: Sonata, vn, pf, 1947–8; Str Qt no.1, 1952–3; Suite, hpd, 1957; Sonatina, wind qnt, 1959; Divertimento, wind qnt, 1967; 2 esbocetos, vc, pf, 1976; Simetria, cl, 1985; Str Qt no.2, 1989; Divertimento on Mozart Themes, fl, gui, perc, pf, 1991
Pf: Invenção a 2 vozes, 1946; Invenção a 3 vozes, 1946; Sonatina no.1, 1946–7; Dança, 2 pf, 1949; Grotesca, pf, 1950, orchd 1959; Sonatina no.2, 1957; Ritmite, 1983

Principal publishers: Pizzicato, Valentim de Carvalho

SÉRGIO AZEVEDO

Martinstrompete [Martintrompete, Schalmei]. A type of mouth-blown free-reed instrument. It is worked with piston valves, and is named after its inventor Max Bernhardt Martin of Markneukirchen who originally conceived such instruments (1911) for car horns. The instrument consists of a number of conical brass horns, each containing a free-reed which sounds at a certain pitch and which may be selected by a piston valve placed between the horns and the mouthpiece. In the 1920s models able to play melodies were played in ensembles (*Schalmei-Kapellen*) and spread quickly, especially in working-class *Turn und Arbeitersportvereine*, and were adopted by the German Communist Party (KPD) and cultivated in East Germany until the 1960s. For further information see C. Ahrens, E. Honecker and U. Lindenberg: 'Vor 60 Jahren patentiert: die Martintrompete', *IZ*, xli (1987), 743–5.

MARTIN KIRNBAUER

Martinů, Bohuslav (Jan) (*b* Polička, Bohemia, 8 Dec 1890; *d* Liestal, Switzerland, 28 Aug 1959). Czech composer. Although he spent most of his creative life away from his native Czechoslovakia, he is widely regarded, after Janáček, as the most substantial Czech composer of the 20th century.

1. LIFE. Martinů was born in the small market town of Polička just on the Bohemian side of the Bohemian-Moravian border. Until 1902, when they moved to a house in the centre of the town, his family lived at the top of the church tower, where his father combined his cobbler's trade with fire-watching and ringing bells for services. Martinů started school in 1897 followed by violin lessons twice a week. He developed fast as a violinist, leading the Polička string quartet and in 1905 giving his first performance as a soloist. Another successful recital the next year encouraged high hopes of a career as a virtuoso leading to the key event of his early life: the local community raised funds to send him to the Prague Conservatory, the entrance exam for which he passed in September 1906.

His studies in Prague were a desultory record of poor attendance and suspension; after the near complete failure of his studies at the conservatory, a year (1909–10) in its organ department resulted in expulsion for 'incorrigible negligence'. More positively, he found Prague's cultural life captivating, found a firm and later influential friend in the violinist Stanislav Novák and was profoundly stirred by the Prague première (in German) of Debussy's *Pelléas et Mélisande* (1908). In order to acquire a professional qualification, Martinů took the state teaching examination, failing in 1911 but passing the next year. Although he had begun to compose *Tři jezdci* ('The Three Riders') for string quartet as early as 1900, his first major outpouring of works came in 1910, when he wrote, along with piano music and some 14 songs, Smrt Tintagilova ('La mort de Tintagiles') and *Anděl smrti* ('The Angel of Death') for orchestra.

During the First World War Martinů lived with his family in Polička and eluded conscription by a combination of simulated and real ill-health while sustaining himself by teaching the violin. These years allowed him to concentrate on composition, resulting in formative

works such as the orchestral Nocturne and *Koleda* ('Carol') and culminating in the nationalist *Česká rapsódie*, of which the second performance on 24 January 1919, in the presence of President Masaryk, did much for his reputation in Prague. After 1913 he often deputized as a second violinist with the Czech Philharmonic; in the spring of 1919 he travelled with the orchstra on a tour which included Geneva, London and Paris, and between 1920 and 1923 he became a full member. He produced important works in this period, including the ballets *Istar* and *Kdo je na světě nejmocnější* ('Who is the Most Powerful in the World?'), and studied briefly in Suk's composition class at the Prague Conservatory.

Having been much attracted by Paris, Martinů, with the aid of a small scholarship from the ministry of education, returned there in October 1923 to study with Roussel. Although he often visited Prague and took frequent summer holidays in Polička, Martinů never again lived in Czechoslovakia. In Paris his range of musical experiences vastly increased: apart from lessons with Roussel he heard the music of Stravinsky and Les Six and jazz. Impressed by *La bagarre*, Koussevitzky took an interest in Martinů and in 1927 gave its hugely successful première in Boston with the Boston SO. Late in 1926 Martinů began to live with Charlotte Quennehen, whose activities as a dressmaker did much to alleviate his near poverty. Martinů became increasingly prolific towards the end of the 1920s, completing his first opera, *Voják a tanečnice* ('The Soldier and the Dancer'), much chamber music, inlcuding his important Second String Quartet and a number of jazz-inspired works including the orchestral *Le jazz*, the chamber Jazz Suite and the operas *Les larmes du couteau* and *Les trois souhaits*.

By the 1930s many aspects of Martinů's style were established and his reputation was growing. His works



Bohuslav Martinů

were given, though not very frequently, in Prague and Brno; performances included the premières of the Second Piano Concerto (1935) and the opera *Julietta* (1938), both conducted by Václav Talich. Other important premières included those of the First Cello Concerto in Berlin (1931), the Concerto for string quartet and orchestra under Malcolm Sargent in London (1932) followed rapidly in Boston by Koussevitzky, and the orchestral *Inventions* at the ISCM Festival during the 1934 Venice Biennale. While the compositions of the 1930s reveal a penchant for Baroque forms and procedures, Martinů was also showing an interest in the folk music and culture of Czechoslovakia in such works as the opera-ballet *Špalíček* ('The Chap-Book'), the *Staročeská říkadla* ('Old Czech Nursery Rhymes') and *Kytice* ('Garland').

Despite his mother's lack of enthusiasm for Charlotte, Martinů married her in 1931. During preparations for the première of *Julietta* in 1937, Martinů met the promising young composer and conductor, Vítězslava Kaprálová. Encouraging her to come to work with him in Paris in the autumn of 1937, he began an affair which developed strongly over the next year. In June 1938 he went with her to London where she conducted her *Vojenská sinfonie* ('Military Symphony'). Later that summer Martinů spent his last holiday in Czechoslovakia and in September went to Schönenberg in Switzerland, where he completed the Double Concerto for two string orchestras, piano and timpani for Paul Sacher and the Basle Chamber Orchestra.

With the completion of the Nazi invasion of Czechoslovakia in March 1939, Martinů, named as cultural attaché by the Czechoslovak opposition, assisted the large number of Czech artists coming to Paris as refugees. Kaprálová began an affair with the writer Jiří Mucha and married him two months before her death from tuberculosis in 1940. Too old for military service at the start of the war, Martinů composed the nationally-coloured *Polní mše* ('Field Mass'), dedicated to the Free Czechoslovak Army Band. His personal situation worsened when his music was blacklisted by the Nazis in the protectorate of Bohemia and Moravia, and as the Germans approached Paris in the spring of 1940 he fled with Charlotte to the south of France, provisionally settling in Aix-en-Provence at the beginning of September. In the last three months of the year he continued to compose, including the Sinfonietta giocosa for piano and small orchestra. Early in 1941 they went via Marseilles to Lisbon seeking passage to the United States, eventually leaving Portugal on the SS Exeter on 21 March.

Although Martinů spent a considerable time in or near New York during the war years, in the summers he would leave the city. His excursions included stays at Middlebury (Vermont), Darien and Ridgefield (Connecticut) and Cape Cod and South Orleans (Massachusetts) as well as composition teaching at Tanglewood in 1942. Depression and homesickness compounded by a poor knowledge of English made for a difficult start in America, but Martinů soon began composing again. Koussevitzky provided an important stimulus with a commission for an orchestral work, resulting in Martinů's first symphony (1942). This was followed in yearly succession by four more, the last of which was dedicated to the Czech Philharmonic and first performed under Kubelík at the first Prague Spring Festival in 1947.

At the end of the war in Europe, Martinů accepted the offer of a composition professorship at the newly-founded Prague Conservatory, but remained resident in America for the next seven years. In part this lack of a return to Europe was explained by a serious fall Martinů incurred while teaching at Tanglewood in the summer of 1946. Recovery was slow and he suffered from tinnitus, headaches and depression for a number of years. His indecisiveness about taking up his post in Prague was reinforced by the loss of his close friend Stanislav Novák, the deteriorating political situation in Czechoslovakia and the pursuit of an affair with the young composer Roe Barstow. Composition, not least the important *Toccata e due canzoni*, was also severely disrupted by the accident and it was only by 1948 that Martinů was producing work again in quantity. After spending the summer of 1948 in France and Switzerland, Martinů returned to New York to take up teaching appointments at Princeton and the Mannes School of Music. Over the next three years he composed steadily including the Sinfonia Concertante (1949) and a second Piano Trio (1950); in 1952 he completed two operas for television, *What Men Live By* and *The Marriage*. He also began work on his Sixth Symphony (*Fantaisies symphoniques*) which he completed in 1953.

With the help of a Guggenheim scholarship Martinů returned to Europe in May 1953, living at first in Paris then in September moving to Nice where he spent much of the next two years. This contented phase resulted in major compositions such as the opera *Mirandolina*, the oratorio *Gilgameš* and, inspired by an encounter with the artist's work during a summer trip to Italy in 1954, *Les fresques de Piero della Francesca*. A return to New York in October 1955, though marked by considerable productivity, including a sonata for viola, sonatinas for clarinet and trumpet and the completion of the Fourth Piano Concerto, depressed Martinů and in May 1956 he returned to Europe and a teaching post at the American Academy of Music in Rome, which he held until the summer of 1957.

While staying in New York, Martinů began work on the greatest project of his final years, the opera *The Greek Passion* based on *Christ Recrucified* by the novelist Nikos Kazantzakis, whom he had met in Antibes in 1954. Another important strand in his last years was a nostalgic interest in his native Polička, and this resulted in four remarkably beautiful and dramatically complex cantatas setting folk-inspired verse by Miloslav Bureš. Martinů moved to Switzerland in November 1957 and was based there until his death. Towards the end of 1958 he became ill with stomach problems and his health deteriorated over the next year. Despite illness, this final year was richly productive: Martinů completed *The Greek Passion*, composed the second nonet, the cantata *Mikeš z hor* ('Mikeš from the Mountains'), *Madrigaly* ('Part-Song Book'), the cantata *The Prophecy of Isaiah* and much chamber music. On 8 August 1959 he entered the hospital at Liestal suffering from stomach cancer and died there on 28 August. In 1979 his body was reinterred in the family grave in Polička.

On his own admission, Martinů's boyhood in the tower affected him in later life. Compositionally, he stated that he strove to embody in his work the space constantly before his eyes as a child; as a man, the isolation may well have contributed to the elusive quality of his personality and a tendency to disorientation when first encountering new places. This disorientation and the narrow provincialism of his background undoubtedly compounded his inability to handle the academic side of life in Prague; on the other hand, he soon adapted to metropolitan cultural life in both Prague and Paris. The monolithic architecture and hectic pace of New York proved far less congenial and resulted in bouts of depression increased by worries about his home, first under the Nazis and then under the Communists, a psychological state certainly exacerbated by his accident. He could sometimes appear withdrawn and abstracted in later years. His relationship with Charlotte, despite her loyalty at crucial stages, was fragmented by his infidelity, but although they were not soul-mates, Martinů retained a sentimental affection for her and they remained man and wife until his death. Compulsive aspects of his personality surfaced in his chain-smoking, voracious reading and a frequently workaholic approach to composition. As a teacher he was mercurial and unmethodical, but although his manner with students reflected his own lack of ease with academic discipline, his ability to maximize the potential he saw in embryonic work was highly valued.

2. Music. Although Martinů did not produce work in quantity until his late 20s, he was, by 20th-century standards, very prolific, possessing a facility that allowed him to write in virtually every instrumental and vocal genre. The music of his main composition teachers had a certain impact on him: Suk in the use of Impressionist orchestration and Roussel in his discrimination concerning orchestral timbre; among his Czech predecessors he admired Dvořák, and the influence of Janáček on his setting of the Czech language is clear. The two non-Czech modern composers who were most decisively influential were Debussy and Stravinsky. The presence of the former can be felt at its most undiluted in the First String Quartet and of the latter in *Half-Time*. Although these mainly harmonic and timbral influences were quickly absorbed, they could surface as late as works such as the Sixth Symphony and the 1959 nonet. Jazz became a major force in Martinů's music between the mid-1920s and the early 1930s. Elements of the style are strong in the operas *The Soldier and the Dancer*, *Les larmes du couteau* and *Les trois souhaits*, in the ballet *La revue de cuisine* and in the Sextet for wind and piano, while in the orchestral *Le jazz* he emulates Paul Whiteman's big-band sound.

Martinů was profoundly receptive to earlier musics as inspiration and as a means of extending his style. An encounter with English madrigals in 1922 prompted a study of Renaissance polyphony. In the 1930s he was much taken by the concerto grossi of Bach, Corelli and Vivaldi, and when engaged on symphonic compositions in the 1940s he cited Beethoven as an exemplar. Notre Dame polyphony also exerted an influence in the late 1940s as did the music of Monteverdi in the 1950s. Many of these early influences fuelled inspiration rather than prompting pastiche: the ritornelli and coloratura in the opera *Ariane* have a neo-classical rather than a Monteverdian air, and Martinů's works which are routinely seen as owing something to the concerto grosso tradition, such as the Double Concerto of 1938, have a typically symphonic motivic intensity.

Despite this range of influences, the description of Martinů as an eclectic is misleading. He had developed a personal voice by the late 1920s and for the rest of his

career Martinů's style remained one of the most distinctive of the mid-20th century. To some extent the sense of isolation which characterized his personal life guaranteed his musical individuality: while he was responsive to new ideas he was never part of any identifiable school. Syncopated, sprung rhythms and the superimposition of closely spaced harmonies against a fundamentally tonal background are features apparent in his music as early as the orchestral Nocturne in F♯ minor of 1915, and they remained fundamental aspects of his mature style. Although Martinů spoke with enthusiasm about his leaning towards the concerto grosso principle, his approach to the development of ideas, many of them extremely short, amounting to little more than three- or four-note figures rotating around a central pitch, can certainly be construed as symphonic. This naturally symphonic bent emerged strongly in his major orchestral works of the 1940s and 50s enhanced by orchestration which on the page can look thick, but in performance is invariably luminous.

Martinů's modernist tendencies emerging in the late 1920s did much to strengthen the musical language of the Fifth String Quartet and the Double Concerto, both from 1938, in which the fast movements are energized by powerful motor rhythms. Though Martinů's harmonies could be extremely dissonant, especially in the late 1920s and the 1930s, they were founded on a fundamentally tonal harmonic framework. Strengthening throughout the 1930s, this tonal basis was particularly prominent in works with a national accent, such as the opera-ballet *The Chap-Book*, the opera *Hry o Marii* ('The Plays of Mary') and the cantata *Garland*. This tendency crystallized even more strongly in the symphonic works of the 1940s, notably in the Second Cello Concerto, and reached an apotheosis in the 1950s in the cantatas on texts by Bureš and in his five completed operas from this decade. Martinů's harmonic language was founded on a range of progressions, some of which were surprisingly conventional, and strong cadence patterns, the most characteristic being a modified plagal cadence formed by a chord of the dominant thirteenth (e.g. with its bass on G) resolving on to the major chord a 4th lower (bass on D), sometimes known as the Moravian cadence. He also showed a predilection for harmonizing themes in 6ths and 3rds, and his pervasive use of second-inversion chords often seems to ascribe to them the tonic function.

In a large output some works will inevitably fall below par. These usually contain poorly assimilated elements, such as the Brahmsian figurations in the Third Piano Concerto. In general, however, Martinů's music from the late 1920s onwards displays a high degree of quality and consistency: his six symphonies are among the most successful of the 20th century and his extensive corpus of chamber music provides a range of performers with a large repertory of high quality. His vocal works reflect his particular genius at its most penetrating. In musical-theatrical terms he was often at the forefront of experiment, composing pioneering film, radio and television operas. His strong literary instincts gave him a remarkable sensitivity to words and dramatic situation benefiting not only his operas but small ensemble works, such as the exquisite *Part-Song Book* of 1959, and larger-scale choral compositions, notably *Field Mass* and *Gilgameš*. Hitherto, commentary on Martinů has been limited, but, with the establishment of the Martinů Foundation in Prague (1995), studies of the composer have acquired new impetus. In terms of influence, Martinů does not loom large in the 20th century, but the range of his work and fresh approach to tonality mean that his music remains an extensive and increasingly durable resource for performers and audiences.

WORKS

(complete list apart from early works)

H – *number in Halbreich*

DRAMATIC

operas

H	
162	Voják a tanečnice [The Soldier and the Dancer] (3, J.L. Budín [J. Löwenbach], after Plautus: *Pseudolus*), 1926–7; Brno, 5 May 1928
169	Les larmes du couteau (1, G. Ribemont-Dessaignes), 1928; Brno, 22 Oct 1969
175	Les trois souhaits, ou Les vicissitudes de la vie (film op, 3, Ribemont-Dessaignes), 1929; Brno, 16 June 1971
194	Le jour de bonté (3, Ribemont-Dessaignes, after I. Ehrenburg), 1933–4, inc.
236	Hry o Marii [The Plays of Mary] (4 pts: V. Nezval, after 12th-century Fr.; V. Závada, after 15th-century Flem., trans. H. Ghéon; Moravian folk poetry; Martinů, after J. Zeyer and folk poetry), 1933–4; Brno, 23 Feb 1935
243	Hlas lesa [The Voice of the Forest] (radio op, 1, Nezval), 1935; Czechoslovak Radio, Prague, 6 Oct 1935
251	Veselohra na mostě [The Comedy on the Bridge] (radio op, 1, Martinů, after V.K. Klicpera), 1935; Czechoslovak Radio, Prague, 18 March 1937
252	Divadlo za bránou [The Suburban Theatre] (3, Martinů, after folk poetry, Molière and J.-G. Debureau), 1936; Brno, 20 Sept 1936
253	Julietta (3, Martinů, after G. Neveux: *Juliette, ou La clé des songes*), 1937; Prague, 16 March 1938
255	Alexandre bis (1, A. Wurmser), 1937; Mannheim, 10 Feb 1964
336	What Men Live By (TV op, 1, Martinů, after L. Tolstoy), 1951–2; televised New York, May 1953
341	The Marriage (TV op, 2, Martinů, after N. Gogol), 1952; NBC TV, New York, 7 Feb 1953
344	Plainte contre inconnu (3, Martinů, after Neveux), 1953, inc.
346	Mirandolina (3, Martinů, after C. Goldoni: *La locandiera*), 1953–4; Prague, 17 May 1959
370	Ariane (1, Martinů, after Neveux: *Le voyage de Thésée*), 1958; Gelsenkirchen, 2 March 1961
372	The Greek Passion (4, Martinů, after N. Kazantzakis: *Christ Recrucified*), 1954–7; Bregenz, 20 July 1999; rev. as H372b, 1957–9; Zürich, 9 June 1961

ballets

H	
89	Noc [Night], 1913–14, unperf.
93	Tance se závojí [Dances with a Veil], 1912–14, lost
102	Stín [The Shadow], 1916, unperf.
112	Koleda [Carol], 1917, only lib survives
130	Istar (Zeyer, after Babylonian texts), 1918–21; Prague, 11 Sept 1924
133	Kdo je na světě nejmocnější? [Who is the Most Powerful in the World?] (Martinů, after Eng. fairy tales), 1922; Brno, 31 Jan 1925
151	Vzpoura [The Revolt] (Martinů), 1925; Brno, 11 Feb 1928
153	Motýl, který dupal [The Butterfly that Stamped] (R. Kipling), 1926, unperf.
159	Le raid merveilleux (Martinů), 1927; TV perf., Prague, 1999 unperf.
161	La revue de cuisine (J. Kröschlová), 1927; Prague, Nov 1927
163	On tourne, 1927, unperf.
186	Echec au roi (A. Coeuroy), 1930, unperf.
214	Špalíček [The Chap-Book] (op-ballet, 3, Martinů, after Cz. fairy tales, songs, nursery rhymes), 1931–2, rev. 1940; Prague, 19 Sept 1933
245	Le jugement de Paris (B. Kochno), 1935, unperf., lost
317	The Strangler (R. Fitzgerald), 1948; New London, CT, 15 Aug 1948

film and incidental music

134 Slovácké tance a obyčeje [Moravian-Slovakian Dances and Customs] (documentary), 1922
179 Six Actors in Search of an Author, pf (improvised incid music, L. Pirandello), 1929
223 Melo (incid film music), 1932
233 Marijka nevěrnice [Unfaithful Marijka] (incid film music), 1933
239 Střevíček [The Slipper] (documentary), 1935
240 Město živé vody: Mariánské lázně [City of the Water of Life: Mariánské lázně] (documentary), 1935
248 Oedipe (incid music, A. Gide), 1936

melodrama

82 Le soir (A. Samain), reciter, hp, 1913
83 La libellule (H. d'Orange), reciter, vn, hp, pf, 1913
84 Danseuses de Java (A. Symonds), va, hp, pf, 1913

ORCHESTRAL

11 Dělníci mǒre (Les travailleurs de la mer), 1910, sketch
15 Smrt Tintagilova (La mort de Tintagiles), ov. after M. Maeterlinck, 1910
17 Anděl smrti [The Angel of Death], 1910
90 Composition, large orch, 1913–14, inc.
91 Nocturne, f♯, 1914–15
96 Nocturne 'Růže noci' [The Roses of the Night], 1915
97 Balade 'Vila na moři' [The Villa by the Sea], 1915
123 Malá taneční suita [Little Dance Suite], 1919
124 Sen u minulosti [Dream of the Past], 1920, inc.
131 Modrá hodina [The Blue Hour], 1922 [pt of inc. cycle of 3 sym. pieces: Míjející půlnoc (The Passing of Midnight)]
142 Half-Time, 1924
143 Concertino, vc, chbr orch, 1924
149 Piano Concerto no.1, pf, chbr orch, 1925
155 La bagarre, 1926
168 Le jazz, 1928
171 La rhapsodie (Allegro symphonique), 1928
173 Concertino, pf left hand, chbr orch, 1926
181a Prélude en forme de scherzo, 1930 [orchestration of pf Préludes, no.2, H181]
196 Cello Concerto no.1, 1930
199 Serenade, chbr orch, 1930, rev. 1955
202a 3 études rhythmiques, str, 1958 [version of 7 études rhythmiques, pf, nos. 1, 2, 6, H202]
207 Concerto, str qt, orch, 1931
211 Slavnostní ouvertura k sokolskému sletu [Festival Ov. for a Sokol Rally], 1931
212 Partita (Suite no.1), str, 1931
215 Divertimento (Serenade no.4), chbr orch, 1932
219 Sinfonia concertante no.1, 2 orch, 1932
231 [Concertino], pf trio, str, 1933
232 Concertino, pf trio, str, 1933
232bis Violin Concerto no.1, 1933
234 Inventions, 1934
237 Piano Concerto no.2, 1934
246 Concerto, hpd, chbr orch, 1935
252 Concerto, fl, vn, chbr orch, 1936
263 Concerto grosso, chbr orch, 1937
264 Concerto no.1, 2 vn, orch, 1937
267 3 ricercari, chbr orch, 1938
269 Concertino, pf, orch, 1938
271 Double Concerto, 2 str orch, pf, timp, 1938
276 Suite concertante, vn, orch, 1938–45
276a Suite concertante, vn, orch, 1939-?1941 [version of H276]
280 Vojenský pochod [Military March], 1940
282 Sinfonietta giocosa, pf, small orch, 1940, rev. 1941
283 Sonata de camera, vc, chbr orch, 1940
285 Concerto de camera, vn, pf, perc, str, 1941
289 Symphony no.1, 1942
292 Concerto, 2 pf, orch, 1943
293 Violin Concerto no.2, 1943
295 Symphony no.2, 1943
296 Památník Lidicím [Memorial to Lidice], 1943
299 Symphony no.3, 1944
304 Cello Concerto no.2, 1945
305 Symphony no.4, 1945
309 Thunderbolt P-47, 1945
310 Symphony no.5, 1946
311 Toccata e due canzoni, chbr orch, 1946
316 Piano Concerto no.3, 1948
320 Fanfáry, 1948
322 Sinfonia concertante no.2, vn, vc, ob, bn, chbr orch, 1949
328 Sinfonietta La Jolla, pf, small orch, 1950
329 Concerto no.2, 2 vn, orch, 1950
330 Intermezzo, 1950
337 Rhapsody-Concerto, va, orch, 1952
342 Concerto, vn, pf, orch, 1953
343 Symphony no.6 'Fantaisies symphoniques', 1953
345 Overture, 1953
346a Saltarello, 1954 [from Mirandolina]
352 Les fresques de Piero della Francesca, 1955
353 Concerto, ob, small orch, 1955
358 Piano Concerto no.4 'Incantation', 1956
363 The Rock, 1957
366 Piano Concerto no.5 'Fantasia concertante', 1958
367 The Parables, 1958
369 Estampes, 1958

CHORAL

with orchestra

118 Česká rapsódie (cant., A. Jirásek), Bar, chorus, orch, org, 1918
253a 3 Fragments from the Opera *Julietta*, solo vv, chorus, orch, 1939
260 Kytice [Garland] (cant., trad. Cz. texts), solo vv, chorus, orch, 1937
279 Polní mše [Field Mass] (cant., J. Mucha, Cz. trans. of liturgical texts and pss), Bar, male vv, wind, pf, hmn, perc, 1939
347 Hymnus k sv. Jakubu [Hymn to St James] (J. Daněk), solo vv, chorus, cl, hn, str, org, 1954
351 Gilgameš (orat, Martinů, after *Epic of Gilgamesh*, trans. R. Campbell Thompson), spkr, solo vv, chorus, orch, 1955

with other accompaniment

České hádanky [Czech Riddles], children's vv, pf, 1939
339 Trojhlasé písně posvátné [A Trio of Sacred Songs] (trad.), female vv, vn, 1952
348 Petrklíč [The Primrose] (Moravian trad.), female vv, vn, pf, 1954
349 Mount of Three Lights (cant., W.E. Morton, Moravian trad., Bible: *Matthew*), spkr, solo vv, male vv, org, 1954
354 Otvírání studánek [The Opening of the Wells] (chbr cant., M. Bureš), spkr, solo vv, female and children's vv, 2 vn, va, pf, 1955
360 Legenda z dýmu bramborové [Legend of the Smoke from Potato Tops] (chbr cant., Bureš), solo vv, chorus, fl, cl, hn, accdn, pf, 1956
375 Mikeš z hor [Mikeš from the Mountains] (chbr cant., Bureš), solo vv, chorus, 2 vn, va, pf, 1959
379 Ptačí hody [Festival of Birds] (Třebiň MS), children's vv, tpt, 1959
383 The Prophecy of Isaiah (cant., Bible), solo vv, male vv, tpt, va, pf, timp, 1959
383a The Burden of Moab (cant., Bible), male vv, pf, 1959, inc.

unaccompanied

121 2 Male-Voice Choruses (Lithuanian trad.), 1919
209 Staročeská říkadla [Old Cz. Nursery Rhymes] (K.J. Erben), female vv, 1931
235 4 písně o Marii [4 Songs of Mary] (Cz. trad.), mixed vv, 1934
278 [8] České madrigaly (Moravian trad.), mixed vv, 1939
321 5 českých madrigalů (Cz. trad.), mixed vv, 1948
338 Trojhlasé písně [A Trio of Songs] (trad.), female vv, 1952
361 Zbojnické písně [Brigand Songs] (Slovak trad.), male vv, 1957
364 Romance z pampelišek [Romance of the Dandelions] (Bureš), S, mixed vv, 1957
373 [3] Písničky pro dětský sbor [Songs for Children's Choir] (F. Halas, Cz. trad.), 1959
380 Madrigaly (Part-Song Book) (Moravian trad.), mixed vv, 1959
Znělka [Sonnet], children's, vv, 1959
— Zdravice [A Toast], children's vv, 1959, inc.

SOLO VOCAL

with piano accompaniment

104 unpubd songs for 1v, pf, 1910–32: H6–10, 14, 18–19, 21–3, 26–7, 29–31, 34, 37–41, 43–4, 48–55, 57, 66–7, 69–81, 87–8, 94, 106, 110–11, 114–15, 126, 135, 146–7, 184bis, 188, 197, 210, 225–6, 228

129 3 písně pro červenou sedmu [3 Songs for 'Red Seven'] (J. Herold, J. Dreman, F. Gellner), cabaret songs, 1921
188 Vocalise-Etude, 1930
230 Velikonoční [Easter] (Erben), 1933
259 Koleda milostná [Love Carol] (Cz. trad.), 1937
273 V'm hajíček [I know a little wood] (Moravian trad.), 1939, unpubd
– 4 písně [4 Songs] (Cz. trad.), 1940
288 Nový špalíček [New Chap-Book] (Moravian trad.), 8 songs, 1942
294 Písničky na jednu stránku [Songs on One Page] (Moravian trad.), 7 songs, 1943
302 Písničky na dvě stránky [Songs on Two Pages] (Cz. trad.), 7 songs, 1944

with organ accompaniment

58 offertorium, S, org, 1912
59 Ave Maria, S, org, 1912

with orchestral accompaniment

68 Niponari (Jap. poems), S, orch, 1912
119 Kouzelné noci [Magical Nights] (Li Bai [Li Tai Po], Tschang Jo Su), 3 songs, S, orch, 1918 [3 songs]

CHAMBER

7–12 instruments

2 Posvícení [Church Festival], fl, 3 vn, va, 2vc, dv, 1907
144 Nonet, wind qnt, vn, va, vc, pf, 1925, inc.
172 Jazz Suite, 12 insts, 1928
195a Borova, ob, cl, tpt, pf, str, ens, 1931 [version of op.195, pf, no.1]
200 Les rondes, ob, cl, bn, tpt, 2 vn, pf, 1930
218 Serenade no.3, ob, cl, 4 vn, vc, 1932
301 Fantasia, theremin, ob, str qt, pf, 1945
335 Stowe Pastorals, 5 rec, cl, 2 vn, vc, 1951
374 Nonet, wind qnt, vn, va, vc, db, 1959

5–6 instruments

35 Piano Quintet, 1911
161 La revue de cuisine, cl, bn, tpt, vn, vc, pf, 1927
164 String Quintet, 1927
174 Sextet, fl, ob, cl, 2 bn, pf, 1929
187 Wind Quintet, 1930
217 Serenade no.1, cl, hn, 3 vn, va, 1932
224 String Sextet, 1932, arr. str orch, H224a, 1958
229 Piano Quintet no.1, 1933
298 Piano Quintet no.2, 1944
334 Serenade, 2 cl, vn, va, vc, 1951
376 Musique de chambre no.1, cl, vn, va, vc, hp, pf, 1959

quartets

1 Tři jezdci [The Three Riders], str qt after J. Vrchlicky, ?1900–03
60 String Quartet, 1912, lost
63 2 Nocturnes, str qt, 1912
64 Andante, str qt, 1912
103 String Quartet, e♭, 1917
117 String Quartet no.1 'The French', 1918
139 Quartet, cl, hn, vc, side drum, 1924
150 String Quartet no.2, 1925
183 String Quartet no.3, 1929
256 String Quartet no.4, 1937
268 String Quartet no.5, 1938
287 Piano Quartet, 1942
312 String Quartet no.6, 1946
314 String Quartet no.7 'Concerto de camera', 1947
315 Quartet, ob, vn, vc, pf, 1947
325 Mazurka-Nocturne, ob, 2 vn, vc, 1949

trios

136 String Trio no.1, 1923
193 Piano Trio no.1 '5 pièces brèves', 1930
198 Sonatina, 2 vn, pf, 1930
213 Sonata, 2 vn, pf, 1932
216 Serenade no.2, 2 vn, va, 1932
238 String Trio no.2, 1934
254 Sonata, fl, vn, pf, 1937
265 Trio, fl, vn, bn, 1937
266 Les madrigaux, ob, cl, bn, 1937
274 Promenades, fl, vn, hpd, 1939
275 Bergerettes, pf trio, 1939
291 Madrigal-sonata, fl, vn, pf, 1942
300 Trio, fl, vc, pf, 1944
327 Piano Trio no.2, 1950
332 Piano Trio no.3, 1951

works for violin and piano

3 Elégie, 1909
12 Romance, 1910
13 Concerto, 1910
32 Berceuse, 1911
33 Adagio, 1911
62 Phantasie, 1912
120 Sonata, C, 1919
152 Sonata, d, 1926
166 Impromptu, 1927
182 Sonata no.1, 1929
184 5 pièces brèves, 1929
188a Ariette, 1930 [version of Vocalise-Etude, H188, 1v, pf]
201a 7 arabesques, 1931 [version of H201, vc, pf]
202 7 études rhythmiques, 1931
208 Sonata no.2, 1931
261 4 Intermezzos, 1937
262 Sonatina, 1937
297 5 Madrigal Stanzas, 1943
303 Sonata no.3, 1944
307 Rhapsodie Tchéque, 1945

works for cello and piano

188b Ariette, vc, pf, 1930 [version of Vocalise-Etude, H188a, 1n, pf]
189 4 Nocturnes, vc, pf, 1930
190 6 Pastorales, vc, pf, 1930
192 Suite miniature, vc, pf, 192
201 7 arabesques 'études rhythmiques', vc, pf, 1931
277 Sonata no.1, vc, pf, 1939
286 Sonata no.2, vc, pf, 1941
290 Variations on a Theme of Rossini, vc, pf, 1942
340 Sonata no.3, vc, pf, 1952
378 Variations on a Slovak Folksong, vc, pf, 1959

other duos

157 Duo no.1, vn, vc, 1927
174a Scherzo, fl, pf, 1929 [version of movt 3 of sextet, H174]
191 Etudes faciles, 2 vn, 1930
306 Sonata, fl, pf, 1945
313 Duo no.1 '3 Madrigals', vn, va, 1950
331 Duo no.2, vn, va, 1950
355 Sonata, va, pf, 1955
356 Sonatina, cl, pf, 1956
357 Sonatina, tpt, pf, 1956
365 Divertimento, 2 rec, 1957
371 Duo no.2, vn, vc, 1958
377 Pièce, 2 vc, 1959

KEYBOARD

piano solo

44 unpubd pieces, 1909–21: H4–5, 16, 20, 24–5, 28, 36, 42, 46–7, 56, 65, 85–6, 95, 98–101, 104, 107–9

92 Loutky [Puppets], 4 pieces, 1912–14
105 Snih [Snow], 1917
113 Letní svita [Summer Suite], 1918
116 Loutky, 5 pieces, 1914–18
122 Kočičí foxtrott [Cat Foxtrot], 1919, unpubd
125 Jaro v zahradě [Spring in the Garden], 1920
127 Motyli a rajky [Butterflies and Birds of Paradise], 1920, unpubd
132 Improvizace na jaře [Improvisation in Spring], 1922
137 Loutky, 5 pieces, 1914–24
138 Bajky [Fables], 1924
140 Prélude, 1924, unpubd
141 Untitled Composition, 1924, unpubd
145 Instruktivní duo pro nervózní [Instructive Duo for the Nervous], 1925
148 Film en miniature, 1925

154	3 danses tcheques, 1926
156	Habañera, 1926, unpubd
158	Pro tanec [For Dancing], 1927
160	3 esquisses de danses modernes, 1927
165	Black Bottom, 1927, unpubd
167	Le noël, 1927
170	4 mouvements, 1928, unpubd
176	Blues, 1929, unpubd
177	La danse, 1929
178	Prélude, 1929, unpubd [for opening of new theatre in Polička]
181	8 préludes, 1929
195	Borova: 7 Czech Dances, 1929
203–4	12 esquisses, 1931, unpubd
205	4 Untitled Pieces, 1931, unpubd
206	Jeux, 1931, unpubd
214c	2 Dances from Špalíček, 1932
220	5 esquisses de danses, 1932
221	4 dětské skladby [4 Children's Pieces], 1932
222	Pièce, 1932
227	Les ritournelles, 1932
241	Lístek do památniku [Albumleaf], 1935
242	Skladba pro malé Evy [Piece for the Little Evas], 1935
249	Dumka no.1, 1936
250	Dumka no.2, 1936
257	Čtvrtky a osminky [Fourths and Octaves], 1937
258	Le train hanté, 1937
270	Fenêtre sur le jardin, 1938
272	Pohádky [Fairy Tales], 1939
281	Fantaisie et toccata, 1940
284	Mazurka, 1941
285bis	Dumka, 1941
—	Merry Christmas 1941, 1941
308	Etudes and Polkas, 1945
318	The Fifth Day of the Fifth Moon, 1948
319	Les bouquinistes du quai Malaquais, 1948
323	Morceau facile, 1949
326	Barcarolle, 1949
333	Improvisation, 1951
350	Sonata, 1954
362	Adagio 'In memoriam', 1957
	other keyboard
180	Fantasie, 2 pf, 1929
185	Avec un doigt, pf 3 hands, 1930
244	2 Pieces, hpd, 1935
324	3 Czech Dances, 2 pf, 1949
359	Impromptu, 2 pf, 1956
368	Sonata, hpd, 1958
381	2 Impromptus, hpd, 1959
382	Vigilie, org, 1959 [completed by B. Janáček]

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